THE LIBRARY OF CONGRESS
1800

Class ____________

Book ____________

Scanned from the collections of
The Library of Congress

AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

PRR

This is a cumulated issue. It includes all reviews since the beginning of Vol. 3. No further reference to Vol. 3, Issues Nos. 1-13 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 3. *April 4, 1938* No. 14.

Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

Pictures Reviewed in This Issue

(*arranged alphabetically*)

Page
Accidents Will Happen..... 1
Adventure's End 1
Adventures of Chico........ 1
Adventures of Marco Polo... 2
Adventures of Tom Sawyer.. 3
Affairs of Maupassant....... 5
All American Sweetheart.... 5
Arsene Lupin Returns....... 5
Bad Man of Brimstone....... 6
Bad Man of Harlem See Harlem on the Prairie
Ballad of Cossack Golota.... 7
Baroness and the Butler...... 7
Beg, Borrow or Steal........ 8
Beloved Brat 9
Bergslagsfolk See People of Bergslagen
Big Broadcast of 1938....... 9
Birth of a Baby............ 10
Black Doll 11
Blondes at Work........... 11
Bluebeard's Eighth Wife..... 12
Border Wolves 12
Born to Be Wild........... 13
Born to the West........... 13

Page
Boss of Lonely Valley........ 13
Boy of the Streets.......... 13
Bringing up Baby........... 14
Brothers of the West........ 15
The Buccaneer 15
Bulldog Drummond's Peril.... 17
Bulldog Drummond's Revenge 17

Call the Mesquiteers 17
The Cantor's Son........... 18
Cassidy of Bar 20.......... 18
Change of Heart.......... 18
Charlie Chan at Monte Carlo 19
The Charm of La Boheme... 19
Checkers 20
City Girl 20
Colorado Kid 21
Condemned Women 21
County Fair 22
Crashing Hollywood 22
Crime of Dr. Hallet......... 22

A Damsel in Distress........ 23
Dangerous to Know......... 23
Dare Devil Drivers.......... 24
Daughter of Shanghai...... 25

(*Continued on inside front cover*)

PN1993
.M67

Pictures Reviewed in This Issue

(Continued from front cover)

Page
Dawn Over Ireland 25
Dinner at the Ritz 26
Divorce of Lady X 26
Double Danger 27
Drums of Destiny 27
The Duke Comes Back 27
The Dybbuk 28
Dynamite Delaney 28
En Saga 28
Every Day's a Holiday 29
Everybody Sing 30
Everybody's Doing It 31
Exiled to Shanghai 31
Feud of the Trail 32
The First Hundred Years 32
First Lady 32
Flight Into Nowhere 33
Flying Fists 33
Fools for Scandal 33
Forbidden Valley 34
Frontier Town 34
Fury Below 34
Gaiety Girls 34
Generals Without Buttons ... 35
Girl of the Golden West ... 35
Girl Thief 36
The Girl Was Young 36
Girls on Probation See Beloved Brat
Glamorous Night 37
Gold Is Where You Find It .. 37
Goldwyn Follies 38
Halka 40
Happy Landing 40
Harlem on the Prairie 41
Hawaii Calls 41
Hawaiian Buckaroo 42
He Couldn't Say No 42
Headin' East 42

Page
Helene 43
Her Jungle Love 43
Hideout in the Alps 43
Hitting a New High 44
Hollywood Hotel 44
Hollywood Stadium Mystery . 46
House of Mystery See Making the Headlines
I Met My Love Again 46
I'll Take Romance 47
In Old Chicago 48
Inside Nazi Germany—1938 . 49
Intermezzo 49
International Settlement 50
Invisible Menace 50
Island in the Sky 51
It's All Yours 51
Jezebel 52
Joy of Living 53
Judge Hardy's Children 53
Jury's Secret 53
Karl Fredrik Reigns 54
Kathleen 54
The Kid Comes Back 55
Klart Till Drabbning 55
Lady Behave 55
Lancieri di Savoia 56
Larger Than Life See He Couldn't Say No
Law for Tombstone 56
Law of the Underworld 56
Little Miss Roughneck 57
Look Out for Love 57
Love and Hisses 57
Love, Honor and Behave ... 58
Love Is a Headache 59
Love on a Budget 60
Love on Toast 60
Mad About Music 61

(Continued on outside back cover)

April 4, Vol. 3. No. 14

Motion Picture Review Digest, published weekly by The H. W. Wilson Company, 950-972 University Ave., New York, N.Y. Entered as second-class matter March 24, 1936, at the post office at New York, N.Y., under the Act of March 3, 1879. Subscription price, one year, $4.00. Subscriptions are accepted only from those who have subscribed for the cooperative indexing service. Full information will be supplied on request.

Printed in U. S. A.

2

4276
6020

Apr. 21, 1940

Motion Picture Review Digest

Vol. 3 APRIL 4, 1938 No. 14

PUBLISHED WEEKLY BY

THE H. W. WILSON COMPANY 950-972 University Avenue, New York City

Terms of Subscription and Advertising. Full information on request.

To Our Subscribers

44

Last January (with the approval of our subscribers) we made some experimental changes in the plan of publication of the *Motion Picture Review Digest.* These changes were briefly: (1) In place of the old cumulative system of single weekly issues and monthly and quarterly cumulations, we went on a schedule of progressive weekly cumulations with final monthly numbers; eliminating the quarterly cumulation. (2) In place of the cover index of titles of pictures reviewed, we instituted a complete index of all recent pictures in the main alphabet, by means of "see" references; the theory was that the user would consult the main alphabet for any recent picture, locating there either the reviews desired or a direct reference to the issue in which such reviews would be found.

Although both of these changes seemed, in theory, to be improvements, we began to receive complaints from subscribers that in actual use they were less practical than the old methods. Accordingly, after a three-month trial period, we have taken another vote of a representative cross-section of subscribers in a dozen states. The votes have now been counted and show a substantial majority in favor of returning to the old method of cumulation (single weekly issues with monthly and quarterly cumulations); and an even larger majority in favor of eliminating the "see" references and returning to the cover indexes of titles.

Accordingly, with this issue, we return to the old methods. This is a quarterly cumulation, with cover index.

* * *

We are still, however, anxious to improve the *Motion Picture Review Digest* in any way that will work for the greatest good of the greatest number of subscribers. In this connection two possibilities for improvement occur to us at the present time.

1. The exact period to be covered by the permanent cumulations continues to be a troublesome question. Sometime ago subscribers told us very definitely that they did not need an annual cumulation; that pictures are out of date and forgotten by the time they are a year old. On the other hand, the recent vote shows that, in the opinion of most subscribers, a single month is too *short* a time for a final cumulation. What, then, *is* the best period? Is it a quarterly period, or would permanent cumulations every two months be sufficient? (Quarterly cumulations mean four permanent numbers to the year; bi-monthly cumulations would mean six permanent numbers to the year.) Write and tell us what you think.

2. Although the "see" references have now been eliminated by a definite vote of the subscribers, the "see also" references still remain (where part of the reviews of a given picture appear in one issue and part in one or more previous issues). In such cases, would it be valuable to subscribers to summarize after the "see also" references the pluses and minuses received in the previous reviews? This might, in some cases, save the user from turning back to the earlier issues. We shall appreciate your thought and comment on this point.

Sincerely yours,

THE H. W. WILSON COMPANY

How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston. James Stewart. Gene Reynolds. Beulah Bondi. Guy Kibbee. Charles Coburn. John Carradine

Director: Clarence Brown

Music director: Herbert Stothart

Screen writer: Bradbury Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 17 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving. Mature."
+ **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"Truly a great picture. A human document which dignifies the medium recording it. . . Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. . . Under no circumstances miss seeing 'Of Human Hearts.' "
+ + **Hollywood Spec** p5 F 12 '38

"Metro-Goldwyn-Mayer has wrought a strong and fine drama. . . Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." F. S. Nugent
+ + **N Y Times** p23 F 18 '38

Trade Paper Reviews

"Penetrating drama of Mother love, this has definite mass appeal, should garner plenty word of mouth praise from women patrons. . . Preview audience reaction was very good. Estimate: good program drama."
+ **Phila Exhibitor** p83 F 15 '38

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. . . Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ — **Variety** p14 F 9 '38

Starting at the beginning, the title of this picture is *Of Human Hearts.* The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary
See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
See Fox W Coast Bul

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles
See Fox W Coast Bul

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—National Council of Jewish Women. Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles
See Fox W Coast Bul

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women
See Fox W Coast Bul

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418 1501 Broadway, New York

Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles
See Fox W Coast Bul

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor—Christian Science Monitor. $9. Christian Science Publishng Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Calvert Publishing Corp, 386 4th Av, New York

Cue—Cue. $2. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. $5. Hollywood Spectator Inc, 6513 Hollywood Blvd, Hollywood, Calif.

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Lit Digest—Literary Digest. $4. Literary Digest, Inc, 233 Fourth Av, New York
Combined with Review of Reviews under title Digest, July 17, 1937; title changed to Literary Digest, November, 1937

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc. 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $15. N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $15. New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 551 5th Av, New York

Canadian Moving Pict Digest—Canadian Moving Picture Digest. $2. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2

Film Curb—Film Curb. $3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10. The Film Daily. 1501 Broadway, New York

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Phila Exhibitor—Philadelphia Exhibitor. $2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia

Variety—Variety. $6. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the monthly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
bul	bulletin
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
e	east
ed	edition
F	February
fed	federated -ion
gen	general
inc	incorporated
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, south -ern
Sat	Saturday
soc	society
sq	square
st	street
univ	university
vol	volume
w	west
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

April 4, 1938

ACCIDENTS WILL HAPPEN. Warner 60min Ap 23 '38

Cast: Ronald Reagan. Gloria Blondell. Addison Richards. Hugh O'Connell. Dick Purcell

Director: William Clemens

Original story: George Bricker

Screen writers: George Bricker. Anthony Coldeway. Morton Grant

This is an expose film of the fake accident racket in which various schemes are hatched by dishonest individuals to collect insurance for planned accidents.

Audience Suitability Ratings

"A social drama of timely interest. Definitely constructive social values. Mature-family." Am Legion Auxiliary

"Adequately acted and directed but rather unpleasant as to subject matter, and of limited audience appeal. Adults." Calif Cong of Par & Teachers

"A program picture with adequate direction and acting. Disloyalty of wife unpleasant and not constructive. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Stimulating and thought-provoking entertainment for mature audiences." Gen Fed of Women's Clubs (W Coast)

"Although the racketeers are caught in this story the material is of questionable ethical value. Adults." Nat Council of Jewish Women

"Fast moving, interesting social drama, well acted and informative with a well-constructed climax. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 5 '38

"Adults."

Nat Legion of Decency Mr 10 '38

"Family."

Wkly Guide Mr 19 '38

Trade Paper Reviews

+ — **Motion Pict Daily** p4 F 23 '38

"This typical B product is destined for dual support service. Estimate: weak offering; for lower dual bracket."

— **Phila Exhibitor** p91 Mr 1 '38

"For a dual biller, film should coast along but in the metropolitan areas it won't cause any stir. However, it is a well enough done programmer."

+ — **Variety (Hollywood)** p3 F 17 '38

ADVENTURE'S END. Universal 60-63½min D 12 '37

Cast: John Wayne. Diana Gibson. Moroni Olsen. Montagu Love

Director: Arthur Lubin

Screen writer: Ben G. Kohn

John Wayne plays a pearl seeker in the South Seas who is driven away from lucrative beds by the natives. He signs on a whaler and is at once married off to the captain's daughter because the captain is ill and wants his daughter out of the clutches of a villainous first mate with whom she is infatuated. Together the bride and groom face the perils of mutiny and other dangers. In the end she accepts him as her husband. Based on the short story of the same title by Ben Ames Williams.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Too much drinking and objectionable dance-hall sequence make this suitable for adults only. Acting: fair; entertainment: disappointing; social value: none; direction: poor." Am Legion Auxiliary

"There are some good characterizations, and production qualities are adequate. Mature-family." Calif Cong of Par & Teachers

"Mediocre. Inexpertly produced, but wholesome. Mature-family." DAR

"Harmless and mildly entertaining, but poorly produced. Family." Gen Fed of Women's Clubs (W Coast)

"[It is] a dull, stilted melodrama. Audience suitability: family; entertainment value: commonplace; artistic and technical values: spotty, with some good photography of pearling and whaling; social value: hackneyed." Nat Council of Jewish Women

"The story is rather haltingly told but the exciting capture of a whale and stormy scenes of threatened mutiny provide plenty of thrills. Mature." Nat Soc of New England Women

"An adequate cast, well directed. Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 18 '37

"The plot is rather far-fetched and some of the acting is below par, but the tang of the sea and the lure of a treasure hunt will keep many persons sitting through even a second rate picture. Adolescents, 12-16: passable; children, 8-12: no, too exciting."

— + **Motion Pict R** p5 Ja '38

"A & Y: fair; C: possible."

+ — **Parents' M** p32 F '38

Newspaper and Magazine Reviews

"Unless the Central Theatre is aiming to discourage trade, there seems very little reason for the title of its current feature, 'Adventure's End.' . . This [is a] pale reflection of several recent Hollywood sea epics." B. C.

— + **N Y Times** p23 D 20 '37

ADVENTURES OF CHICO. Woodard 56-60min F 25 '38

Directors: Stacy Woodard. Horace Woodard

Music: Dr Edward Kelenyi

Documentary film, more than a year in the making, was photographed in Central Mexico. Little Chico is a Mexican peon who has no youngsters to play with and so makes friends of all the animals about him. The high point of his adventures is a battle between a rattlesnake and a pet bird during which the snake is killed.

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ADVENTURES OF CHICO—*Continued*

Audience Suitability Ratings

"A little judicious cutting would improve this production as it was over-long for the subject matter, with considerable repetition. Family." Am Legion Auxiliary

"Interesting and educational. Unusual in type, cleverly presented and excellently photographed. Family." Calif Cong of Par & Teachers

"Exceptional. The beauty of the picture impresses one like narrative poetry. Audiences will be charmed. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Needs editing. Good musical scoring. Diverting; informative. Family." DAR

"Of outstanding interest. The producer merits commendation for the fine quality of this picture which is highly informative and delightfully entertaining. Family and children." Gen Fed of Women's Clubs (W Coast)

"Instructive, educational. The action is slow and sometimes dull. Family." Nat Council of Jewish Women

"Combat between road runner and rattlesnake is a truly notable photographic study. Family." Nat Soc of New England Women

"This picture should appeal to adults and children; perhaps the fight between the bird and a snake would prove too harrowing for young children. The whole is not only informative but highly entertaining and should find a place on school programs. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 5 '38

"General patronage."

Nat Legion of Decency Mr 17 '38

Newspaper and Magazine Reviews

"Reminiscent of the breathlessly beautiful 'Sequoia' of four years ago, 'The Adventures of Chico' is a superbly photographed, interesting, and engrossing narrative." Jesse Zunser

+ + **Cue** p39 Mr 5 '38

"[It] will not be easy to forget. Barren of superfluous properties, leisurely in its pace, and bothering at no moment to disguise the fact that its activities have been arranged, it asks only that we hear what it has to say about Mexico in the language available to it; and asks with such innocence and sincerity that we can do no less than listen. . . Chico and the paisano are the heart of the picture. And the picture is somewhere near the heart, I should guess, of photography." Mark Van Doren

+ **Nation** p310 Mr 12 '38

"It is one of the most charming animal pictures, partly because its conception is essentially kindly. . . A lot of it is posed, of course, and some of the thrills are Frank Bucky. But the telephoto studies of the two snookum bears are more fascinating, the fluttering canny death struggle between bird and snake is more wearing to nerve and muscle, than many a million's worth of the screen drama or comedy that we have seen." Otis Ferguson

+ + **New Repub** p195 Mr 23 '38

" 'The Adventures of Chico' should go on your 'must' list if the Mexican plateau beckons you, if you care for the study of animal life or beautiful photography, but most of all for the close and imaginative relationship of a ten-year-old boy with Nature. . . Not alone for the excellent shots of the animals, and their behavior, is the film unusual, but for the complete, almost uncanny blending of animal life with that of the child's." Marguerite Tazelaar

+ + **N Y Herald Tribune** p7 F 28 '38

"Stacy Woodard and his brother Horace should receive a special award of some kind for 'The Adventures of Chico,' a tender, unaffected and charming picture. . . Other cameramen have dreamed of making such a film; Mr. Woodard—the last Bohemian—has made it. And if it is not the best animal picture ever made, we hope some one will tell us where to go to look for its equal." B. R. C.

+ + **N Y Times** p9 F 26 '38

"Special: 'The Adventures of Chico,' about a boy and the animals and birds of Central Mexico, has a startling fight between a rattler and a paisano. . . Stacy Woodard (chief cameraman of 'The River') and his brother have turned out a nice trifle." John Mosher

+ **New Yorker** p62 Mr 5 '38

"This [is an] appealing and interestingly presented study of a peon boy's friendship with the wild animals of Northern Mexico's plateau."

+ **Newsweek** p21 Mr 7 '38

Trade Paper Reviews

"Here is rare film achievement, wholly unlike anything seen in years and per se, a challenge to showmen who have faith in commercializing a picture entirely devoid of career-conscious performers but personalized with humans and their zest for being alive. Family."

+ + **Boxoffice** p23 Mr 5 '38

"The picture, while rather slow-moving, has a great deal of charm helped by really excellent photography. It is an ideal subject for juvenile audiences and in spots where something different is appreciated. . . A much-out-of-the-ordinary attraction which had best be screened before booking."

+ **Film Curb** p12 Mr 19 '38

+ **Motion Pict Daily** p5 N 26 '37

"Aside from the average theatre-going public, a high value would be placed on the picture by scientists, organizations interested in preservation, study of animal life. Estimate: generally appealing; especially for conservationists, followers of the different."

+ **Phila Exhibitor** p85 F 15 '38

"This is a highly unusual film with beautiful photography. Whether a picture of this type, which is far off the beaten track, can catch on commercially is more likely to depend on exploitation than merit. It has a flavor which is thoroughly charming. There is undoubtedly a large audience which will like it, and it should, in addition to being satisfactory to adults, have a strong juvenile draw."

+ **Variety** p14 F 23 '38

ADVENTURES OF MARCO POLO.

Goldwyn-United artists 100min Mr 4 '38

Cast: Gary Cooper. Sigrid Gurie. Basil Rathbone. George Barbier. Binnie Barnes. Ernest Truex. Alan Hale. H. B. Warner

Director: Archie Mayo

Music: Hugo Friedhofer

Music director: Alfred Newman

Original story: N. A. Pogson

Screen writer: Robert E. Sherwood

Filmed in a new platinum sepia process. This is a spectacle film with scenes laid in medieval Europe and China. Gary Cooper portrays Marco Polo who with a business agent makes the perilous journey from Venice to Pekin after surviving shipwreck, desert storms and mountain avalanches. He is admitted to the court of the fabulous Kublai Khan and falls in love with the Khan's daughter. He encounters villainy and undergoes torture but in the end he wins the princess and a trade agreement for his country, Italy.

Audience Suitability Ratings

"Excellent. Sophisticated, tongue-in-cheek treatment, intended to divert rather than to inform. Adults." DAR

+ + **Fox W Coast Bul** F 19 '38

"Delightful, modernized presentation of historical characters, making no claim to authenticity of story. . . A tale of high adventure and romance that never takes itself seriously except, perhaps, in some brief, gruesome torture sequences. Adult." Calif Cong of Par & Teachers

"A spectacular offering, highly entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"The subtle, sophisticated humor of the dialogue, and an expert cast lend interest to this tale of long ago. Perhaps it is the ancient setting, perhaps the triteness of the plot with its lurid melodrama, that fails to lend itself to the tongue-in-cheek comedy tempo. Adults." Nat Council of Jewish Women

"Elaborately spectacular farce. Rather obvious comedy, interesting Oriental settings with a trivial story, cheap triangle situations and scenes of suggested brutality. Adults." Nat Soc of New England Women

Fox W Coast Bul Mr 12 '38

"The film is novel entertainment, unexpectedly combining the spectacular and the absurd. Adolescents, 12-16: sophisticated; children, 8-12: no."

+ **Motion Pict R** p4 Mr '38

"General patronage."

Nat Legion of Decency Mr 17 '38

"Family. Outstanding."

+ + **Wkly Guide** Mr 5 '38

Newspaper and Magazine Reviews

"Samuel Goldwyn evidently was more concerned with a play for entertainment than with history, and so did not present that glamorous figure of the thirteenth century seriously, or even realistically. . . It is light-hearted amusement of a sort." J. P. Cunningham

+ **Commonweal** p581 Mr 18 '38

"Another Samuel Goldwyn production, which being translated in terms of his past performances, means another cinematic masterpiece has come to the screen. . . Seldom have I been impressed so strongly with the outstanding merit of a screen play. Not only does the action glide along in an easy, logical flow, but the dialogue, too, seems to have rhythmic progression. . . Put 'Marco Polo' on the list of pictures which you cannot afford to miss. It is not often we find one without even one little flaw, without too loud delivery of lines, without too obvious acting, without something a reviewer can snap at to show what sharp teeth he has."

+ + **Hollywood Spec** p7 F 19 '38

"Like some people, this is not as good as it should be. . . Gary Cooper . . . for all his ingratiating charm, becomes only boyish and appealing and never the great lover, while Basil Rathbone, as his enemy, is such a villain as you seldom meet this side of a nightmare. . . The whole production is glossy and expensive but the net result is about as exotic as a baked apple." (3 stars) Ruth Waterbury

Liberty p29 Ap 2 '38

"'Marco Polo' is a fantastic bit of candy and something went wrong. . . To make the rousing adventure its subject suggests, they should have junked most of the elaborate background and used some sense." Otis Ferguson

— + **New Repub** p165 Mr 16 '38

"Unfortunately, Robert E. Sherwood's fictional account of the thirteenth-century salesman's adventures is worthy neither of its actors' talents nor its producer's infinite capacity for taking pains and spending money. Directed by Archie Mayo, the film combines the opéra-bouffe unreality of Gilbert and Sullivan's 'The Mikado' (minus music and humor) with the elementary melodramachinations of a Hollywood horse opera."

— + **Newsweek** p20 Mr 7 '38

"This grotesquely cast 'Marco Polo' skips like a cockleshell over the surface of Marco's famed Munchausenish travel tale, comes at length to a cockleshell's finale. With about as much relish for his task as a small boy's for his homework, lank, ingenuous Actor Gary Cooper dons Marco's 13th-Century raiment."

+ — **Time** p37 Mr 7 '38

Trade Paper Reviews

"An unusual combination of sweeping spectacle, historical background, touching romance, action, comedy and hokum, here is still another Samuel Goldwyn smash hit, which through the expedient of incorporating something for every cinematic taste, will zoom to high altitude grosses. Family."

+ + **Boxoffice** p23 F 19 '38

"This thrilling, romantic offering is done in the best Goldwyn manner. It has been skillfully directed by Archie Mayo, and introduces a new and exotic actress, Sigrid Gurie, playing opposite Gary Cooper. Cooper, performing in his easy, natural way, is an excellent choice for Marco Polo, while the Norwegian girl should go far as a screen personality."

+ **Film Daily** p8 F 15 '38

+ + **Motion Pict Daily** p4 F 15 '38

"Good names for the marquee, the screen debut of Sigrid Gurie, the Goldwyn flare for elaborate production should put this one in the important money. Picture contains all the elements."

+ + **Phila Exhibitor** p91 Mr 1 '38

"With Cooper's top rating in the international star lists, 'The Adventures of Marco Polo' is pointed to big box office returns justifying the substantial production outlay. . . It is Goldwyn's most ambitious endeavor, and said to be the costliest. It deserves and will get enthusiastic exhibitor plugging. . . Picture is big and an excellent vehicle for Cooper. That should mean substantial receipts."

+ + **Variety** p15 F 16 '38

"Robert E. Sherwood wrote the screen play with engaging playfulness as the entertaining side—not necessarily even remotely the historical side—of a captivating, half legendary, half actual traveler. . . The picture is first and last a sweeping, exciting comedy melodrama, done in the best Hollywood spectacle tradition. . . The picture carries the promise of important money."

+ + **Variety (Hollywood)** p3 F 12 '38

ADVENTURES OF TOM SAWYER.

Selznick-United artists 90-93min F 11 '38

Cast: Tommy Kelly. Jackie Moran. Ann Gillis. May Robson. Walter Brennan. Victor Jory

Director: Norman Taurog

Music: Lou Forbes

Screen writer: John V. A. Weaver

Based on the novel of the same title by Mark Twain. Filmed in Technicolor. The classic story outlines life in a small Missouri town of another century. In it are to be seen such well-loved episodes as the fence painting scene, Tom in the witness stand at a murder trial, the supposed drowning of Tom, Huck and Joe and their appearance at the church where they are being eulogized. This is a third filmed version of the story.

A Guide to the discussion of the Technicolor photoplay version of Adventures of Tom Sawyer, prepared by Mary Allen Abbott, is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"Excellent. Highly entertaining for old and young. The short-cake slapstick ending mars. Request this for attendance parties. Family." DAR

+ + **Fox W Coast Bul** F 19 '38

"Production is of the best and the whole is enacted with sincerity and realism. Family. Adults & 14-18: excellent; 8-14: some sequences tense." Calif Cong of Par & Teachers

"Many may feel this interpretation of Mark Twain's beloved story does not have the delightful human qualities of the original, but is rather a fantastic tale of an unusual boy with normal boyish faults. All will agree the cavern scenes are too terrifying for children and unpleasant for adults." Calif Fed of Business & Professional Women's Clubs

"Interest is held from the showing of the credits to the final closing scenes. The cave scenes may be tense for very young children but all other members of the family will respond to this vivid presentation of the immortal story of boyhood and its adventures. Family." Gen Fed of Women's Clubs (W Coast)

"The universal appeal of this Mark Twain classic emerges in its refilming with the same amazing qualities. . . The annoying but harmless pranks of Tom are not objectionable, but since the picture is designed for children there is grave danger in the cave scenes proving too full of horror and suspense, and should by all means be shortened. Family. (One terrifying sequence)." Nat Council of Jewish Women

"Very human social comedy blended with wholesome pathos. Good acting, amusing situations. Terrifying scenes in the cave and

ADVENTURES OF TOM SAWYER—*Continued*

heavy closeups unfit the film for the juvenile audiences who should enjoy it, and [they] should definitely be cut. Mature." Nat Soc of New England Women

"Excellent family picture." S Calif Council of Fed Church Women
Fox W Coast Bul F 26 '38

"Children who have liked the book will enjoy the picture because it has few deviations from the original and because it portrays life as they should believe it to be—happy, exciting, amusing, and—above all—secure. Adolescents, 12-16: excellent; children, 8-12: excellent, but exciting for some."
+ + **Motion Pict R p5 Mr '38**

"General patronage."
Nat Legion of Decency F 24 '38

"A & Y: excellent; C: exciting but good."
+ + **Parents' M p38 Ap '38**

"Family-juvenile. Outstanding."
+ + **Wkly Guide F 19 '38**

Newspaper and Magazine Reviews

"The cave, designed by William Cameron Menzies, is the best thing of its kind this reviewer has ever seen on the screen. Norman Taurog, whose direction of children is something the Academy has too long overlooked, is chiefly responsible for the picture's fidelity to Mark Twain's masterpiece. Family."
+ **Christian Science Monitor p15 Mr 12 '38**

"Lacking some of the subtle and delicate treatment of the first filmic 'Tom Sawyer,' Mr. Selznick's colorful version is, nevertheless, still a thoroughly enjoyable picture. It is visually beautiful, humorously handled, and includes most of the whimsical, memorable highlights of the book. . . Norman Taurog has done an admirable job in this excellent recreation of one of America's classic folk-tales." Jesse Zunser
+ **Cue p39 F 26 '38**

"We need not worry about the children. They will go for it in a big way. . . For adults—well, it depends. Dave Selznick must be praised for his good intentions. It is to his credit that he opened a page of true American literature and brought it to us in animated visual form. . . My Tom Sawyer today, whatever he may have been when I closed the book, is not the boy I saw last night on the screen."
+ **Hollywood Spec p6 F 19 '38**

"Producer David O. Selznick must possess a private enchantment, for by some magic all films coming out of his studio, though made frankly to entertain, have in the final analysis a universal quality and a true significance." (3½ stars) Ruth Waterbury
Liberty p53 Mr 26 '38

" 'Adventures of Tom Sawyer' is too kidsy for my taste. It was perhaps bound to be, since the book is kidsy too, as 'Huckleberry Finn' is not. But the film's worst fault is that it depends on the book to carry it, the whitewashing scene, for instance, serving no other purpose than to remind us of Mark Twain; as it stands here it is incomplete and feeble, an episode the point of which is neither emphasized nor developed. . . The book is but sketched, and heedlessly at that." Mark Van Doren
— + **Nation p254 F 26 '38**

"David O. Selznick's colored-candy version of 'The Adventures of Tom Sawyer' should make Mark Twain circulate in his grave like a trout in a creel. . . The infancy of color photography provides the exact comment: that painted sky, that pumpkin-moonshine moon, that roadshow-opera version of gypsyish rags and tatters. . . In motion the picture is so pretty and futile that there would be no need to mention it at all if it were not for the finger it points. . . It is still assumed that in the case of one of the stories dearest to the popular heart, the people want a chocolate-marshmallow sundae, with nuts." Otis Ferguson
— **New Repub p102 Mr 2 '38**

"[It] is a lavish and exciting entertainment, produced with all the resources that Hollywood can command for a reverent, if shrewd, undertaking. . . Since nearly every one has read the Twain yarn at one time or another, potential spectators are virtually assured. Most of them should find the adventures of the title eminently satisfactory, although some may feel that much of the spirit of the novel has been sacrificed to showmanship. . . As far as the boys and girls are concerned, it seems to me that the film has several passages calculated to scare children out of their wits, while even to us oldsters, life in a Mississippi River town a century ago is likely to seem remote." Howard Barnes
+ **N Y Herald Tribune p15 F 18 '38**

"Our quarrel with 'The Adventures of Tom Sawyer' is essentially with its comedy (of all things, in a volume from the works of Samuel Clemens). . . Why should the comedy descend to the cheap and obvious splashing of tomatoes, fresh cake icing, whitewash, etc.? Simply by exercising a discriminating choice of subject-matter Selznick has still made one of the better pictures of the year." B. R. C.
+ + **N Y Times p23 F 18 '38**

"Tommy Kelly and Ann Gillis bear upon their slim shoulders the weight of the latest film of Mark Twain's story. They perform with a freshness that has nothing whatever to do with the expert behavior of the usual actors from stage nurseries, are funny and teary and frightened and heroic, and altogether very much the Mark Twain children. . . Especially does the film triumph in its scenes of poignance and of terror. . . John Weaver's adaptation is excellent." John Mosher
+ + **New Yorker p64 F 26 '38**

"[It] is shrewdly fabricated entertainment destined for certain popularity. Led by Tommy Kelly, whose ability increases as the film unreels, the juvenile actors carry on with competent assurance. And once again the screen demonstrates that such memorable scenes as the whitewashing of the Sawyer fence, the midnight murder in a graveyard, and Tom, Huck, and Joe's brief career as homesick pirates have lost none of their enchantment."
+ + **Newsweek p31 F 28 '38**

"[It] is a slick-dandy, too-well-tailored dressing up of Mark Twain's homespun yarn. Its Hollywood pretty prettiness needs more than anything else to have its face & hands rubbed in good Mississippi mud. But neither time, Technicolor nor cinema trickery can dim the essential vigor of 'Tom Sawyer.' "
+ — **Time p63 F 28 '38**

Trade Paper Reviews

"Few pictures have ever been made with so many possibilities of winning the hearts, acclaim and support of all ages and classes. Mark Twain would be very proud of this magnificent Technicolor film version of his immortal and beloved story of boyhood. It will be a boxoffice bombshell. Family."
+ + **Boxoffice p25 F 19 '38**

"[It is] a vivid, realistic and engaging picturization of Mark Twain's immortal story—a film which should find ready-made audiences in every city, town and hamlet in this country. . . Grown-ups and youngsters alike will thrill to the magic of a splendidly pictured story of American boyhood."
+ + **Film Curb p8 F 26 '38**

"This picturization of Mark Twain's classic has been given sympathetic, tender treatment and should be a winner at every box office. It is a triumph for all concerned in its making, with new laurels for Norman Taurog, who has always been distinguished for his handling of young actors."
+ + **Film Daily p8 F 15 '38**

"Here is an excellent screen version of the Mark Twain classic that should find ready favor with old, young. . . This is the peak in entertainment for the entire family. Audience reaction was splendid."
+ + **Phila Exhibitor p91 Mr 1 '38**

" 'Adventures of Tom Sawyer' is another Selznick-International box-office clean-up, an attraction destined for extended first runs, repeat bookings and heavy matinee take. Mark Twain's classic of American boyhood comes to the screen with such powerful publicity values accruing from two generations of worldwide readers that its commercial success is assured."
+ + **Variety p15 F 16 '38**

"It will find warm response in every human heart around the world, stir every imagination, delight every critical appraiser and will be

commended by enthusiastic word of mouth. By all these tokens, then, it will also be a box office smash—faultless from the entertainment standpoint, destined for many laurels."
+ + **Variety (Hollywood)** p3 F 11 '38

AFFAIRS OF MAUPASSANT. Gallic films 80-94min F 11 '38

Cast: Lili Darvas. Hans Jaray. Szoke Szakall. Attila Horbiger

Director: Henry Koster

Lyrics: Fritz Rotter

Music: Paul Abraham

Screen writer: Felix Joachimson

German dialogue film with English subtitles made in Vienna. Based on the Diary of Marie Bashkirtseff. It is the tale of an ill-fated romance between the famous French writer and Marie Bashkirtseff, the artist. Although she loves him, when she hears from her physician that she cannot survive a chronic ailment, she refuses to see de Maupassant. On her death bed, she relents and explains her behaviour.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency F 24 '38

Newspaper and Magazine Reviews

"That the story unfolds rather slowly may be due to Koster's feeling that it should be told in the leisurely tempo of a Victorian tragic romance. But whatever the reason, the emotional hold of the picture on its audience suffers thereby. It has, nevertheless, moments of moving intensity." Jesse Zunser
+ — **Cue** p39 F 12 '38

"[It] has a misleading title, a handsome production and more than a little good acting and direction. . . It is rich in costumes, backgrounds and extras—so rich that the effect is frequently cluttered. . . As a whole, the film has little moving and significant drama. If you are not particularly interested in the characters or the period, you are likely to find it dull." Howard Barnes
+ — **N Y Herald Tribune** p6 F 12 '38

"[It is] an economically photographed picture with a mature Marie Bashkirtseff and a somewhat doll-faced Guy de Maupassant." John Mosher
New Yorker p72 F 12 '38
Time p59 F 21 '38

Trade Paper Reviews

"Much of the effectiveness of this Austrian production is squandered by the failure to achieve a desired emotional intensity in telling the story. German audiences should, however, find considerable in the picture that is appealing. Family."
+ — **Boxoffice** p21 Mr 5 '38

"A handsome production endowed with a capable cast and clever direction, this new Austrian film should please the foreign fans. The costumes and settings are authentic and effective."
+ **Film Daily** p8 F 17 '38
+ **Motion Pict Daily** p3 F 14 '38

"This is long, morbid, dull. With Darvas overacting she makes her part a burlesque instead of genuine tragedy. Jaray, as the hot lover, de Maupassant, is wooden. The photo work is bad. . . This may be bally bait for the literate, rest of the art crowd to whom the foreign label is a stamp of merit. Estimate: weak art, but has saleable angles for the women."
— **Phila Exhibitor** p92 Mr 1 '38

"Picture has good acting in the main and is agreeable enough as entertainment. It should have at least a moderate appeal here. The name, de Maupassant, associated in magazine advertisements with risque stuff, may help the draw, though there's nothing in the film in any way off-color."
+ — **Variety** p15 F 9 '38

ALL AMERICAN SWEETHEART. Columbia 60min N 30 '37

Cast: Patricia Farr. Scott Colton. Gene Morgan. Jimmy Eagles

Director: Lambert Hillyer

Original story: Robert E. Kent

Screen writers: Grace Neville. Fred Niblo, Jr. Michael L. Simmons

Scott Colton, student in college, loves his books better than athletics. His sweetheart, knowing that he is a star oarsman, forces him to take part in a big race which he helps win although he rows with two broken ribs and collapses just as the line is crossed.

Audience Suitability Ratings

"A: stupid; Y: perhaps; C: no."
— **Christian Century** p351 Mr 16 '38

"Offering little by way of entertainment, this production makes use of a highly unethical situation in that a college president accedes to a girl's request and discharges the hero in the hope of forcing him to accept a place on the crew. The rest is hackneyed and dull. Adults." E Coast Preview Committee
— **Fox W Coast Bul** Ja 8 '38

"General patronage."
Nat Legion of Decency D 30 '37

Trade Paper Reviews

"Ragged yarn of rah-rah college racing mixes romance, jazz and racketeering."
— + **Film Daily** p10 F 24 '38
— + **Motion Pict Daily** p2 D 20 '37

"Estimate: best for twin bills, bottom half."
+ — **Phila Exhibitor** p53 D 15 '37

"Title on this film is misleading, viewing the season, and most people will get the idea it's another football picture. Setting, however, is a college crew. . . Film will be about as popular generally as crew racing, which will mean an attendance dearth in the unwatered hinterlands."
— + **Variety** p16 D 8 '37

"Utterly devoid of any entertainment qualities in any of its phases, Columbia's 'All American Sweetheart' practically hits rock bottom as a film offering. Picture suffers in all departments except the technical divisions, and a light weight cast moves through footage that is nothing less than completely boring."
— — **Variety (Hollywood)** p3 D 15 '37

ARSENE LUPIN RETURNS. MGM 81-86min F 25 '38

Cast: Melvyn Douglas. Virginia Bruce. Warren William. John Halliday. Nat Pendleton. E. E. Clive

Director: George Fitzmaurice

Music: Franz Waxman

Screen writers: James Kevin McGuinness. Howard Emmett Rogers. George Marmon Coxe

Based on the character created by Maurice Leblanc. A mystery story.

Audience Suitability Ratings

"Good. Mature." DAR
+ **Fox W Coast Bul** F 5 '38

"Well cast but with spotty and stagey direction. Family." Am Legion Auxiliary

"One of the best of its kind. Adults." Calif Cong of Par & Teachers

"Entertaining melodrama. Climax confusing. Doubtful ethics in making reformed criminal a hero. Adults." Calif Fed of Business & Professional Women's Clubs

"Good production values and clever characterizations by an expert cast give this interesting mystery story high entertainment for all who enjoy the type. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"This dull, involved mystery melodrama wastes the talents of its capable cast. Unnatural dialogue, and poor editing of a loosely knit, badly constructed screen play. Adults." Nat Council of Jewish Women

ARSENE LUPIN RETURNS—*Continued*

"Mature." Nat Soc of New England Women

"Entertaining for those who enjoy mystery pictures. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul F 12 '38

"Unfortunately, the authors made the story so involved toward the end that the audience is inclined to go home still wondering who stole the jewels, who murdered whom, and why. However, the flawless acting makes this an interesting film of its kind. Adolescents, 12-16: yes; children, 8-12: no, too mature and plot too involved."
+ **Motion Pict R** p5 Mr '38

"General patronage."
Nat Legion of Decency F 24 '38

"Mature."
Wkly Guide F 19 '38

Newspaper and Magazine Reviews

"A better detective mystery."
+ **Film Wkly** p23 F 19 '38

"Not often do we have one as socially proper and criminally dramatic as this one. . . The thrilling is done politely and far from cheaply, there being a total absence of shadows of slinking forms and clutching hands, weird, bloodcurdling cries at creepy midnight, and door knobs softly turning. I can remember no other story of the sort having been told as intelligently, as simply, as honestly as that of 'Arsene Lupin Returns.' "
+ **Hollywood Spec** p9 Ja 29 '38

"What with the script and the casting department, Melvyn Douglas's Lupin is considerably less and considerably more than M. Leblanc might have desired. Time has worked a change or two. . . As a combination who-dun-it and who-got-the-jools enterprise, it is fairer than most in its presentation of clues—the significant ones always excepted—and more fortunate than most in its cast." F. S. Nugent
+ **N Y Times** p21 Mr 9 '38

Trade Paper Reviews

"Sophisticated cops-and-robbers yarn, more lavishly produced than is ordinarily the case in pictures of this classification, Metro's revival of Maurice Leblanc's widely-known fictional character will prove disappointing to action fans inasmuch as it specializes in dialogue rather than action. . . The picture's weakness—lack of pace—is attributable to direction rather than production, story or cast. Family."
— + **Boxoffice** p18a Ja 29 '38

"There is a superfluity of dialogue throughout although all of it is sparkling and splendidly delivered. . . A first-rate cast in a smartly-dialogued mystery film."
+ **Film Curb** p9 Mr 19 '38

"The manner in which the tale is presented makes an interesting breezy piece of entertainment which all audiences should like. Throughout it is handled with a lot of class."
+ **Film Daily** p8 Ja 25 '38

+ **Motion Pict Daily** p3 Ja 24 '38

"Made to order for the mystery fans, this should garner good returns at the box office. It has class as well as mass appeal, is intelligently produced, directed. Audience reaction was very good."
+ **Phila Exhibitor** p75 F 1 '38

"[It] is a first class mystery-jewel theft combination providing Melvyn Douglas, Virginia Bruce and Warren William chance for a good appearance. . . Picture is for the top side of the marquee pairing, missing A classification quite a little, but still being okay."
+ — **Variety** p14 F 23 '38

"The picture is made to appeal to the class addicts of crime puzzlers and will satisfy these demanding customers as well as the more doltish whodunit fans farther down the line. It has the label of box office prosperity."
+ **Variety (Hollywood)** p3 Ja 21 '38

B

BAD MAN OF BRIMSTONE. MGM
82-93min D 31 '37

Cast: Wallace Beery, Virginia Bruce, Dennis O'Keefe, Joseph Calleia, Lewis Stone, Guy Kibbee, Bruce Cabot

Director: J. Walter Ruben

Music: Dr William Axt

Original story: J. Walter Ruben, Maurice Rapf

Screen writers: Cyril Hume, Richard Maibaum

The tale has to do with an old-time "bad man" who dominates a western town at the close of the Civil War. His son, thinking his father dead, arrives in town as a prize fighter and falls in love with a local girl. He becomes a tax collector and is in some danger of disposal when he tries to collect from the unsavory element in the town. The old man, afraid for his son, sends him to law school and the youngster returns and cleans up the town.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful value; C: no."
Christian Century p94 Ja 19 '38

"A western drama with suspense, humor and pathos. . . Acceptable social values because of western theme. Adult." Am Legion Auxiliary

"An epochal story of the West, with important cast, good direction, beautiful scenery, fine photography, and constructive social values. Family. Exciting for nervous children." Calif Cong of Par & Teachers

"Exciting Western, well-motivated story with a nice blending of romance and pathos. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"An interesting and lively production. Though fundamentally trite, the plot and continuity of the story are well sustained. Adults and young people." E Coast Preview Committee

"An excellent Western, highly entertaining for all. Family." Gen Fed of Women's Clubs (W Coast)

"Much gun-play and drinking make it questionable entertainment for children. Mature." Nat Council of Jewish Women

"An entertaining story. While the hero is a bad man and admits it, yet he is fine enough to fight for decency and uphold a code of honor which his son represents. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 15 '38

"Enjoyment is a matter of taste. Adolescents, 12-16: no value; children, 8-12: destructive."
Motion Pict R p3 F '38

"General patronage."
Nat Legion of Decency Ja 6 '38

"A, Y & C: good."
+ **Parents' M** p30 Mr '38

"Family. [It has a] conventional bad-man theme. A good deal of excitement and sentimentality. Acting—generally average."
+ — **Wkly Guide** Ja 1 '38

Newspaper and Magazine Reviews

"As might be surmised, this is a sturdy Western type of yarn with frequent glimpses of old-time saloons, shootings galore, flashes of sheriff's badges, jingling of silver, the hoofbeats of fast horses and clinking of whisky glasses. All the scenes are set forth in sepia tinting, which is often effective, but sometimes not as pleasing to the eye as the ordinary film photography." Mordaunt Hall
+ **Boston Transcript** p5 F 19 '38

"Adults and young people."
Christian Science Monitor p15 F 26 '38

"For all its elaborate production, 'The Bad Man of Brimstone' is nothing more than a glorified Western. . . It looks like a lot—but whereas the usual Western packs 55

minutes full of swift action, 'Bad Man' limps along for an hour and a half, virtually talking itself into a mild coma." Jesse Zunser
+ — **Cue** p38 F 5 '38

"It has everything essential to the making of a first-class piece of entertainment, but it comes to the screen as one of the most tiresome pictures I ever listened to. A western picture should be told chiefly by the camera, with dialogue reduced to a minimum. . . Lines are shouted, screamed, roared until fusillades of shots in the several gun fights are, by comparison, blessed lulls in the din, soft obligatos which give our ears a rest."
— **Hollywood Spec** p10 Ja 8 '38

"This is old-fashioned Western stuff, done as expertly as Hollywood can do the trick, but as dated as the League of Nations. . . Wallace Beery is Trigger Bill—and no more believable than you could expect from a role completely phony." (2 stars) Beverly Hills
Liberty p41 F 26 '38

"[It] is a glorified horse opera [with] . . . a glittering Class A finish. . . All of Metro-Goldwyn-Mayer's efforts to dress up a stock cinematic form have done little more than retard the pace of the film and give it a pretentious front." Howard Barnes
+ — **N Y Herald Tribune** p9 F 4 '38

"[It is] a lively and engaging show, given to gunplay, horseplay and a free play for sentiment. . . 'Bad Man of Brimstone' is a pretty neat job all around—in performance, script and production." F. S. Nugent
+ **N Y Times** p17 F 4 '38

"[It] is the latest antidote to effete experience, and aside from technical advances in studio lights and lenses and such things, and possibly a more mature talent on the part of performers, the movie jolts along much in the mood of early cinema thrillers." John Mosher
New Yorker p60 F 5 '38

"Frankly a Western; good horses and bad men, fistfights and six-shooters for the 'horse opera' fans; a stock Wallace Beery performance —with a dash of male Stella Dallas—for sentimentalists."
+ **Newsweek** p25 Ja 31 '38

"A convenient coincidence, very rough approximations of western drawls, and top-heavy writing cut your enjoyment of the action to the minimum. *Send the children.*" Katharine Best
— + **Stage** p58 Mr '38

"'Bad Man of Brimstone,' old-fashioned Western, elaborately cast, expensively produced, neither better nor worse than scores like it, has the speed, dusty swagger, standardized hokum of the standardized Western. Its dullness is often redeemed by Wallace Beery."
— + **Time** p25 Ja 10 '38

Trade Paper Reviews

"For all its imposing cast and impressive budget, this effort to give Wallace Beery another starring vehicle of 'Viva Villa' proportions finishes as just another Western and not a particularly well-written, produced or directed one at that. Family."
— + **Boxoffice** p13 Ja 8 '38

"This outdoor picture is a Western of the highest calibre. . . Wallace Beery at his best in an elaborate Western packed with action and comedy."
+ **Film Curb** p6 F 12 '38

"Swell Western packed with drama and action is great entertainment for any audience."
+ + **Film Daily** p7 Ja 18 '38

+ **Motion Pict Daily** p4 Ja 4 '38

"Metro has turned out a big, glorified Western in 'The Bad Man of Brimstone,' with a meaty part for Wallace Beery. Estimate: high rating Western."
+ **Phila Exhibitor** p61 Ja 1 '38

"'Bad Man of Brimstone' is a box office sleeper, and it's up to the exhibitor not to be caught napping. Picture has not had the advance ballyhoo many a less worthy feature has received, but it will make an indelible impression at the wicket given half a chance. . . Besides grabbing nice money solo, it's a must in the No. 1 slot in first-run houses with established dual policy."
+ + **Variety** p19 Ja 19 '38

"It has all the sure-fire elements of the action picture, dolled up with a semblance of historic importance, plus the rich comedy content of the good-bad man setup. . . It is primarily a man's picture, but may be counted on to earn its way on almost any program."
+ **Variety (Hollywood)** p3 D 31 '37

BAD MAN OF HARLEM. See Harlem on the prairie

BALLAD OF COSSACK GOLOTA. Amkino 83min F 26 '38

Cast: Vitya Seleznef. K. Nassonov. N. Sokolov. Lenya Shekhtman. Kostia Tirtov

Director: Igor Savtchenko

Screen writer: A. Gaidar

Russian dialogue film with English subtitles. This film portrays an incident during the early days of civil war in the Ukraine when the Soviet regime first took hold. It tells of the adventures of three children who aid the Reds and are made mascots to a troop of Bolshevik cavalry.

Audience Suitability Ratings

"A: good of kind; Y & C: no."
Christian Century p287 Mr 2 '38

Newspaper and Magazine Reviews

"Three engaging youngsters in 'The Ballad of Cossack Golota' constitute three good reasons why you should visit the Cameo. The new Soviet film is not important or significant, as these adjectives are usually applied to Soviet films, but it is persuasively performed by its boy principals." Howard Barnes
+ **N Y Herald Tribune** p13 Mr 1 '38

"[It] was made with the cooperation of the special child division of the movie industry established in Moscow about two years ago. The three 'kids' who head its cast are a credit to whatever school turned them out and to the Russian picture world as a whole. Their interesting and frequently amusing activities are woven through a minor incident." H. T. S.
+ **N Y Times** p19 F 28 '38

Trade Paper Reviews

"Here is an appealing kid picture that has much to recommend it, although a minor Russian effort. Blessed with the presence of three youngsters who contribute winning performances, the film deals with the adventures of a small Ukrainian village. Family."
+ **Boxoffice** p19 Mr 19 '38

"Three engaging young Russian lads carry on in the manner of European Tom Sawyers and Huckleberry Finns with entertaining results in this new foreign film. Against a background of post revolutionary skirmishes in the Ukraine, the picture spins a pleasant yarn of exciting boyhood adventures."
+ **Film Daily** p6 Mr 2 '38

"Film has more than usual general appeal and if exploited in proper fashion should fare better than its more propagandized predecessors. . . Some fine talent is crowded into this quickly paced film."
+ **Variety** p14 Mr 9 '38

BARONESS AND THE BUTLER. 20th century-Fox 75-80min F 18 '38

Cast: William Powell. Annabella. Helen Westley. Henry Stephenson. Joseph Schildkraut. J. Edward Bromberg

Director: Walter Lang

Music director: Louis Silvers

Screen writers: Sam Hellman. Lamar Trotti. Kathryn Scola

Based on the play, The Lady Has a Heart, by Ladislaus Bus-Fekete. This is a light frothy continental comedy which details the romance between a titled Hungarian woman, daughter of the prime minister, and the family butler who is elected to the parliament as a peoples' representative.

BARONESS AND THE BUTLER—*Cont.*

Audience Suitability Ratings

"A & Y: very good; C: mature."
+ **Christian Century** p319 Mr 9 '38

"Excellent. Mature." DAR
+ + **Fox W Coast Bul** F 19 '38

"Adults." Am Legion Auxiliary

"Smart, sophisticated comedy with clever story, amusing situations and apt dialogue. Adults." Calif Cong of Par & Teachers

"Annabella's French accent is at times unintelligible, but she is piquant and impressive in her role. Adult." Calif Fed of Business & Professional Women's Clubs

"A brilliant continental farce, artistically produced and highly entertaining. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Highly entertaining continental comedy, intelligent direction, clever dialogue, interesting foreign setting. Mature." Nat Council of Jewish Women

"Diverting, sophisticated, social comedy with a political slant, nicely staged, ably acted and directed. Adults." Nat Soc of New England Women

"In spite of questionable ethics [it] is not only interesting but highly amusing providing good entertainment for adults." S Calif Council of Fed Church Women
Fox W Coast Bul F 26 '38

"The whole cast is well chosen and competent, and the picture is further enhanced by beautiful settings and deft direction. Adolescents, 12-16: too sophisticated; children, 8-12: no interest."
+ **Motion Pict R** p5 Mr '38

"Objectionable in part."
Nat Legion of Decency F 24 '38

"A: good sophisticated comedy; Y: mature; C: no."
+ **Parents' M** p38 Ap '38

"Mature. An amusing farce."
+ **Wkly Guide** F 19 '38

Newspaper and Magazine Reviews

"Films of this sort were very popular a few years ago, when Hollywood was more influenced by the German film-makers than it is today. Adults and young people."
Christian Science Monitor p15 Mr 19 '38

"It's an amusing and fantastic Hungarian cream puff. . . As the butler, William Powell is his usual amusing, whimsical, urbane self; as the Baroness, Annabella is, of course, completely charming and decorative." Jesse Zunser
+ **Cue** p45 F 19 '38

"Taking advantage of the opportunity to exploit her, Century cast its French importation, Annabella, opposite William Powell, and throws this otherwise excellent picture somewhat out of tune. . . . Annabella reads her lines in a broad French accent which at times thickens to the point of being too thick to follow. I did not understand at least one-third of what she said."
Hollywood Spec p8 F 19 '38

"William Powell's charm helps to counterbalance the chilling debut of Annabella, unwisely imported to play the Baroness, and brings the film into the very pleasant, most unimportant class." (3 stars) Ruth Waterbury
Liberty p53 Mr 26 '38

"The beautiful Annabella is quite unintelligible in 'The Baroness and the Butler,' and William Powell, urbane, to be sure, doesn't manage really to make the political comedy of Budapest life entirely a vital business." John Mosher
— + **New Yorker** p65 F 26 '38

"Another comedy of polite but dullish doings in Budapest. . . Miscast as a haughty lady of high degree, the tomboyish French actress makes a disappointing Hollywood debut."
— + **Newsweek** p34 F 28 '38

"[It] whips up a froth of excitement out of the eggy idea that a butler may have political theories as well as a desire for the boss's daughter. Based on a wishy-washy comedy of Hungarian manners."
Time p64 F 28 '38

Trade Paper Reviews

"Subtle and satirical farce comedy of European society and politics which is perfect for the sophisticates but cannot hope to enjoy the mass support necessary to make it a big money picture. The feature gets away to a slow start but gathers speed. Family."
+ — **Boxoffice** p25 F 19 '38

"Adult audiences in general, and William Powell's countless fans in particular, will be entertained by this sophisticated farce comedy despite a certain lack of pace and an almost complete dependence on dialogue in securing laughs."
+ — **Film Curb** p8 F 26 '38

"[It] presents the French comedienne, Annabella, in her American debut. As in the case of Simone Simon, her language difficulties are a hindrance to her otherwise charming acting. Time—and pictures—will eliminate this, and meanwhile she's a decorative addition to Hollywood's luminaries. The film is sophisticated comedy, rich in continental flavor. The slim story holds interest to the end by smart dialogue and clever twists."
+ **Film Daily** p8 F 15 '38
+ — **Motion Pict Daily** p4 F 11 '38

"This is a high drawing room comedy with magnificent settings, apparently a lavish budget, suave comedy. Estimate: high ranking class comedy, with strong women's angle."
+ **Phila Exhibitor** p84 F 15 '38

"Annabella has been one of the ranking European stars. Her first Hollywood production . . . is something less than a triumph. Her faltering delivery of the English language is too great a handicap to be overcome even by a flattering camera. Film therefore falls below top A rating at the box office."
+ — **Variety** p15 F 16 '38

"[It] will win acclaim as a bill topper in metropolitan centers as well as in the outposts. . . There is comedy a-plenty, but not so much that it crowds out some intense moments of both drama and romance, the latter in just the proper quantities to make the picture a savory dish."
+ **Variety (Hollywood)** p3 F 10 '38

BEG, BORROW OR STEAL. MGM 70min D 3 '37

Cast: Frank Morgan. Florence Rice. John Beal. Janet Beecher. Herman Bing

Director: William Thiele

Music: Dr William Axt

Original story: William C. White

Screen writers: Leonard Lee. Harry Ruskin. Marion Parsonnet

"Fifteen long years have passed since Morgan walked out on his wife and baby daughter. . . He engages in petty and grand larceny for a living and from his take he sends them $100 each and every month. When he gets the news the girl is to marry some nice young man in Iowa, he writes a letter inviting all hands to have the ceremony take place in his chateau in France. Of course, he hasn't any chateau, but he never figures they will accept his invitation." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"This is a sparkling comedy of a joyous group of gentlemanly crooks. . . This picture, while not especially recommended for children, probably would do them no harm. It is, however, more suited to adult audiences, dealing as it does with adult problems and situations. Family." Am Legion Auxiliary

"The story development is uneven, but the lines are well written and there is much good comedy. Mature." Calif Cong of Par & Teachers

"An excellent cast of clever comedians, adroit direction and spontaneous dialogue bring this picture above average for light entertainment. . . Much spontaneous comedy is furnished by the shady friends of the father posing as titled guests. Ethics a bit confused for younger children. Very good comedy. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Amusing, light comedy. Mature." DAR

"[It] is as delightful as it is improbable. Family." Nat Council of Jewish Women

"A series of absurd happenings winnows out some genuine values from a precarious situation, and a surprise ending clears up several misunderstandings. Ethics are a bit mixed but this makes a fair program film for mature audiences." Nat Soc of New England Women

"A captivating social satire with an interesting cast and unusually attractive settings, providing an original twist. Excellent family entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul D 11 '37

"Top notch humor and an expert cast. Adults and young people."

+ **Motion Pict & Family** p2 D 15 '37

"This is a most amusing comedy. . . A tale which is entertaining, punctuated by good repartee, and made effective by capable acting and clever stage effects. Adolescents, 12-16: yes; children, 8-12: too mature."

+ **Motion Pict R** p5 Ja '38

"A, Y and C: good comedy."

+ **Parents' M** p32 F '38

Newspaper and Magazine Reviews

"'Beg, Borrow or Steal' deserves a more glamorous title. . . A reason for its success is that in its cast is that artful comedian, Frank Morgan, who has a part that fits him as well as does his morning coat." Mordaunt Hall

+ **Boston Transcript** p6 Ja 22 '38

"'Beg, Borrow, or Steal' grows sluggish with boy-and-girl business, but is occasionally lively with the rogueries of the middle-aged." John Mosher

+ — **New Yorker** p117 D 18 '37

"The dialog is wittier and the characters better rounded than usual in this type of program-filler."

+ **Time** p51 D 20 '37

Trade Paper Reviews

"It is the 'Lady for a Day' situation sufficiently disguised to make the picture appealing to fans of the well established comedy names. Preview audience expressed good reaction."

+ **Phila Exhibitor** p53 D 15 '37

BELOVED BRAT. Warner 60min F 5 '38

Cast: Dolores Costello. Bonita Granville. Donald Crisp. Natalie Moorehead. Emmett Vogan

Director: Arthur Lubin

Original story: Jean Negulesco

Screen writer: Lawrence Kimble

Bonita Granville portrays an apparently incorrigible child whose rebellious feelings against the world are gradually changed by the skilled care of the head of a girls' school. The child's parents learn that they have been at fault because they have neglected her to pursue their pleasures.

Audience Suitability Ratings

"A better-than-average social drama. Family." Am Legion Auxiliary

"Entertaining, constructive and thought-provoking with an old plot saved from banality by clever direction and the refreshing interpretation of the talented young artist. Mature." Calif Cong of Par & Teachers

"Over-direction and acting, and over-drawn situations involving an emotional, undisciplined little girl make this unconvincing and unpleasant. Slow-moving and an obvious preachment, lacking subtlety. This is an exaggerated version of the 'poor little neglected rich girl' theme. Not recommended." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Illogical story. Mature." DAR

"A well produced, tense, thought-provoking presentation of psychologic reactions. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Constructive, thought-provoking. Mature." Nat Soc of New England Women

"Interesting and compelling. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 5 '38

"General patronage."

Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"Bryan Foy has been turning out A quality B budget pictures until it is getting to be a habit. 'Beloved Brat' is another of that long line of successes." Robert Joseph

+ **Hollywood Spec** p10 F 19 '38

Trade Paper Reviews

"Characterized by excellent dramatic handling of a difficult theme—the incorrigible child—this film not only has plenty of entertainment punch but carries a well-told moral tale as well. Its tremendous interest to the family trade will insure profitable runs everywhere. Family."

+ **Boxoffice** p23 F 19 '38

— + **Motion Pict Daily** p8 Ja 21 '38

"This emerges as an interesting but lightweight story of a problem child with a little too much preachment for complete enjoyment. Since it has definite appeal to families, children, however, it should do well in neighborhood theatres, provide good dual support in metropolitan areas. Audience reaction was fair."

+ — **Phila Exhibitor** p91 Mr 1 '38

"Warner Bros. have done a creditable job in finding dramatic material in the field of child guidance. . . Miss Granville is far ahead of the field in garnering the major acting honors. Social forces may be taken aback by the cinematic treatment of their problems . . . but the Warners have served a worthy purpose, nevertheless, in propagandizing a dire situation though it might have delved more deeply."

+ **Variety** p15 Ja 12 '38

"Picture is a pushover for the family trade and will hold its own on any bill. The old story is given a fresh touch and a few comedic departures that save it from becoming too preachy."

+ **Variety (Hollywood)** p3 F 10 '38

BERGSLAGSFOLK. See People of Bergslagen

BIG BROADCAST OF 1938. Paramount 88min Mr 4 '38

Cast: W. C. Fields. Martha Raye. Dorothy Lamour. Shirley Ross. Lynne Overman. Bob Hope. Ben Blue. Rufe Davis. Tito Guizar. Kirsten Flagstad

Director: Mitchell Leisen

Original story: Frederick Hazlitt Brennan

Screen writers: Howard Lindsay. Russell Crouse. Walter DeLeon. Francis Martin. Ken Englund

Songs: Leo Robin. Ralph Rainger. Jack Rock

A musical and dancing extravaganza in which two trans-Atlantic liners race across the Atlantic. One of the ships is owned by W. C. Fields who stops en route for a game of golf. The passengers supply the entertainment specialities.

Audience Suitability Ratings

"A: depends on taste; Y & C: mostly amusing."

Christian Century p319 Mr 9 '38

"Poor taste in wisecracks and over-emphasis on drinking spoil an otherwise enjoyable farce. Adults." Am Legion Auxiliary

"The picture is spotty, much of it boring and disappointing, and some bits objectionable. Social values are not constructive. Adults." Calif Cong of Par & Teachers

"Attractively staged musical extravaganza with the repetitious, slapstick comedy of W. C. Fields and the antics of Martha Raye adding to the boisterous hilarity. Social values not constructive. Mature." Calif Fed of Business & Professional Women's Clubs

BIG BROADCAST OF 1938—*Continued*

"Good. W. C. Fields at his funniest; and Kirsten Flagstad's superb voice highlight of many specialties. Popular songs (one off-color line should be deleted). Broad comedy by Martha Raye. Mature." DAR

"There is lovely music, some clever dancing and amusing bits but all-too-much boring and questionable comedy. The beautiful rendition of the Valkyrie by Kirsten Flagstad and a very lovely dance sequence are the only highlights. Adults." Gen Fed of Women's Clubs (W Coast)

"A silly, poorly constructed musical comedy hodge-podge with an inconsequential thread of story. Ridiculous, overdrawn comedy and some vulgarity. Shining through a muck of mediocrity is the brief but thrilling singing of Kirsten Flagstad, and the expert interpretation by Bob Hope and Shirley Ross of a song hit. Mature." Nat Council of Jewish Women

"Overloaded, elaborately staged musical extravaganza with a large cast presenting entertainment ranging from exquisite and exalted to absurd, cheap and vulgar. Frivolous treatment of divorce, and much drinking. Adults." Nat Soc of New England Women

"A musical travesty with a weak romance carrying no beauty or appeal. The humor is coarse and silly and falls flat. Drinking, scant attire, and low form of social life completely mar any beauty of photography. Waste of time. Mature." S Calif Council of Fed Church Women

"Here is a case where instead of improving a picture, the few outstanding specialty bits only make the body of the film seem worse by contrast. Most worthwhile bits are the aria sung by Kirsten Flagstad and one beautiful waltz sequence. Both are out of place in a review which abounds in low comedy. None of the well-known entertainers measures up to expectations. 1938 seems not to be a good year for 'The Big Broadcast.' Adolescents: poor; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul F 19 '38

"Objectionable in part."

Nat Legion of Decency F 24 '38

"A, Y & C: good."

+ **Parents' M** p38 Ap '38

"An amusing and lavish production. There are some good song hits and the dancing is excellent. Family."

+ **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"W. C. Fields does his best to keep this oversized band-wagon on the move, but unfortunately, there is too much soft ground and not enough Mr. Fields. The funniest scenes are those in which he plays golf, plays billiards and guides a giant ship among icebergs."

+ — **Christian Science Monitor** p15 F 19 '38

"That unique and delightful comedian, W. C. Fields, after a year's illness, gets back into harness just in time to save 'The Big Broadcast of 1938' from slipping into filmusical mediocrity. As long as Fields is wagging in and out of the picture (which, fortunately, is most of the time) it succeeds in being lively, funny, and frequently hilariously comical." Jesse Zunser

+ — **Cue** p40 Mr 12 '38

"W. C. Fields sets a pace that the others can't maintain in Paramount's annual revue. A bit scrappy, therefore; but quite entertaining, as these shows go."

+ — **Film Wkly** p23 Mr 5 '38

"[It is] a weak bit of entertainment. . . A big, glittering mounting has been given the picture and there is some tuneful music in it, but on the whole it lacks that indispensible quality a picture of the sort must possess if it is to be entertaining—cleverness. It is just a hodge-podge of unrelated incidents, inept comedy and an undeveloped romance."

— **Hollywood Spec** p8 F 19 '38

"It is a musical grab bag. But with so much of it, we don't see how you can fail to capture some prize of amusement from it. . . This doesn't make a bit of sense, but if you want a merely pleasant, zany hour and a half you'll have fun here." (3 stars) Ruth Waterbury

Liberty p29 Ap 2 '38

"Without the great W. C. Fields 'The Big Broadcast of 1938' would be a rather hopeless jumble of skits and specialties. With him, it takes on such comic magnificence that I advise you not to miss it. . . It is disconcerting to find such perfect artistry set off by a tedious and cluttered variety show. As far as I am concerned, there is enough of Fields to make up for the dismal stretches." Howard Barnes

+ — **N Y Herald Tribune** p15 Mr 10 '38

"The hodge-podge revue is all loose ends and tatters, not too good at its best and downright bad at its worst. And, by demonstrating that not even William Claude Fields is invariably comic, it has shattered our fondest illusion." F. S. Nugent

— + **N Y Times** p16 Mr 10 '38

"Smack in the middle of this movie which is otherwise all those things we know as showy and comical and fast, Kirsten Flagstad sings an aria from 'Die Walküre;' and the shock of it may scare some of the customers straight out of their dungarees. . . Mr. Fields is very much about, and delightful he is. He may seem a little vague at times, with the vagueness of the mature and the disillusioned, but it is an agreeable vagueness." John Mosher

+ **New Yorker** p74 Mr 12 '38

"A trans-Atlantic race between two futuristic liners provides all the plot necessary to mold hit tunes and glib dialogue into lively, smartly staged entertainment."

+ **Newsweek** p29 F 21 '38

"Ship-shape when Great Man Fields is on deck, it lists badly whenever he goes below."

+ — **Time** p64 F 28 '38

Trade Paper Reviews

"Lavish extravaganza with a wide variety of entertainment which should assure a satisfactory measure of boxoffice returns, albeit the feature does not attain the high standards set by its predecessors in the series. Family."

+ — **Boxoffice** p23 F 19 '38

"With an imposing and diversified array of talent, there should be some feature to please every type of entertainment seeker in this elaborate musical. For this reason the picture is certain to do smash business in both first runs and neighborhoods though whether it will completely satisfy patrons is debatable."

+ **Film Curb** p13 F 19 '38

"With plenty to sell, here's a show that should spell good money at all box-offices."

+ **Film Daily** p12 F 11 '38

+ + **Motion Pict Daily** p4 F 9 '38

"While not as big as last year's 'Broadcast,' this contains enough big names to attract attention. . . It's good fun for the mass, should show a good profit."

+ **Phila Exhibitor** p89 Mr 1 '38

"With the rejuvenated W. C. Fields at his inimitable best in a streamlined production, 'Big Broadcast of 1938' is a stimulant for late winter box offices. It abounds in the kind of tunes that fit every radio receiving set. It is pictorially original and alluring, upholding the showmanship traditions of Paramount's annual parade of radio and screen talent."

+ + **Variety** p14 F 9 '38

"Some of the offerings are highly amusing, diverting, tuneful; some are little more than time passers, though each is gauged to some type of audience response. Comedy generally is considerably forced, and some of the routines hold too long."

Variety (Hollywood) p3 F 8 '38

BIRTH OF A BABY. Special pictures 72min

Cast: Eleanor King. Richard Gordon. Ruth Matteson. Josephine Dunn. William Post, Jr

Director: A. E. Christie

Screen writers: Burke Symon. Arthur Jarrett

Filmed by the American Committee on Maternal Welfare, Inc., with professional actors. Censorship difficulties have prevented the film from being shown so far in any state except Minnesota. A young couple portray the leading characters who are about to become parents. The birth of a child is shown—a scene never before shown to general audiences. The purpose of the film is educational and proposes to lessen the perils of childbirth.

Newspaper and Magazine Reviews

"Considerable interest has been aroused in local circles by the private screening of a new full-length 'educational' film, titled 'The Birth of a Baby.' . . This [is a] quite extraordinary film." Jesse Zunser
Cue p39 Mr 26 '38

"Maternal mortality is higher in the United States than in any other civilized country. 'The Birth of a Baby' was filmed by the American Committee on Maternal Welfare, Inc., a non-profit, scientific body that embraces a distinguished roster of medical and educational organizations—in the hope that its educative impact might help lessen delivery deaths."
Newsweek p26 Mr 21 '38

Trade Paper Reviews

"Sociologically and medically of great value, 'The Birth of a Baby' has commercial merit also. Although informative educationally, its showing except under restricted auspices, such as to medical schools, hospital organizations, maternity welfare outfits and the like, might be stymied by censorship boards or others. . . Highlight of the film is actual delivery of a baby girl which may not have been necessary in order to get over the educational value and importance of the message drawn, but this phase is intensely interesting. It can be easily edited out where censors object. This is not in the class with so-called sex films, for which reason, where the picture is played commercially, it should be advertised in a dignified manner."
+ **Variety** p14 Mr 9 '38

BLACK DOLL. Universal 60min Ja 30 '38

Cast: Donald Woods. Nan Grey. Edgar Kennedy. C. Henry Gordon

Director: Otis Garrett

Music director: Charles Previn

Screen writer: Harold Buckley

Based on the novel of the same title by William Edward Hayes. A mystery story.

Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no."
— + **Christian Century** p351 Mr 16 '38

"Comedy overdone. Negative social values. Adults." Am Legion Auxiliary

"Commonplace murder mystery, with confused action, spotty direction, and questionable social values. Adults." Calif Cong of Par & Teachers

"Confused, implausible murder-mystery. Inane comedy substituted for dramatic situations. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A preposterous melodrama. Adults." DAR

"A fairly interesting picture though somewhat hampered by slow comedy. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Ridiculous, jumbled, horror murder mystery with an over-involved plot and forced comedy. Below average program film. Adults." Nat Soc of New England Women

"The amusing and hopelessly muddled efforts of the sheriff to solve the problem, and the light treatment of the whole, tend to make the murders a side issue. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 29 '38

"Direction is unstable, and even the time-honored devices of pelting rain and flashing lightning fail to produce a mysterious atmosphere in a second-rate murder melodrama. In such a film there is little chance for a cast to distinguish itself. Adolescents, 12-16: unpleasant and mediocre; children, 8-12: too gruesome."
— + **Motion Pict R** p6 Mr '38

"Adults."
Nat Legion of Decency Ja 27 '38

Newspaper and Magazine Reviews

"Pedestrian mystery comedy which plods through the usual situations. Adults and young people."
— + **Christian Science Monitor** p15 Ja 22 '38

"'The Black Doll' starts off as a humdinger of a mystery and keeps the pace through its first uncanny murder up to the entrance of flatfoot Edgar Kennedy. Then the film takes on the aspect of a one-reel chaser with Kennedy doing slow burns all over the place. The comedian spoiled the picture for me because he was so completely out of place in it." Robert Joseph
— + **Hollywood Spec** p12 Ja 29 '38

"[It] belongs to the general run of films of this type, with neither original treatment nor striking script to set it apart. . . While 'The Black Doll' belongs to the series of Crime Club thrillers, it fails to distinguish itself from the vast collection of commonplace screen mysteries." Marguerite Tazelaar
+ — **N Y Herald Tribune** p9 F 8 '38
N Y Times p10 F 7 '38

Trade Paper Reviews

"A better-than-average mystery yarn maintaining the high standard of film entertainment set by previous Crime Club pictures, this is a sure shot to be played across the board for good neighborhood grosses. Family."
+ **Boxoffice** p19 Ja 29 '38

"A fair mystery in which comedy predominates—best suited to duals."
+ — **Film Curb** p10 F 26 '38

"A combination of suspenseful mystery, and comedy that furnishes a lot of laughs makes this an enjoyable murder picture of the regular program variety. The piece is handled in a light vein throughout and therefore too much importance cannot be given to the fact that the character of the hick sheriff, which Edgar Kennedy plays is overdrawn."
+ — **Film Daily** p8 Ja 25 '38
+ — **Motion Pict Daily** p6 Ja 12 '38

"Just another mystery, this is somewhat different because the one most suspected turns out to be the guilty person. Estimate: mild program; best for twin bills."
— + **Phila Exhibitor** p78 F 1 '38

"Tedium of solving an average murder mystery is here greatly relieved by the comedy of Edgar Kennedy as a small-town sheriff. . . It isn't the plot, aroused suspicions, suspense or the solution that makes this film a pretty good bet. It's the laughs that do it more than anything else."
+ **Variety** p14 F 9 '38

"It is just another lightly handled murder mystery yarn, but those who enjoy this type of offering and are intrigued by the solutions of the mystery in this type of story should be sufficiently satisfied."
+ — **Variety (Hollywood)** p3 Ja 19 '38

BLONDES AT WORK. Warner 60min F 5 '38

Cast: Glenda Farrell. Barton MacLane. Tom Kennedy

Director: Frank McDonald

Screen writer: Albert DeMond

Fourth in the Torchy Blane series. Glenda Farrell as the sob sister on a newspaper scoops her rival newspapermen on the murder case of a rich playboy merchant.

Audience Suitability Ratings

"A: perhaps; Y: fair of kind; C: no."
+ — **Christian Century** p254 F 23 '38

"General patronage."
Nat Legion of Decency F 24 '38

"A pleasant item of the Torchy Blane series, with a mysterious murder and an accompanying comic mystery—an entertaining blend of comedy and melodrama. Family."
+ **Wkly Guide** F 19 '38

BLONDES AT WORK—*Continued*

Newspaper and Magazine Reviews

"There have been many able girl newspaper reporters in screen stories but none quite as alert as Torchy Blane. . . Barton MacLane gives a natural performance as Steve. . . The outstanding performance, however, is that of Miss Farrell, who has an uncommonly clever conception of mingling comedy, drama and romance." Mordaunt Hall

+ **Boston Transcript** p5 Mr 5 '38

"It's all quite implausible but that does not deter Torchy, nor impair our enjoyment. Adults and young people."

+ **Christian Science Monitor** p17 Mr 5 '38

Trade Paper Reviews

"The plot is well paced, and keeps dishing up surprises and twists right to the climax. Glenda has plenty of laugh lines, and a lot of comedy business mixed in with her smart reporting work."

+ **Film Daily** p7 Mr 10 '38

"Audience reaction was good. Estimate: entertaining; top dualler."

+ **Phila Exhibitor** p78 F 1 '38

"Warners' fourth in the sob-sister series will bring no tears to the till. It fills the bill for the dualers for which it was conceived. As the not too light half of twinners, latest Torchy Blaner maintains standard and is sure to make more fans."

+ **Variety** p17 Mr 16 '38

"This picture will be a welcome addition to double bills everywhere, with a good mystery angle, fast moving chatter and the police-reportorial background the back country and neighborhoods love. Show is one of the best of the four produced in the series featuring Glenda Farrell."

+ **Variety (Hollywood)** p3 Ja 11 '38

BLUEBEARD'S EIGHTH WIFE. Paramount 80-85min Mr 25 '38

Cast: Claudette Colbert. Gary Cooper. Edward Everett Horton. David Niven. Elizabeth Patterson. Herman Bing. Warren Hymer

Director: Ernst Lubitsch

Screen writers: Charles Brackett. Billy Wilder

Based on a play of same title by Alfred Savoir. Previously filmed as a silent starring Gloria Swanson. The locale is the French Riviera where Gary Cooper, a wealthy and imperious American used to success with women, meets Miss Colbert under unusual circumstances. It is love at first sight for Cooper. Claudette is the daughter of an impoverished French aristocrat with a horde of needy relatives. She resents Cooper's manner toward her and when he suggests marriage, she decides to accept for his money. Their honeymoon is a continual series of quarrels after she hears that he has had seven former wives. In the end, exhausted, he is in a sanitarium and she realizes that she really loves him.

Audience Suitability Ratings

"Objectionable in part."

Nat Legion of Decency Mr 31 '38

"A highly amusing story. . . Clever dialogue and many fine touches that Lubitsch is noted for. Mature."

+ **Wkly Guide** Mr 19 '38

Newspaper and Magazine Reviews

"In 'Bluebeard's Eighth Wife,' the famous 'Lubitsch touch' is again evident. The story . . . lends itself brightly to farce comedy. . . No epic, this, but smooth, amusing, cheerful entertainment." Jesse Zunser

+ **Cue** p38 Mr 26 '38

"It is a lucky thing for 'Bluebeard's Eighth Wife' that it has Claudette Colbert and Gary Cooper in the starring roles. Without their vastly persuasive performing, it would be a farce in name only. A thin idea has been spun thinner still in narration until it requires a flurry of slapstick to carry the show past the finish line." Howard Barnes

+ **N Y Herald Tribune** p16 Mr 24 '38

"Although it's not a bad comedy by our current depressed standards, it has the dickens of a time trying to pass off Gary Cooper as a multi-marrying millionaire. . . It all ends in an asylum, with Bluebeard in a strait-jacket which proves they're always getting the wrong man: the one they should have grabbed was the chap who picked Mr. Cooper for the part." F. S. Nugent

+ **N Y Times** p21 Mr 24 '38

"The picture dates a bit and seems in this epoch of wild and loony films somewhat in the style of more formal farce, with all that cautious, elaborate fixing of a comic situation. Miss Colbert and Mr. Cooper themselves are jaunty, look their best, and have their bright lines and their occasional spasms of high spirits, which include tussles and a spanking." John Mosher

+ **New Yorker** p80 Mr 26 '38

"Many of the capers aren't as funny as they might have been if time and over usage hadn't dulled their zest, but the film's talented stars, aided by Edward Everett Horton, David Niven and Herman Bing manage to make it lively and generally amusing. . . Sophisticated humor spiced with the famous Lubitsch 'touches' contrasts refreshingly with the story's rowdier moments."

+ **Newsweek** p25 Mr 28 '38

"Airily written, amusingly scored, sprinkled with reliable supporting players, 'Bluebeard's Eighth Wife' has more deftness than heft, loses speed in the late rounds."

+ **Time** p38 Mr 28 '38

Trade Paper Reviews

"Grand box office sweetener that will goal 'em everywhere. . . You can take this without any qualms no matter what kind of a theater operation you are handling, for it has that universal appeal that will knock the cash customer in a delighted heap with its cleverness, gaiety, comedy and tantalizing romance. Lubitsch has outshone himself."

+ + **Film Daily** p4 Mr 18 '38

+ — **Motion Pict Daily** p4 Mr 14 '38

"Claudette Colbert and Gary Cooper will have to carry 'Bluebeard's Eighth Wife' over the hurdles. . . It's a light and sometimes bright entertainment, but gets a bit tiresome, despite its comparatively moderate running time of 85 minutes. The scripting is ofttimes bright dialogically, but illogic and fragile dramatically."

+ — **Variety** p16 Mr 23 '38

"The picture has the money brand, on the score of elegant production and merit as comedy drama, aside from its ranking marquee names. Lubitsch demonstrates his commercial as well as artistic prowess in shaping the offering with canny regard for the popular taste and at the same time catering to the caviar palate."

+ **Variety (Hollywood)** p3 Mr 17 '38

BORDER WOLVES. Universal 56min F 25 '38

Cast: Bob Baker. Constance Moore. Fuzzy Knight. Dickie Jones

Director: Joseph H. Lewis

Original story: Unie Hughes

Screen writer: Norton S. Parker

A western melodrama.

Audience Suitability Ratings

"There is a passable consistency of plot, the direction is fair, the acting good and the riding expert. Family." E Coast Preview Committee

+ — **Fox W Coast Bul** F 26 '38

"General patronage."

Nat Legion of Decency F 24 '38

Trade Paper Reviews

"No matter how you catalogue this, it doesn't have the stuff to arouse more than a mild interest. As a Western its approach is timid and the execution of what is designed to provide suspense never gets much beyond the conversation stage. Family."

— **Boxoffice** p21 Mr 5 '38

"Routine Western with bullets and ballads okay for the neighborhood action fans."

+ — **Film Daily** p10 F 24 '38

"Standard Western, this again demonstrates that Baker can do everything except fight. The show lacks the socko moments, via the fistic route, but it has four songs, hard riding, shooting, nice scenery, etc."
+ — **Phila Exhibitor** p91 Mr 1 '38

"This fable of the lone prairie forcibly illustrates what happens when production machinery sags. . . Writing, dialog and direction are at fault. 'Border Wolves' is weakest Baker entry in months, but passable in dual locations."
— + **Variety** p25 Mr 2 '38

BORN TO BE WILD. Republic 66min F 16 '38

Cast: Ralph Byrd. Doris Weston. Ward Bond. Robert Emmett Keane

Director: Joe Kane

Music director: Alberto Colombo

Screen writer: Nathaniel West

Adventure story replete with fist fights, gun play and trucks of dynamite. Byrd and Bond portray two devil-may-care truck men.

Trade Paper Reviews

"While rather slow in getting under way, this programmer builds steadily to an exciting climax. . . Average action programmer—well suited to double bills."
+ — **Film Curb** p12 Mr 5 '38

"Programmer has enough action to be O.K. in neighborhoods despite story defects."
+ — **Film Daily** p8 F 18 '38

"Dialogue is keyed distressingly simple, with consequent appeal to the lower classes. For this category, it is a rousing, human story. Estimate: mass stuff for neighborhoods, rural spots."
— + **Phila Exhibitor** p90 Mr 1 '38

"Considering its low production cost, film is fairly diverting entertainment, and should find a spot on lesser double bills. Story is rather nebulous."
— + **Variety** p14 F 23 '38

BORN TO THE WEST. Paramount 50min D 10 '37

Cast: John Wayne. Marsha Hunt. Johnnie Mack Brown. Syd Saylor. Monte Blue

Director: Charles Barton

Music director: Boris Morros

Screen writers: Stuart Anthony. Robert Yost

Based on the novel of the same title by Zane Grey. A western melodrama.

Audience Suitability Ratings

"Lengthy gambling scenes objectionable. Junior matinee. Classification: class C Western; entertainment: fair; artistic values: scenery and photography beautiful; social values: none." Am Legion Auxiliary

"A commonplace Western marked by good photography and beautiful scenery, but with unconvincing acting and questionable social values. Adults." Calif Cong of Par & Teachers

"Rating: average Western. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Worth while, though trite. Mature." DAR

"Coming events cast their shadows before all through the screening of this Zane Grey story, but in both its dialogue and the acting ability of the cast it is a Western above the average. Family." E Coast Preview Committee

"Mediocre western melodrama. Family." Nat Council of Jewish Women

"Average, acceptable, clean, well photographed Western. Mature." Nat Soc of New England Women

"Some gambling and drinking. Family." S Calif Council of Fed Church Women
Fox W Coast Bul D 24 '37

"Adolescents, 12-16: yes, for boys; children, 8-12: passable."
+ — **Motion Pict R** p3 F '38

"General patronage."
Nat Legion of Decency D 30 '37

Trade Paper Reviews

"This Zane Grey story belongs in the top-notch western bracket. . . This is well done from start to finish."
+ **Phila Exhibitor** p54 D 15 '37

"It is a cinch for the outdoor fans. Lasts less than an hour and has plenty of action, all performances being grade A for this field."
+ **Variety** p17 Mr 16 '38

"Western that has nothing much to offer besides riding, shootin' and cattle rustling. 'Born to the West' is another strictly formula cowboy yarn fit for the youngsters and other territories where the outdoor action film of the great open spaces may find interest."
+ — **Variety (Hollywood)** p3 D 24 '37

BOSS OF LONELY VALLEY. Universal 60min N 14 '37

Cast: Buck Jones. Muriel Evans. Harvey Clark. Walter Miller

Director: Ray Taylor

Screen writer: Frances Guihan

Based on the novel of the same title by Forrest Brown. A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 7 '37

Newspaper and Magazine Reviews

N Y Times p23 D 20 '37

Trade Paper Reviews

"One of the staples prepared for an established market, this will meet none-too-exacting requirements. It's a Buck Jones with all the trimmings, including the ever dependable Silver, the horse. Family."
+ — **Boxoffice** p27 Ja 1 '38

"Buck Jones and Silver gallop through this one at a furious rate of speed, with enough fast action to satisfy the most blood-thirsty of the Western fans. There are gun fights, fist fights and fast riding, coupled with a neatly done story and a pleasing little romance."
+ **Film Daily** p6 D 22 '37

+ — **Motion Pict Daily** p7 D 24 '37

"Estimate: good Jones action Western."
+ **Phila Exhibitor** p48 D 1 '37

"Lacking in cohesion, poorly directed and acted, this latest of the Buck Jones horse oprys is sub-standard. Youngsters, at show caught, cheered lustily when their gun-totin', two-fisted Jones hero strode on the scene, but thereafter there was little to cheer about."
— + **Variety** p24 D 22 '37

BOY OF THE STREETS. Monogram 75min D 8 '37

Cast: Jackie Cooper. Maureen O'Connor. Kathleen Burke. Marjorie Main

Director: William Nigh

Original story: Rowland Brown

Screen writers: Gilson Brown. Scott Darling

"Fable is that of the city youngster who has his own gang of pals and who would like to grow up as a ward leader or in any spot where he did not have to work. There's some allusion to the riches-and-rags angle but that's smartly glossed over briefly to follow the lad's fight to find himself." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: fair; Y: perhaps; C: unwholesome."
+ — **Christian Century** p190 F 9 '38

BOY OF THE STREETS—*Continued*

"While 'Dead End' may have been the inspiration for this picture, 'Boy of the Streets' is not a weak copy and will have greater public appeal perhaps because it is not so bitter nor so hopelessly pessimistic in its finale. . . It is human and not sentimental and it is distinctly good entertainment as well. No millenium is painted but a hope is suggested that a bright underprivileged boy can reshape his life outside the slum environment. Children, 8-12: no, too mature; adolescents, 12-16: interesting." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** D 11 '37

"Good. Thought-provoking, but sentimental. Constructive in purpose: to arouse America to the urgency of improving tenement conditions. Mature." DAR

"The story idea is a significant one and although at times it lacks conviction, it moves at a satisfying pace and carries a strong measure of suspense and interest. Adults and young people." E Coast Preview Committee
Fox W Coast Bul Ja 1 '38

"Socially minded people will want to see this picture." H. M. LeSourd
+ **Motion Pict & Family** p6 Ja 15 '38

"General patronage."
Nat Legion of Decency D 23 '37

Newspaper and Magazine Reviews

"[It] is a minor 'Dead End,' but it is not without interest, especially when Mr. Cooper or Marjorie Main, as his mother, is on the screen. . . It is essentially sordid, despite attempts at humor and sentiment. Adults and mature young people."
+ **Christian Science Monitor** p19 D 31 '37

"You will find points of similarity between 'Boy of the Streets' and other pictures of its type. But this film has been written . . . with a simple sincerity and naïve sentimentality which is, for the most part, quite disarming and reasonably entertaining." Jesse Zunser
+ — **Cue** p46 Ja 22 '38

"One of those little surprise pictures, a 'Dead End' with a rainbow end. . . Cooper's performance is an excellent one. Recommended for children." (2½ stars) Beverly Hills
Liberty p35 Ja 1 '38

"Jackie Cooper, now sixteen, has matured into an actor of genuine talent and makes this film of tenement house life worth seeing. 'Boy of the Streets' inevitably draws comparison with 'Dead End.' Less significant and gripping, far more superficial, it none the less presents a side of the subject which the other picture missed."
+ **Lit Digest** p34 D 25 '37

"If some of the situations are banal, you have forgotten it presently, because [it has] a hundred of those moments when some homely truth about people becomes vivid in action. It is not the surface of children that you have here, their little pomps, pouts and cute ways: it is something of growth, something of universal life in a local habitation, stunted or made to flower by virtue of its attendant circumstances. It is a modest little picture, true to its purpose and at times beautiful." Otis Ferguson
+ **New Repub** p256 Ja 5 '38

"It has the authentic flavor of alley-ways, the honest tang of modes and manners in the gashouse district. Engagingly, and for the most part unsentimentally, it follows the devious doings of a gang of young toughs. . . The best scenes are glimpses of gang rituals and interpolated battles royal, having little or nothing to do with the story." B. R. C.
+ — **N Y Times** p17 Ja 24 '38

"The sketch in general is a rather usual concoction dosed with a good spoonful of Uplift, which may make you nervous. The plot-writers haven't managed anything novel, but the tenement types, especially Marjorie Main, that *mater dolorosa* of the sink and the range, inject occasional spasms of vitality into the activities. Jackie himself puts up a good and human appearance." John Mosher
+ — **New Yorker** p64 Ja 22 '38

"Despite an overdose of sentiment, this is a sympathetic, generally realistic drama of slum tenements and their inhabitants. Jackie Cooper turns in a convincing performance as an adolescent tough."
+ **Newsweek** p31 D 13 '37

" 'Boy of the Streets,' an anguished story of the slums, has moments of real understanding, but their effectiveness is lost in a confused effort to tidy up social injustice with a Lady Bountiful, a few rolls of wall paper, and the U. S. Navy. . . 'Boy of the Streets' takes off from the same social springboard as 'Dead End's,' but misses its footing, comes a belly-whopper."
+ — **Time** p51 D 20 '37

Trade Paper Reviews

"This very human story, replete in down-to-earth human elements and heart throbs, is highly acceptable material for all audiences and can be relied on for satisfactory returns. Family."
+ **Boxoffice** p23 D 11 '37

"I was very agreeably surprised not only at the excellence of the direction and acting, but also at the general production, which is first class. So many independent efforts suffer from weak photography, poor sound, or other such details, but this is one that falls down in none of these departments. . . Jackie Cooper's performance is as good, if not better than 'The Champ' and other pictures in which he scored. . . The picture has great appeal for all classes, and teaches a powerful lesson to those who still consider gangsters as their idols."
+ **Canadian Moving Pict Digest** p6 Ja 15 '38

"High-rating, this contains a theme that however worn remains interest-compelling. Estimate: high-rating independent, worth selling."
+ **Phila Exhibitor** p53 D 15 '37

BRINGING UP BABY. RKO 98-102min F 18 '38

Cast: Katharine Hepburn. Cary Grant. Charlie Ruggles. Barry Fitzgerald. May Robson. Walter Catlett

Director: Howard Hawks

Screen writers: Dudley Nichols. Hagar Wilde

Based on the short story of the same title by Hagar Wilde. This slapstick comedy casts Grant as a scholarly zoologist whose only interest is in pre-historic monsters. Miss Hepburn, playing a flighty heiress, meets Grant and decides to marry him although he resists every blandishment. Following a jail sequence Grant promises to marry Miss Hepburn after she has lost a rare bone and allowed a baby leopard to wander over the Connecticut countryside.

Audience Suitability Ratings

"A: good of kind; Y & C: amusing."
Christian Century p351 Mr 16 '38

"Good. Mature." DAR
+ **Fox W Coast Bul** F 19 '38

"Family." Am Legion Auxiliary

"Hilarious and fast moving. Mature." Calif Cong of Par & Teachers

"Spirited entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"A wholly nonsensical comedy. High level of entertainment value. Family." E Coast Preview Committee

"Laugh-provoking entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A gale of laughter. Family." Nat Soc of New England Women

"Hilarious farce teeming with chuckles and laughter. A good picture providing amusing diversion. A family picture appealing more to adults." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 5 '38

"One has to be in a perfectly irresponsible mood to enjoy this comedy, and even so one wonders if Katharine Hepburn, however amusing she may be, should have let her fine, sincere interpretations be superseded by such nonsense as this. Adolescents, 12-16: amusing; children, 8-12: mature."
+ — **Motion Pict R** p6 Mr '38

"General patronage."
Nat Legion of Decency F 17 '38

"This is one of those dizzy comedies where anything might happen, and everything does. *Too silly to be funny.*"
— **Scholastic** p23e Mr 5 '38

"An amusing farce. Full of funny episodes and with clever dialogue. Family."
+ **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"Many will object to the animal sequences. Cary Grant hangs up another impressive comedy stint and Katharine Hepburn is considerably better than in some recent roles. The film suffers from lack of story and spotty direction. Adults and young people."
+ **Christian Science Monitor** p15 Mr 12 '38

"Enter Katharine Hepburn in slapstick, the heroine of zany farce, in the center of action that has neither rhyme nor reason, although it is highly palatable when taken strictly in the lighter mood. . . Society comedy has not given as much cause for hilarity in a long, long time." J. P. Cunningham
+ + **Commonweal** p524 Mr 4 '38

"The latest Hollywood screwball comedy completely de-glamorizes Kate—turning her, pleasantly, comically, and riotously, into a whacky, topsy-turvy, pinwheeling female jiggerbrain. . . Which is all to the good. . . The picture is the wildest thing that has spiraled out of the projectors in months." Jesse Zunser
+ **Cue** p38 Mr 5 '38

"The film scarcely can be said to have jelled. Considering the excellence of its cast, the production values that went into it, and the repute of its director, it has turned out to be just what it should not have been—silly. . . Occasionally there is a subsidence of the injected horseplay and the film settles on a plane of plausibility, at which times some true wit can be discerned." Bert Harlen
— + **Hollywood Spec** p9 F 19 '38

"I'm happy to report that 'Bringing Up Baby' is funny from the word go, that it has no other meaning to recommend it, nor therapeutic qualities, and that I wouldn't swap it for practically any three things of the current season." Otis Ferguson
+ + **New Repub** p165 Mr 16 '38

"'Bringing Up Baby' spins around furiously in one spot, giving off occasional slapstick fireworks, but just as frequently sputtering. It is not for lack of expert collaborators that the show only offers intermittent—and I mean intermittent—amusement. . . [It] is mildly entertaining, but it tries so hard and so unsuccessfully to be hilarious that it deserves a low rating in the overworked field of daffy farce." Howard Barnes
— + **N Y Herald Tribune** p14 Mr 4 '38

"After the first five minutes of the Music Hall's new show—we needed those five to orient ourselves—we were content to play the game called 'the cliché expert goes to the movies' and we are not at all proud to report that we scored 100 per cent. Of course, if you've never been to the movies, 'Bringing Up Baby' will be all new to you—a zany-ridden product of the goofy farce school. But who hasn't been to the movies?" F. S. Nugent
— + **N Y Times** p17 Mr 4 '38

"Little did I ever dream that in a Hepburn picture there would be such flibbertigibbety farce as that of the lady whose skirt is ripped from her in a restaurant, but Miss Hepburn adds charm to the informal predicament, and never has seemed so good-natured. She and Cary Grant . . . manage to be funny in various scenes both in New York and outlying rural districts." John Mosher
+ **New Yorker** p61 Mr 5 '38

"[It is an] above-average contender for crackpot-comedy sweepstakes. . . Although the screen authors sometimes strain too hard for laughs, Howard Hawks direction keeps a scriptful of scatterbrained situations moving full speed ahead; the cast is uniformly amusing; and Miss Hepburn gives a fine performance in her first bout with farce."
+ **Newsweek** p32 F 28 '38

"For 'Bringing Up Baby' [Miss Hepburn] proves she can be as amusingly skittery a comedienne as the best of them. . . Under the deft, directorial hand of Howard Hawks, 'Bringing Up Baby' comes off second only to last year's whimsical high spot, 'The Awful Truth,' but its gaily inconsequential situations cannot match the fuse-like fatality of that extraordinary picture."
+ **Time** p38 Mr 7 '38

Trade Paper Reviews

"Almost overwhelmingly loaded with gags, ridiculously funny complications and madcap foolery, this maintains an unbelievably frenzied pace from start to finish without a single letdown, and will assure exhibitors laughwracked audiences everywhere. It can safely be tabbed as the absolute tops in screwy fare. Family."
+ **Boxoffice** p23 F 19 '38

"Sheer nonsense, delightfully directed and acted with abandon by a brilliant cast of comedians."
+ **Film Curb** p14 F 19 '38

"Every type of audience will be highly amused and entertained with this new RKO picture, literally a riot from beginning to end, with the laugh total heavy and the action fast. Katharine Hepburn is very funny in a comedy role and Cary Grant scores heavily."
+ + **Film Daily** p12 F 11 '38

+ + **Motion Pict Daily** p7 F 10 '38

"A wildly outrageous farce which will have some family folks going out of the theatre saying that it is such a silly picture, this will, for most part, register well. It is mostly class, but it is liable to raise belly laughs among the low neighborhoods, too. Excellent projection room reaction."
+ **Phila Exhibitor** p84 F 15 '38

"Picture is moulded along same lines [as 'Awful Truth'] and is definite box office. 'Bringing Up Baby' is constructed for maximum of laughs. There is little rhyme or reason to most of the action, but it's all highly palatable. . . Under Howard Hawks' skillful pacing it is an hilarious farce."
+ + **Variety** p15 F 16 '38

"It completely ignores anything smacking of sophistication. It doesn't even pretend to be witty. It just dishes out plain, boisterous comedy of a brand calculated to hit the greatest number of customers in any theatre in the midriff. And it will hit them for plenty of box office. At the same time 'Bringing Up Baby' will be rated one of the distinctive entries of the season in this classification—the most frantic and whirligig of recent film funnies."
+ + **Variety (Hollywood)** p3 F 10 '38

BROTHERS OF THE WEST. Victory 55min S 30 '37

Cast: Tom Tyler. Lois Wilde. Dorothy Short. Bob Terry

Director: Sam Katzman

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 28 '37

Trade Paper Reviews

"A Saturday juvenile audience admired Tom, his victories, quite loudly."
+ **Phila Exhibitor** p56 D 15 '37

THE BUCCANEER. Paramount 90-126min F 4 '38

Cast: Fredric March. Akim Tamiroff. Hugh Southern. Margot Grahame. Franciska Gaal

Director: Cecil B. DeMille

Music: George Antheil

Music director: Boris Morros

Screen writers: Jeanie MacPherson. Edwin Justus Mayer. Harold Lamb. C. Gardner Sullivan

Based on the novel Lafitte the Pirate by Lyle Saxon. Backgrounded by the War of 1812

THE BUCCANEER—*Continued*

and early days of New Orleans, this tells the tale of the famous pirate and his villainous crew. In a semi-historical way it treats of the Louisiana Territory, General Andrew Jackson's attempts to defeat the British, the battle of New Orleans and the ball which celebrated that victory.

A Guide to the discussion of the motion picture The Buccaneer, prepared by Edwin S. Fulcomer is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A & Y: excellent of kind; C: no."
+ + **Christian Century p158 F 2 '38**

"Another outstanding achievement must be credited to Cecil B. DeMille. . . High social and educational value. Family." Am Legion Auxiliary

"An historical drama, with fine artistry, brilliant characterizations, commendable social values, understanding direction, and photography that is notable for its great depth and beauty. Mature-family." Calif Cong of Par & Teachers

"Outstanding. Social values commendable. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature. Family." DAR

"The humor is masterly, there is constant action and although raw strength is depicted, a sense of reality is constantly achieved. Adults and young people." E Coast Preview Committee

"An intensely interesting, soul-stirring episode in our early American history. Family." Gen Fed of Women's Clubs (W Coast)

"Superb showmanship is displayed in direction. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A spectacular and breath-taking presentation. . . Family, on account of its historical setting." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 22 '38

"Based on the results of many months spent in research, it follows factually the historical happenings in the early days of New Orleans. . . History, as screen material, offers great pictorial possibilities and 'The Buccaneer' fully accomplishes its purpose of offering entertainment based on fact." Harold Turney
+ + **Motion Pict & Family p6 F 15 '38**

"It is exciting melodrama—too strong for audiences under twelve who could not understand the subtle duplicity which caused the United States to turn on the black-guards who had decided to fight for our country. Adolescents, 12-16: exciting but good; children, 8-12: no, too mature."
+ **Motion Pict R p4 F '38**

"General patronage."
Nat Legion of Decency Ja 13 '38

"A, Y & C: excellent."
+ + **Parents' M p30 Mr '38**

"Lafitte the Pirate is a swashbuckling good story; Lafitte the Patriot is a little-known, but authentic episode. 'The Buccaneer' is powerful proof that the two can be blended in a film of both educational and entertainment value. . . The excellence of the picture as a whole is in the trademark, 'A Cecil B. DeMille Production.'" Margaret Hauser
+ + **Scholastic p27-s F 12 '38**

"A thrilling story. Well directed and excellently acted. Family."
+ **Wkly Guide Ja 1 '38**

Newspaper and Magazine Reviews

"Despite a little too much self conscious flag waving, it is a vital and stirring film, with more respect for fact than we have come to expect from such productions. Adults and young people."
+ **Christian Science Monitor p17 F 5 '38**

"Analyzation of 'The Buccaneer' should be divided between its questionable historical veracity and its highly exciting colorations for entertainment. . . 'The Buccaneer' will be found remarkable for its decent restraints in the headlong pursuit of romance. Mr. DeMille has a capacity for portrayal of the sheerly romantic without resort to the questionable, never capitalizing on the broad opportunities for accent on sex which were so abundantly manifest in the New Orleans of the early 1800's." J. P. Cunningham
+ **Commonweal p414 F 4 '38**

"The result is lusty, expansive, vastly interesting film entertainment. . . 'The Buccaneer' is swift, exciting, theatrical, and entertaining. It is only in the artificially injected romantic interludes that interest lags." Jesse Zunser
+ **Cue p44 F 19 '38**

"Although there's not quite as much spectacle as usual, it's still great stuff for boys."
+ **Film Wkly p23 F 12 '38**

"The year is young, but quite safely it may be predicted that this DeMille picture will be one of the outstanding productions of 1938, something the screen can be proud of for a long time to come."
+ + **Hollywood Spec p5 Ja 15 '38**

"Cecil DeMille in his most flamboyant, lush, and ornate mood. . . Decorative, dated, and frequently dull but picturesque and flashy." (3 stars) Beverly Hills
Liberty p61 F 19 '38

"Cecil B. DeMille celebrates his twenty-fifth year of picture making with what this department considers his greatest film. 'The Buccaneer' is worthy of the word 'epic.' . . Fredric March's interpretation of Jean Lafitte, complete with black curls and a French accent, is one of the most surprising accomplishments of that star's long record."
+ + **Lit Digest p22 Ja 29 '38**

" 'The Buccaneer' is one of the handsomest of the DeMille spectacles, which the veteran director has rescued from tedium by a superspectacular finish." Howard Barnes
+ **N Y Herald Tribune p19 F 17 '38**

"The best moments continue to be those of mass action—battles, cannonading, and such; the worst are those in which Mr. DeMille, who is no Borzage, turns a tender eye upon romance. So 'The Buccaneer,' discounting the underlying unease of its producer, remains a run of DeMille picture, which can be interpreted as meaning a spectacular, colorful, entirely superficial show. Fredric March's Lafitte is hamstrung." F. S. Nugent
+ **N Y Times p17 F 17 '38**

"I fear I am very calm about Cecil B. DeMille's new offering. There seems to be so much talk, sitting around tables, conferring, and the like that for a tale of pirates the effect is strangely sedentary. . . As a pure piracy picture, it's no great spectacle. . . Monsieur DeMille has made 'The Buccaneer' really more a schoolbook affair, I feel, than any great spectacle or thriller of the high seas." John Mosher
+ — **New Yorker p65 F 26 '38**

"DeMille has compounded his new film of sedate romance and robust, swift-paced action. Nevertheless Lafitte and his career, as vigorously characterized by Fredric March survive an expensive production and a dual love interest with more than a casual claim to historical authenticity."
+ **Newsweek p23 Ja 31 '38**

"There are some fine battle scenes, and a splendor of action all the way through that make 'The Buccaneer' an imposing motion picture. *DeMille heroics plus March humor make a well-balanced spectacle.*"
+ **Stage p10 F '38**

"History, up against Cecil B. DeMille, has usually come out second best. But through the flapping folds of intermittent Old Glorys and Jolly Rogers, his cinema story of Jean Lafitte fits the record accurately enough. Of the trademarked DeMille technique—oceans of upturned faces, far-flung spectacles—there are few traces. Instead there is a newer tendency to imply mass movement by significant segments."
Time p44 Ja 17 '38

Trade Paper Reviews

"This swashbuckling saga will crowd 'Wells Fargo' for top honors as the ranking entertainment and money picture on Paramount's current program. Family."
+ + **Boxoffice** p19 Ja 15 '38

"When we say it was made for entertainment only we are paying DeMille the finest compliment, for here is surging, swashbuckling, colorful, romantic adventure that is cunningly contrived to give the crowd as well as the intelligent upper strata an hour and one-half of excitement and suspense that never goes too serious and at the same time gets over the patriotic fervor of those parlous times."
+ + **Film Daily** p10 Ja 11 '38

+ **Motion Pict Daily** p2 Ja 8 '38

"Here is a big picture, big in production values, in selling opportunities, in every department. Paramount has a picture that will make a lot of money. Cecil DeMille has directed a show—box office all the way."
+ + **Phila Exhibitor** p69 Ja 15 '38

"[It] is a cinch for big boxoffice returns around the world, particularly in the Anglo-American cinemas. . . DeMille sweeps the spectacular on the screen, including not a little of the American flag stuff, which is stirringly fitting for the occasion, and yet at the same time the British sensitivities have been well preserved."
+ + **Variety** p14 Ja 12 '38

"Thoroughly DeMillian in approach and treatment, 'The Buccaneer' is a swaggering, tumultuous and fascinating moving picture. . . Liberally interpreted as to the historic facts, its grim aspects graced with an amazing amount of good comedy and galvanizing spectacle . . . it is shaped to the mass taste and is earmarked for smashing business."
+ + **Variety (Hollywood)** p3 Ja 8 '38

BULLDOG DRUMMOND'S PERIL. Paramount 62-66min Mr 18 '38

Cast: John Barrymore. John Howard. Louise Campbell. Reginald Denny. E. E. Clive. Porter Hall

Director: James Hogan

Music director: Boris Morros

Screen writer: Stuart Palmer

Based on the novel, The Third Round, by H. C. "Sapper" McNeile. A mystery story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

"Entertaining for those who like detective stories. Family."
+ **Wkly Guide** Mr 19 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Mr 19 '38

Reviewed by Jesse Zunser
Cue p45 Mr 19 '38

"It is a synthetic tale about synthetic diamonds. . . The latest of the series sticks to a familiar pattern. . . The players seem to have few illusions about the silliness of the fable they are interpreting. If the actors do not take the production too seriously, neither does the director." Howard Barnes
— + **N Y Herald Tribune** p8 Mr 19 '38

"No matter what you think of Professor Goodman's diamond-making formula, you will have to admit that the Bulldog Drummond formula continues to enjoy a modest but periodical success." B. R. C.
+ — **N Y Times** p23 Mr 18 '38

Trade Paper Reviews

"This picture sets a new high in production excellence for the Drummond series and is entirely worthy of the widely read original from which it was adapted. Family."
+ **Boxoffice** p19 Mr 19 '38

"This should please mystery fans, as it has lively tempo and holds the suspense. It has been skillfully directed by James Hogan, who gained excellent performances from John Barrymore, John Howard and Louise Campbell, who have become familiar figures in the 'Bulldog Drummond' series."
+ **Film Daily** p7 Mr 15 '38

Motion Pict Daily p3 Mr 12 '38

"Latest in Paramount's bread-and-butter series is out of the same mold—no better, no worse. Which means it's a reasonably absorbing, reasonably amusing, reasonably successful whodunit that should hold up its modest end of the duals. No real problem to the exhibitors in this one, since the Drummond cycle is so well established. Also, 'Peril' is bolstered by fairly good marquee strength for a B picture."
+ — **Variety** p16 Mr 23 '38

"Familiar formula feud between Bulldog Drummond and Scotland Yard continues in 'Bulldog Drummond's Peril.' This latest of the new series, however, surpasses previous ones in that it is better handled as to story and direction, while performances of the players are delivered in the usual satisfactory manner."
+ **Variety (Hollywood)** p3 Mr 9 '38

BULLDOG DRUMMOND'S REVENGE. Paramount 55min Ja 7 '38

Cast: John Barrymore. John Howard. Louise Campbell. Reginald Denny. E. E. Clive

Director: Louir King

Music director: Boris Morros

Screen writer: Edward T. Lowe

Based on the novel Return of Bulldog Drummond by H. C. "Sapper" McNeile. A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: fair; Y: mature; C: no."
+ — **Parents' M** p32 F '38

Newspaper and Magazine Reviews

"Rather exciting even when one is not quite sure what goes on. Adults and young people."
+ — **Christian Science Monitor** p15 Ja 29 '38

"The light farcical touch in the story's direction and performance contrives to make it very jolly indeed." Marguerite Tazelaar
+ **N Y Herald Tribune** p8 D 18 '37

N Y Times p33 D 17 '37

"John Barrymore seems a little too incidental and casual in 'Bulldog Drummond's Revenge.'" John Mosher
New Yorker p49 D 25 '37

Trade Paper Reviews

"This latest of the Bulldog Drummond series is one of the best, and there is something happening every minute, with no lagging interludes to slow up the interest."
+ **Film Daily** p6 D 22 '37

"It is detective fiction in the 'B' brackets that will serve suitably enough in houses of less importance singly and, for others, on double bills. . . Dialog lacks strength and flash, leaving it to the action and suspense to maintain interest."
— + **Variety** p17 D 22 '37

C

CALL THE MESQUITEERS. Republic 55min F 21 '38

Cast: Bob Livingston. Ray Corrigan. Max Terhune. Lynn Roberts

Director: John English

Original story: Bernard McConville

Screen writer: Luci Ward

A western melodrama.

Newspaper and Magazine Reviews

"It was dashed off by Republic with little care. . . The story is patched up, but not sufficiently, with long stretches of gun fire and the usual number of chase scenes. Perhaps the youngsters will like it." T. M. P.
— **N Y Times** p11 Mr 19 '38

CALL THE MESQUITEERS—*Continued*

Trade Paper Reviews

"Those modern knights of the road, the Three Mesquiteers, carry on in a swashbuckling manner in their latest that's right in the exhibitor's alley. Family."
+ **Boxoffice** p21 Mr 5 '38

"The Three Mesquiteers, that popular trio of western rangers, have a lively and exciting vehicle."
+ **Film Curb** p10 Mr 19 '38

"Horse opera with racketeers and cowboys has lively action, but story is weak."
+ — **Film Daily** p7 F 25 '38

"A pretty good Western, with much chasing, shooting, this should please the fans."
+ — **Phila Exhibitor** p90 Mr 1 '38

"Well-made Western in the 'Three Mesquiteer' series which carries the heroic trio on another adventure that will please the fans following them. . . Western moves along at a moderate pace, involving the Mesquiteers in various situations which hold the interest, arouse suspense and create action."
+ **Variety** p25 Mr 2 '38

THE CANTOR'S SON. Eron 90min D 25 '37

Cast: Moishe Oysher. Florence Weiss. Judith Abarbanel. Michael Rosenberg

Director: Ilya Motyleff

Music: Alexander Olshanetsky

Original story: Louis Freiman

Yiddish dialogue film with English subtitles. This is the tale of a boy who runs away from his home in Europe, comes to the United States and rises from cafe singer to cantor in a synagogue. He is helped to success by a cafe singer who gives him up when he falls in love with his childhood sweetheart during a European visit.

Newspaper and Magazine Reviews

"Persons acquainted with Yiddish, who enjoy being reminded of one-time familiar scenes, and others, not knowing the language but relying upon the English titles and interested in incidents foreign to their own lives, will have a good time at the Squire Theatre." H. T. S.
+ **N Y Times** p11 D 27 '37

Trade Paper Reviews

+ **Motion Pict Daily** p8 Ja 14 '38

"This is one of the trashiest stories put to the emulsion. It is a confusion of exaggerated drama, Yiddish jazz, frantic comedy and cantoric chant. But it's the stuff which, peculiarly enough, makes for sure-fire box office in the Yiddish theatre. On that premise, this picture should attract excellent Yiddish patronage."
Variety p19 D 29 '37

CASSIDY OF BAR 20. Paramount 56min F 25 '38

Cast: William Boyd. Russell Hayden. Frank Darien. Nora Lane

Director: Lesley Selander

Screen writer: Norman Houston

Based on the novel Me an' Shorty by Clarence E. Mulford. A western melodrama in the Hopalong Cassidy series.

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bul F 12 '38

"Family." Am Legion Auxiliary

"Western melodrama with beautiful scenery, good production, expert riding and the usual thrills. Family." Calif Cong of Par & Teachers

"Family-mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Ethically sound, but too much shooting for little children. Mature." DAR

"Social values satisfactory. Entertaining for those who enjoy Westerns. All ages." Gen Fed of Women's Clubs (W Coast)

"Mediocre formula western melodrama. Family." Nat Council of Jewish Women

"Good. Exciting for children. Family." Nat Soc of New England Women

"Too exciting for young children. Family." S Calif Council of Fed Church Women
Fox W Coast Bul F 26 '38

"Adolescents: 12-16: possible; children, 8-12: no."
Motion Pict R p6 Mr '38

"General patronage."
Nat Legion of Decency Mr 3 '38

"A, Y & C: good Western."
+ **Parents' M** p38 Ap '38

"Compared with other Westerns it is above the average. Family-juvenile."
+ **Wkly Guide** Ja 22 '38

Newspaper and Magazine Reviews

"The audience, led, of course, by the ringleaders, indulged in not a little snickering or laughter. . . There undoubtedly is some naive stuff in 'Cassidy of Bar 20,' naive even when the film is compared with other Westerns I have seen recently. And this is rather a pity, for there are many portions of the picture that are human and appealing, some of the scenes are well acted, and the production values are good." Bert Harlen
+ — **Hollywood Spec** p8 F 12 '38

Trade Paper Reviews

"Done in the best Hopalong Cassidy manner, this latest Harry Sherman production upholds the standards which have made the Cassidy series the class of the outdoor dramas. There's an added dash of action which will please the less sophisticated members of the Cassidy kid clan and a touch of romance has been written in for the older fans. Family."
+ **Boxoffice** p45 F 12 '38

"A satisfactory Western, though it seems that in trying to get some new twists into a tale of the open range, the qualities of bang-up action, excitement, and suspense were not given too much attention."
+ **Film Daily** p7 F 9 '38

+ — **Motion Pict Daily** p6 F 8 '38

"This falls way below previous standard of Hop-a-Long series, lacks the usual adult appeal, will find most favor with the youngsters. . . Preview audience reaction evidenced a kidding mood."
— **Phila Exhibitor** p83 F 15 '38

"[It] does not measure up to the calibre of previous Cassidys. It nevertheless continues the outdoor entertainment sufficiently to satisfy those who frequent the theatres in which these productions show."
+ — **Variety (Hollywood)** p3 F 5 '38

CHANGE OF HEART. 20th century-Fox 65min Ja 14 '38

Cast: Gloria Stuart. Michael Whalen. Lyle Talbot. Delmar Watson

Director: James Tinling

Screen writers: Frances Hyland. Albert Ray

Michael Whalen, a young married man, overworked and embittered, is disliked by all his associates. His unbearable jealousy forces his wife to leave him. Whalen decides to spend more time away from business and takes up golf. A young caddy reprimands him for his bad temper and teaches him how to live. In the end he is reconciled with his wife.

Audience Suitability Ratings

"Family. Highly entertaining." Am Legion Auxiliary

"An interesting story cleverly acted and attractively set, with notable direction. Family." Calif Cong of Par & Teachers

"Social values commendable. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Starting intriguingly, this comedy of marital difficulties drags on and on into tedious banality. Mature." DAR

"Delightful entertainment for all. Family. Mature." Gen Fed of Women's Clubs (W Coast)

"Mildly diverting, wholesome social comedy. Family." Nat Council of Jewish Women

"There is a notable lack of overdrawn situations in this melodrama. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 15 '38

"Adolescents, 12-16: better suited to adults; children, 8-12: not recommended."
Motion Pict R p4 F '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"Family."
Wkly Guide Ja 29 '38

Newspaper and Magazine Reviews

"A choleric husband, a golf-playing wife, a good-natured playboy, a lad and his dog. Fit them together and you have a Grade B marital comedy. Adults and young people."
+ — **Christian Science Monitor** p15 Ja 29 '38

" 'Change of Heart' started out to be a nice little programmer that would please audiences anywhere and even hold up the better end of a double bill, when all of a sudden anti-climax began to pile up on anti-climax. . . An audience sigh which floated across the Uptown Theatre air when Michael and Gloria parted after deciding to bury the hatchet and burn their lawyers' briefs, was one of ennui and not one of dramatic relief. A picture can be counted as a failure when the audience gets tired of it and loses interest in the characters." Robert Joseph
— **Hollywood Spec** p12 Ja 8 '38

Trade Paper Reviews

"Another in 20th Century-Fox's parade of scoring program pictures, here is a human and humor-laden comedy of domestic quarrels and reconciliations sure to please all audiences. Family."
+ **Boxoffice** p13 Ja 8 '38

"This one will go big with all the golf addicts, as well as those who like their love squabbles served with fun and excitement."
+ **Film Daily** p7 Mr 15 '38

+ — **Motion Pict Daily** p4 Ja 4 '38

"Average programmer this rates nothing better than second billing. . . Audience reaction was just fair."
+ — **Phila Exhibitor** p70 Ja 15 '38

"There is more originality, freshness of treatment and solid entertainment in this B film than in half the more expensive efforts from the Hollywood studios. . . It is suitable for the lower shot on double bills in the best of houses which play the features tandem."
+ — **Variety** p16 Ja 5 '38

"An average programmer set for second billing on the duals, 'Change of Heart' is just another programmer with nothing outstanding to offer except a few isolated moments of comedy dialog."
— + **Variety (Hollywood)** p3 D 30 '37

CHARLIE CHAN AT MONTE CARLO.
20th century-Fox 65min F 15 '38

Cast: Warner Oland. Keye Luke. Virginia Field. Sidney Blackmer

Director: Eugene Forde

Music director: Samuel Kaylin

Original story: Robert Ellis. Helen Logan

Screen writers: Charles Belden. Jerry Cady

Based on the Earl Derr Biggers character. A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A & Y: good of kind; C: no."
+ **Christian Century** p158 F 2 '38

"A & Y: fair; C: mature."
+ — **Parents' M** p32 F '38

"[It is] a good mystery tale. Family."
+ **Wkly Guide** D 18 '37

Newspaper and Magazine Reviews

"It is good Chan. Adults and young people."
+ **Christian Science Monitor** p13 F 12 '38

"The Swedish-born Celestial master-mind catches the murderer with neatness and dispatch, in a net of witty Confucianisms." Jesse Zunser
+ **Cue** p53 D 18 '37

"The Swedish Warner Oland makes his 'steenth appearance as the bland inscrutable Chinese sleuth. . . Chan now has a No. 1 son, not as subtle-witted as his dad. And Charlie is still given to tossing off bits of homely Celestial philosophy in quaint English." (2 stars) Beverly Hills
Liberty p46 Ja 22 '38

"Warner Oland, as Chan, is as smooth a Hawkshaw as ever and his language is still the same curious mixture of pidgin English and sooth-sayings, but the Charlie Chan cycle shows unmistakable signs of wearing thin. This new offering in the series has little excitement and less suspense." Howard Barnes
— + **N Y Herald Tribune** p8 D 18 '37

"[It] is interesting enough, with slight touches of humor and graced by the presence of a competent supporting cast." F. S. Nugent
+ **N Y Times** p18 D 18 '37

"There is pidgin French as well as pidgin English, which may overdecorate the piece." John Mosher
New Yorker p49 D 25 '37

"Warner Oland [is] still cinema's most dependably entertaining detective."
+ **Time** p22 D 27 '37

Trade Paper Reviews

"Picture, obviously aimed at the duals, should do o.k. on popularity already built up and streamlined. But it's a bit under average for Chan celluloiders."
+ — **Variety** p17 D 22 '37

THE CHARM OF LA BOHEME. Intergloria Mr 18 '38

Cast: Jan Kiepura. Marta Eggerth. Paul Kemp. Theo Lingen

Director: Geza Von Bolvary

Music director: Robert Stolz

Screen writer: Ernst Marischka

German dialogue film made in Vienna with English subtitles. Based on the opera La Bohème by Giacomo Puccini. The tale describes the romance of a poor singer and the daughter of a cellist in the opera over whom the cloud of tuberculosis hangs. She gets him an audition and as his success increases her health becomes more imperiled until the night when they are both singing La Bohème and as she finishes Mimi's songs, she dies.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 31 '38

Newspaper and Magazine Reviews

"[It is] a pleasant, and occasionally deeply moving, modern version of Puccini's opera. . . A superior operatic picture." Jesse Zunser
+ **Cue** p39 Mr 26 '38

"For followers of the magnetic-eyed Mr. Kiepura, his arias from 'Boheme' will no doubt prove satisfying, although the recording was not all it might have been. . . For some reason, the film seems old-fashioned, if not actually an old print. It has been directed and staged with an economy which does not result in any great joy for the spectator." Marguerite Tazelaar
+ — **N Y Herald Tribune** p8 Mr 19 '38

"A tender, sorrowful, musically enchanting film is Vienna's 'The Charm of La Bohème.' . . It has Puccini's opera at its heart and Jan Kiepura and Marta Eggerth to sing its loveliest arias, but, beyond that, it has strength of its own and the gift of weaving Puccini, singers, cast and sub-plot into a sad sweet romance which must be called one of the most impressive of our cinema operas." F. S. Nugent
+ + **N Y Times** p11 Mr 19 '38

THE CHARM OF LA BOHEME—*Cont.*

"Marta Eggerth and Jan Kiepura manage the arias without trouble and the movie has its nice musical moments. Other moments, though—those *vie-de-Bohème* junkets, for instance, with Sacré-Coeur right outside the window all the time—wear on one." John Mosher
+ — **New Yorker** p81 Mr 26 '38

CHECKERS. 20th century-Fox 79min F 18 '38

Cast: Jane Withers. Stuart Erwin. Una Merkel. Marvin Stephens. Andrew Tombes

Director: H. Bruce Humberstone

Music director: Samuel Kaylin

Screen writers: Lynn Root. Frank Fenton. Robert Chapin. Karen DeWolf

Based on the play of the same title by Rita Johnson Young. Previously filmed by the same studio several times. "Jane is the niece of ne'er-do-well Stuart Erwin, who owns a race horse named Sky Blue. Hay consumer breaks a leg, but is brought back to racing form through new surgical treatment. That gives Sky Blue a chance to be fit when the big race is run in the last reel. There is a romance between Erwin and Una Merkel." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: fairly good; Y: doubtful; C: no."
+ — **Christian Century** p351 Mr 16 '38

"This is an entertaining little picture, easy to understand. The children will delight in the part played by Jane Withers. . . There will be those who object to horse racing and the gambling which is associated with the sport, but this is not over-emphasized here. Rather stress is laid on clean, upright living. Family." Am Legion Auxiliary

"Pathos, comedy and romance are pleasingly combined in this fast-moving horse-race picture which, though entertaining, is at times ethically unsound. Adults." Calif Cong of Par & Teachers

"Plenty of action characterizes this comedy-romance and there is a fortunate absence of the usual smart-alecky antics of the little star; however, the ethics are a bit confusing—an important race is won by trickery, a lie, and breaking of track rules." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A highly sentimentalized race track story, inexpertly produced, which will appeal only to youngsters and the uncritical. Careless disregard for ethical values. Mature-family." DAR

"Family." Nat Council of Jewish Women

"This [is an] improbable story which, for the most part, holds one's interest, despite its dubious ethics. Jane Withers, as usual, is over-directed and a bit rowdy. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women
Fox W Coast Bul D 11 '37

"The story, while not unusual, is well told and entertaining. Ethics are another matter; the hero, aided and abetted by 'Checkers,' wins his objectives by lying and deception, and at the finish, gambling reigns triumphant over agriculture. Adolescents, 12-16: not very good; children, 8-12: no."
+ — **Motion Pict R** p5 Ja '38

"General patronage."
Nat Legion of Decency D 23 '37

"Sure fire for Withers fans. Family. Juvenile."
Wkly Guide Ja 22 '38

Newspaper and Magazine Reviews

"The plot has a race track background. This, besides being a questionable atmosphere for a child story, is used as excuse for one of those cruel scenes in which a running horse is tripped for the sake of a thrill. Adults."
— + **Christian Science Monitor** p13 F 12 '38
Time p59 F 21 '38

Trade Paper Reviews

"Remake of this old favorite has been patterned to suit the talented Jane Withers. It spells good entertainment. . . Preview audience reaction was very favorable."
+ **Phila Exhibitor** p55 D 15 '37

CITY GIRL. 20th century-Fox 60min Mr 18 '38

Cast: Phyllis Brooks. Ricardo Cortez. Robert Wilcox. Douglas Fowley

Director: Alfred Werker

Music director: Samuel Kaylin

Screen writers: Frances Hyland. Robin Harris. Lester Ziffren

Phyllis Brooks, a young waitress, tired of her squalid home surroundings, jilts a young attorney and becomes the sweetheart of a racketeer. The former sweetheart of the racketeer attempts to attack Phyllis who shoots and kills her. She goes on to a tragic ending and dies for her transgressions.

Audience Suitability Ratings

"A: mediocre; Y & C: unwholesome."
— + **Christian Century** p351 Mr 16 '38

"Slightly better than average gangster picture with debatable social values. Consistent plot but spotty production values. Adult." Am Legion Auxiliary

"Sordid melodrama with tragic ending. Adults." Calif Cong of Par & Teachers

"Thought-provoking tragedy—well developed plot with minimum of detail. Well directed and acted for a program picture. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Though justice is appeased by the apprehension of the gangster and the picture may provoke thought, it is depressing and harmful to impressionable minds. Entertaining if you enjoy the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Excellent cast, understanding direction, tense, absorbing story. Unsound ethics demonstrating that crime does not pay. Adults." Nat Council of Jewish Women

"Thoughtful, well-motivated and constructive. Adults." Nat Soc of New England Women

"Interestingly and dramatically presented. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 8 '38

"Adolescents, 12-16: misleading; children, 8-12: impossible."
— **Motion Pict R** p4 F '38

"Adults."
Nat Legion of Decency Ja 13 '38

Newspaper and Magazine Reviews

"A cheap, spurious affair without an element of honest drama. Adults."
— **Christian Science Monitor** p17 Mr 5 '38

"Scriptwriters . . . have written two stories instead of one. . . In my opinion the story would have fared better if one plot had been adhered to. Both stories, and there are two, are worthy of separate treatment by themselves. . . Producer Sol Wurtzel has made a good B picture which will please the audience. . . In spite of a spuriously tragic ending in which Phyllis dies in the arms of Robert Wilcox, the picture should please the people." Robert Joseph
+ — **Hollywood Spec** p7 Ja 1 '38
N Y Times p17 F 4 '38

Trade Paper Reviews

"Another entertaining and action-laden programmer, this drama of gangsters and their molls escapes the rubber-stamp category through incorporating several new and timely twists. Family."
+ **Boxoffice** p27 Ja 1 '38

"Well-made program melodrama which will prove interesting screen fare for adult patrons but is not suited to juvenile audiences despite the ending which shows that crime does not

pay. This tragic finale which puts finis to the heroine's exciting career as a gangster's girl takes the story off the beaten track and gives an authentic touch to an otherwise sensational type of film."
+ **Film Curb** p16 F 19 '38

"This is realistic drama, excellently produced and directed. It has honest writing and reflects credit on all concerned in its making. Director Alfred Werker has maintained the interest from the start."
+ **Film Daily** p7 D 29 '37

+ **Motion Pict Daily** p2 D 30 '37

"A first rate, fast moving B picture, this can stand on its own in many single feature spots. . . Nature of material is adult, with plenty of selling angles."
+ **Phila Exhibitor** p63 Ja 1 '38

"This is a fairly well knit but conventional melodrama. . . It's another which points the moral that you can't win, but does so the easiest rather than the hard way, thus it isn't always very convincing. The cast is fairly good, the pace satisfactory and the dialog passable. In the 'B' group and suitable as the No. 2 feature for paired bills."
+ — **Variety** p14 F 9 '38

"'City Girl' is a courageous little melodrama so well made on limited budget that it stands up with class-A quality. Treated with exceptional honesty in the writing, direction and performances, it has the tension, the suspense to give it complete conviction."
+ **Variety (Hollywood)** p3 D 23 '37

COLORADO KID. Republic 56min D 6 '37

Cast: Bob Steele. Marion Weldon. Karl Hackett. Ernie Adams

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: Charles Francis Royal

A western melodrama.

SEE ALSO issue of December 27, 1937

Trade Paper Reviews

"Not up to snuff, even as Westerns go, and marked by a lack of attention to production detail. There is enough action, however, to please the youngsters, and Bob Steele ought to satisfy the patrons at the houses where this is destined to be shown. Family."
— + **Boxoffice** p23 D 18 '37

"A story not above the average offers Steele in the usual role of the hard-riding hero. Estimate: average Steele."
+ — **Phila Exhibitor** p54 D 15 '37

"This is sub-standard Western. Stereotyped and sans realism. Little to warrant even the youngsters attending this one."
— + **Variety** p15 Ja 12 '38

CONDEMNED WOMEN. RKO 77min Mr 18 '38

Cast: Sally Eilers. Louis Hayward. Anne Shirley. Esther Dale

Director: Lew Landers

Screen writer: Lionel Houser

Sally Eilers portrays a girl who has been imprisoned for thievery and who falls in love with the prison psychologist when he befriends her. She suffers disillusionment when she is told that she will ruin his career, tries a jailbreak, is apprehended and ultimately wins the love of the psychologist.

Audience Suitability Ratings

"Adults." Calif Cong of Par & Teachers

"Sordid depressing atmosphere with unconvincing and illogical situations prevent this picture from being entertaining or thought-provoking. Adults." Cal Fed of Business & Professional Women's Clubs

"Mediocre. Insidious ethically. Adults." DAR

"A tense, gripping, well-directed drama. Thought-provoking entertainment for all interested in social problems. Adults." Gen Fed of Women's Clubs

"Adults." Nat Council of Jewish Women

"Mixed social values. . . Moderately interesting for ADULT audiences." Nat Soc of New England Women

"An unpleasant picturization of crime and prison life with no comedy relief although exciting enough to hold interest. Mature." S Calif Council of Fed Church Women

"People who choose to see a picture entitled 'Condemned Women' may be gratified to find that it is just what the title suggests. It is an unpleasant melodrama. . . However, the story is so unconvincing that even thrill-seekers will probably be disappointed. If there was any constructive idea in the mind of the author, it did not materialize in the film. Adolescents & children: impossible. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 12 '38

"Adults."
Nat Legion of Decency Mr 10 '38

"Rather shallow in everything but drama, which is speedy and entertaining. Mature."
+ — **Wkly Guide** Mr 5 '38

Newspaper and Magazine Reviews

"It is sincere, straightforward, and makes you believe it is authentic. The director is good, the performances thoroughly satisfactory, the production complete."
+ **Hollywood Spec** p8 Mr 19 '38

"The story is often realistic and exciting, despite its implausibility."
+ — **Newsweek** p26 Mr 28 '38

Trade Paper Reviews

"Exceeding the entertainment limitations usually reflected in lesser-budgeted pictures, this version of women convicts stands out as a gripping melodrama whose boxoffice possibilities will be welcomed by exhibitors. Adults."
+ **Boxoffice** p29 Mr 12 '38

"A stark but interesting story of prison life. Acting is entirely competent."
+ **Film Curb** p8 Mr 12 '38

"It seems that this one is too depressing to stack up as ideal entertainment in a world filled with cash customers already weighed down with their own troubles. For the thrill fans, it of course has its appeal with plenty of suspense, and a fair amount of excitement. But the idea of the girls in prison staging a jail break, with the leader holding a gun, and the matrons also swinging firearms, strikes the spectator odd to say the least."
— + **Film Daily** p7 Mr 10 '38

+ — **Motion Pict Daily** p6 Mr 10 '38

"Made as run of the mill, this emerges with more than the usual values, the peak being a riot scene in a women's prison that should give it a strong, exploitable angle. . . Seen in a projection room, this looked like an exploitable programmer for mass areas, a top dualler generally."
+ **Phila Exhibitor** p98 Mr 15 '38

"The picture is of the doubtful kind. Perhaps the studio got all there was out of the kind of story that this is. The settings are not colorful, and among them there isn't a residential background or street scene. . . It's the usual prison drama, except that the hardened criminals are all women instead of men. Maybe that's a new twist, but it's not very palatable entertainment."
— + **Variety** p14 Mr 9 '38

"With such power and conviction in the playing and such vigor in the direction is this drama of women convicts expounded that it jumps its B budget traces for legitimate A classification. Story ingredients are familiar in the male convict story, but translated into the female equivalents, give an impression of freshness and novelty which may be expected to hold the average audience engrossed and to pile up much better than average returns as exploitable material for the better programs."
+ **Variety (Hollywood)** p3 Mr 9 '38

COUNTY FAIR. Monogram 71min N 24 '37

Cast: John Arledge. Mary Lou Lender. J. Farrell MacDonald. Fuzzy Knight. Jimmy Butler

Director: Howard Bretherton

Music director: Abe Meyer

Screen writer: John T. Neville

"The narrative concerns the endeavors of John Arledge and Fuzzy Knight, jockey and trainer, to overcome the undeserved repute of racing crookedness foisted upon them by a gang of county fair racketeers. The two hit the road and bump into a farmer's son and daughter, Jimmy Butler and Mary Lou Lender, seeking to condition a raw thoroughbred for a county fair race against the stern prohibitions of the tyrannical father." [Variety (Hollywood)] (Based on the novel of the same title by Felice Hepburn.)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Mediocre. Stock shots. Small town fare. Mature." DAR
— + **Fox W Coast Bul** D 24 '37

"A, Y & C: good."
+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

" 'County Fair' [is] a snappy item about youthful horseracers at the fair grounds, which even the 'sticks' should 'nix.' " B. C.
— **N Y Times** p11 D 27 '37

CRASHING HOLLYWOOD. RKO 60 min Ja 7 '38

Cast: Lee Tracy. Joan Woodbury. Paul Guilfoyle. Lee Patrick

Director: Lew Landers

Screen writers: Paul Yawitz. Gladys Atwater

Based on the play of the same title by Paul Dickey and Mann Page. Lee Tracy portrays a screen writer in Hollywood who collaborates with an ex-convict on a bank robbery story. When the film is exhibited it gives police new leads to work on and also brings gangsters to Hollywood who wish to stop further exposés.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."
— + **Christian Century** p319 Mr 9 '38

"Fair entertainment, direction and acting spotty, no social value. Adults." Am Legion Auxiliary

"Lacking in smoothness of production, but with some good acting and excellent comedy moments. Good program picture. Mature." Calif Cong of Par & Teachers

"Mediocre. Regrettable slapstick. Mature." DAR

"An entertaining film. Adults and young people." E Coast Preview Committee

"A rather well produced, well directed frolicsome comedy." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Highly improbable, uproarious, inconsistent satire. Average program film." Nat Soc of New England Women

"A social comedy with a crime element. Light entertainment. Mature." S Calif Council of Fed Church Women

"This picture, obviously of the program variety, has some original situations and is particularly pat when ridiculing the methods of big studios. Adolescents: too frivolous an attitude towards crime; children: no." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 22 '38

"General patronage."
Nat Legion of Decency Ja 6 '38

"A, Y & C: fairly good farce."
+ — **Parents' M** p31 Mr '38

"Family. Lively and funny."
+ **Wkly Guide** D 25 '37

Newspaper and Magazine Reviews

"Amusing farce melodrama which trips along briskly. Adults and young people."
+ **Christian Science Monitor** p15 Ja 8 '38

"Satire is difficult to do in motion pictures, an essentially realistic medium because of the searching and magnifying proclivities of the camera. . . Notwithstanding all this 'Crashing Hollywood' manages to get in some deft and intriguingly acid jibes at the expense of the film capital. . . Most noticeable of the demerits are abrupt changes in tone throughout the film, which gives it the appearance of being scrappy." Bert Harlen
+ — **Hollywood Spec** p6 Ja 1 '38

"If it didn't try so desperately to be funny, in a satirical way, of course, the results might have been less stereotyped and more amusing. . . For fast action once the picture gets under way, colorful settings and snappy dialogue, 'Crashing Hollywood' may be found reasonably entertaining." Marguerite Tazelaar
+ — **N Y Herald Tribune** p6 Ja 8 '38

"A silly little picture . . . 'Crashing Hollywood' is without the bite of satire, the heart-throb of good hokum. . . With these reservations, it may be classified as a partially successful effort in the field of painless time-killing." B. R. C.
— + **N Y Times** p19 Ja 8 '38

"[It is a] trifle that merely reminds us that Lee Tracy is still well." John Mosher
— **New Yorker** p61 Ja 15 '38

"Old hokum, new style."
Time p45 Ja 17 '38

Trade Paper Reviews

"Getting off to a slow start, this comedy with a semi-gangster background, and which is still another in the apparently endless cycle of films assaying to rib Hollywood, gathers momentum but never rises above mediocrity. Family."
— + **Boxoffice** p27 Ja 1 '38

"This new RKO picture should meet with a good reception as it moves rapidly, and there is a nice mixture of comedy and suspense woven into a story with a new twist. The theme of double identity is used in this one with amusing results."
+ **Film Daily** p3 Ja 8 '38
+ **Motion Pict Daily** p4 Mr 9 '38

"This combines a good mixture of comedy, melodrama with a Hollywood background. It is a low cost production with nice entertainment value. Estimate: pleasing; okay for top spot on duals."
+ — **Phila Exhibitor** p70 Ja 15 '38

"Completely satisfactory program picture . . . this one fits nicely into the less important theatres which play double bills."
+ — **Variety** p17 D 29 '37

"Brightly turned out and rollicking farce-melodrama is 'Crashing Hollywood,' a limited budget picture which pays its respects to the film industry as amusingly as some of the more haughty A-classers. It will do welcome chuckle service on almost any program."
+ **Variety (Hollywood)** p3 D 24 '37

CRIME OF DR. HALLET. Universal 65-68min Mr 11 '38

Cast: Ralph Bellamy. William Gargan. Josephine Hutchinson. Barbara Read. Nella Walker

Director: S. Sylvan Simon

Music director: Charles Previn

Original story: Lester Cole. Carl Dreher

Screen writers: Lester Cole. Brown Holmes

A tale of medical research in a Samatran jungle in which a doctor commits a crime in order to get money to carry on research into a tropical fever. He hopes to give the credit of discovery to a young colleague who died while serving as a human guinea pig.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

"Mature."
Wkly Guide Mr 5 '38

Newspaper and Magazine Reviews

"Refreshing and encouraging to find a young director who seems to know what a motion picture is supposed to do. In the present instance, S. Sylvan Simon in his third picture for Universal easily outdoes his two previous efforts and comes through with a really fine *moving* picture."
+ **Hollywood Spec** p10 Mr 19 '38

"It will, doubtless, appeal to students of medicine and those who agree that self-sacrifice and courage are qualities to be practiced as well as admired. It is a serious, well-directed drama. . . It is no 'Oil for the Lamps of China' but it is a short step in the right direction." R. W. D.
+ **N Y Herald Tribune** p16 Mr 24 '38

"The drama of medical research in a tropical hell is not exactly an untilled field, but there must be something eternal in it, since the present exhibit even at the moment when Josephine Hutchinson enters, as a laboratory assistant, to complicate the hitherto purely scientific proceedings, manages to be theatrically plausible, if never actually exciting. The fever never quite communicates itself to the audience." B. R. C.
+ — **N Y Times** p21 Mr 24 '38

Trade Paper Reviews

"Well-done in every department, this plausible and interesting drama of medical research can be tabbed as a highly creditable and entertaining effort which most audiences will find to their liking. Family."
+ **Boxoffice** p21 Mr 19 '38

"Lively melodrama of Sumatra and the jungle with a good dramatic medical theme."
+ **Film Daily** p9 Mr 24 '38

+ **Motion Pict Daily** p2 Mr 12 '38

"Having a familiar story, but with some novel twists, this above average programmer has been given the advantage of good production value, with a convincing, popular cast. Estimate: first rate top dualler."
+ **Phila Exhibitor** p99 Mr 15 '38

"Past success of medico-research films such as 'Pasteur' probably gave Universal the idea it might cash in on a picture of the bacteria research type. This one comes out unconvincingly, however, headed straight for the double bills."
+ — **Variety** p17 Mr 16 '38

"Success of the 'Life of Louis Pasteur' no doubt was responsible for the filming of this one, but their only kinship lies in the fact that the plots for both were motivated by science's battle to check-mate bacteria. However, 'The Crime of Dr. Hallet' will carry its half of any neighborhood dualer, and its audiences will find it entertaining."
+ — **Variety (Hollywood)** p3 Mr 8 '38

D

A DAMSEL IN DISTRESS. RKO 98min N 19 '37

Cast: Fred Astaire. George Burns. Gracie Allen. Joan Fontaine. Reginald Gardiner. Constance Collier

Director: George Stevens

Music: George Gershwin

Screen writers: P. G. Wodehouse. Ernest Pagano. S. K. Lauren

Based on a novel of same title by P. G. Wodehouse. Set in an old English castle, this gay song and dance show tells of the imprisonment of a young English girl by her severe aunt who wants her to marry a man she dislikes. Astaire meets the girl accidently and they fall in love. He is an American dancer who resents the sensational build-up of his press agents, Burns and Allen.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Beautiful scenery, fine music and dancing, and excellent photography high-light this amusing film, despite the rather tiresome development of a slight plot. Enjoyable entertainment for the family." Am Legion Auxiliary

"The humor of the original P. G. Wodehouse story is retained, the dancing of Fred Astaire is remarkable, George Burns and Gracie Allen are amusing, and some of the photography is unusual and very beautiful. Family." Calif Cong of Par & Teachers

"This Wodehouse comedy-romance, with its satire in English patter and manners, has been lavishly staged. . . However, some may feel the tempo of the picture loses in effect by the introduction of overly-long dance routines and repetition of comedy situations. . . Rating: disappointing. Family." Calif Fed of Business & Professional Women's Clubs

"Highly amusing for all ages." Gen Fed of Women's Clubs (W Coast)

"Pleasant, wholesome entertainment for the family." Nat Council of Jewish Women

"Cheerful, refreshing entertainment. Family." Nat Soc of New England Women

"An exceptionally entertaining picture which reflects great credit on the cast and director. Family." S Calif Council of Fed Church Women

"The story is negligible and a little slow. . . It is all gay and pleasantly entertaining. Children, 8-12: yes; adolescents, 12-16: entertaining." Women's Univ Club, Los Angeles
Fox W Coast Bul D 11 '37

"A, Y & C: excellent."
+ + **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"Everyone connected with the 'Damsel in Distress' conducts himself as a complete zany. . . The result of all this absurdity is a gay evening for the audience, as the one which packed the Keith Memorial for last night's previews discovered." B. C. B.
+ **Boston Transcript** p6 D 31 '37

"If anything could be gayer for a distressed damsel than rescue by the insouciant Fred Astaire we should be glad to know what it is. Family."
+ **Christian Science Monitor** p15 Ja 8 '38

"Astaire is as neat an entertainer as ever, but Ginger Rogers surely is missed. The new find, Joan Fontaine, is a weak spot in the picture. Recommended for children." (3 stars) Beverly Hills
Liberty p35 Ja 1 '38

"The story is the old reliable one of mistaken identity, but it is the embellishings given it by director George Stevens that make the fun. Astaire is good and so is George Burns. *But it's Gracie's picture.*"
+ **Stage** p12 Ja '38

Trade Paper Reviews

"The picture was made chiefly for laughs, and for the fans, and there are millions of them, who consider Astaire one of the leading lights of the entertainment world. Good box-office returns are guaranteed."
+ **Canadian Moving Pict Digest** p6 Ja 1 '38

DANGEROUS TO KNOW. Paramount 68min Mr 11 '38

Cast: Anna May Wong. Akim Tamiroff. Gail Patrick. Lloyd Nolan

Director: Robert Florey

Music director: Boris Morros

Screen writers: William R. Lipman. Horace McCoy

Based on the play of the same title by Edgar Wallace. It details the affairs of a former big-time bootlegger who gains control of a city administration and decides to cultivate society.

Audience Suitability Ratings

"Social drama with an unpleasant and morbid tone, although the acting is good. Presumably a 'Crime Doesn't Pay' picture, it has no social value, for I think we are making a mistake

DANGEROUS TO KNOW—*Continued*

in presenting these gangsters, who have achieved fame, fortune and glory through their nefarious ways, and then at long last—accent on the long—are made to pay the price. The moral is out of balance, with too much weight on the side of the advantages. Adults." Am Legion Auxiliary

"Suspenseful melodrama, tense at times and with a steady buildup to a good climax. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Well enacted, very trite melodrama. Adults." DAR

"The production values are very good and the direction convincing. Strong drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Interesting, gangster melodrama. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"The whole has an atmosphere of foreboding and surprises, making a thrilling mystery. Mature." S Calif Council of Fed Church Women

"This is not a new theme even in films, but the picture is effective. It moves rapidly and pays more attention to character delineation than is usually the case in gangster pictures. Ethically, it is open to objection for Recka is depicted as a clever and glamorous criminal whose downfall is accomplished only by the false testimony of an officer of the law. Adolescents: no, ethically bad; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 12 '38

"Adults."
Nat Legion of Decency Mr 3 '38

Newspaper and Magazine Reviews

"Fast, well-acted hokum. Adults."
+ **Christian Science Monitor** p15 Mr 19 '38

"You've met this one before. All the recognizable clichés and accepted plot involutions are bared through eight weary reels." Jesse Zunser
— **Cue** p40 Mr 12 '38

"You can't be severe toward a little movie like this, since it never pretends to be anything much. It isn't. Still, if you happen to catch it, you won't have a half bad time at it." (2 stars) Ruth Waterbury
Liberty p30 Ap 2 '38

"[It] struck this reviewer as almost as good a picture as 'Little Caesar,' which won critical acclaim a few seasons ago. . . It is the kind of a picture you are reluctant to see come to an end, so staccato is the pace, so vivid the performance and so fascinating the treatment. . . It is a moving picture all the time, its continuity so flowing and its dialogue so unobtrusive, that it is reminiscent of certain memorable silent films." Marguerite Tazelaar
+ + **N Y Herald Tribune** Mr 12 '38

"Poor Mr. Tamiroff might not find the going so rough if he were allowed to play a regulation tough guy. But in this one he is compelled to be a suave and cultured rackets king. . . 'Dangerous to Know' is second-rate melodrama, hardly worthy of the talents of its generally capable cast." B. C.
— + **N Y Times** p15 Mr 11 '38

Reviewed by John Mosher
New Yorker p75 Mr 12 '38

"Torpid, unconvincing melodrama."
— **Newsweek** p26 Mr 28 '38

"[It] is a glowering melodrama with artless plot, artful production."
Time p53 Mr 14 '38

Trade Paper Reviews

"A melodramatic thriller which will do yeoman service among the cop-and-robber fans, this picture is above the par set by others in its budget class recently released by Paramount. It has many moments of excitement and on the whole is paced at a rapid tempo. Family."
+ **Boxoffice** p23 Mr 5 '38

"Although extremely melodramatic, this gangster picture is rather static as regards action, but has been expertly produced and convincingly acted to make an above-average programmer."
+ **Film Curb** p9 Mr 19 '38

"It is all very hectic and lurid, but done with finesse both in direction and acting. . . Thrill addicts will go for it strong."
+ **Film Daily** p6 Mr 14 '38

+ — **Motion Pict Daily** p4 Mr 2 '38

"This is hokey stuff for the action addicts; introduction of Wong as gangster Tamiroff's mistress offers an exotic element which may interest the fans; otherwise, this is repetitious claptrap. Estimate: top half dualler for mass houses."
+ — **Phila Exhibitor** p89 Mr 1 '38

"'Dangerous to Know,' a somewhat strained attempt to suit material to Akim Tamiroff, Paramount's character star, is a 'B' melodrama of dubious box office potentialities. It's a gangster item that comprises a plot of unconvincing and frequently absurd situations which are developed in an unimpressive manner. Will suit for double bills where the demands are not too severe."
— + **Variety** p15 Mr 16 '38

"'Dangerous to Know,' as previewed, will fill its intended spot in the subsequent runs, but will leave the cash customers slightly puzzled as to what it's all about. Picture never quite catches up with itself to fulfill the promised excitement, in spite of generally excellent trouping by the cast."
— + **Variety (Hollywood)** p3 F 24 '38

DARE DEVIL DRIVERS. Warner 59-62min F 12 '38

Cast: Beverly Roberts. Dick Purcell. Gloria Blondell. Charles Foy

Director: B. Reeves Eason

Screen writer: Sherman Lowe

This is a tale about a racing champion who is ruled off the track because of his reckless antics. He takes a job in a bus company when he is broke and meets a young woman who owns a rival bus company which is being ruined by disloyal employes. He switches to her company and makes a success of the business.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 24 '38

Newspaper and Magazine Reviews

"The Warner Brothers are suffering from a form of occupational disorder, like silicosis and radium poisoning: they love to make pictures in which some obvious phase of the good old American industrial, political or sporting scene is portrayed in terms of the presumably eternal boy-meets-girl formula." B. R. C.
N Y Times p27 F 23 '38

Trade Paper Reviews

"Acceptable program material. Most of the driving is confined to the highways with whatever racing atmosphere there is provided by newsreel clips. Family."
+ — **Boxoffice** p23 Mr 5 '38

"Thrill fans will give this programmer a high rating."
+ **Film Curb** p6 Mr 12 '38

"Designed for the consumption of the action fans, this one makes the grade nicely with some very fast action and a couple of swell thrill sequences that are the highlights of a yarn with a business background."
+ **Film Daily** p6 F 25 '38

"Just another low cost production for low spot on dual program, the players are way above the material but there are no outstanding names for the marquee. Estimate: okay for lower half duals."
— + **Phila Exhibitor** p92 Mr 1 '38

"A good story of its kind, able direction by B. Reeves Eason and a cast that knows how to handle itself combines to raise this action romance a peg above the average. It prob-

ably has been bought in the lower bracket where sold and if not pointed too high in the dating, it will more than please the customers."
+ **Variety** p15 Mr 2 '38

"Picture, made for the average audience, is just that, but is handled in such a flippant style as to be appreciated for its worth. It's another one of those so-called B productions with good performances by all concerned but no outstanding boxoffice names to lure the ticket buyers to the windows."
+ **Variety (Hollywood)** p3 F 10 '38

DAUGHTER OF SHANGHAI. Paramount 60-67min D 17 '37

Cast: Anna May Wong. Philip Ahn. Charles Bickford. Larry Crabbe. Cecil Cunningham. J. Carroll Naish

Director: Robert Florey

Music: Boris Morros

Original story: Garnett Weston

Screen writers: Gladys Unger. Garnett Weston

The plot has to do with the adventures of Anna May Wong, Chinese daughter of a San Francisco merchant, and Philip Ahn, Chinese operative employed by the government to trap a gang of racketeers who smuggle aliens into the United States.

Audience Suitability Ratings

"A: hardly; Y: unsuitable; C: no."
— + **Christian Century** p30 Ja 5 '38

"Classification: class B melodrama; entertainment: gripping; artistic values: excellent; social values: good; audience suitability: adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Rating: matter of taste. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Too suggestive of crime methods. Adults." DAR

"Tense, vital melodrama." Nat Council of Jewish Women

"Disappointing vehicle for Anna May Wong. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 24 '37

"Adults and young people."
Motion Pict & Family p2 D 15 '37

"The theme is not a pleasant one, but the development of plot is engrossing. Adolescents, 12-16: too tense; children, 8-12: no."
+ — **Motion Pict R** p4 F '38

"Adults."
Nat Legion of Decency D 23 '37

"A: good; Y: mature; C: no."
+ **Parents' M** p56 F '38

"Family."
Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"A sensational and rather preposterous melodrama. Grade B all the way. Adults and mature young people."
— + **Christian Science Monitor** p15 D 18 '37

"The only thing which keeps this from being more ridiculous is the dignity Miss Wong's performance lends to the lurid episodes, and also her beautiful delivery of lines. . . The entire cast puts to shame the plot." Marguerite Tazelaar
+ — **N Y Herald Tribune** p8 D 24 '37

"An unusually competent cast saves the film from the worst consequences of certain inevitable banalities. . . [They] combine with effective sets to reduce the natural odds against any picture in the 'Daughter of Shanghai' tradition." B. R. C.
— + **N Y Times** p21 D 24 '37

"The picture resembles in pattern Pearl White's mighty action epics; but, lacking their robustious pace and having no humor of its own, it resolves itself into a mediocre offering. Inconsequential."
— + **Stage** p10 F '38

Trade Paper Reviews

"Thrill fans who like their good, old-fashioned melodrama in thick, juicy slices will get their money's worth in this one; but the customers who have had their palates educated to the more delicate fodder which Hollywood-gone-highbrow has been feeding them may disdain such hardy fare. Family."
Boxoffice p23 D 25 '37

"A capable cast and some new story twists make it pleasing screen fare for the program spots. There is a tense melodramatic atmosphere about the picture that is sustained fairly consistently throughout, but what is eventually going to happen is a bit too obvious."
+ — **Film Daily** p7 D 30 '37

— + **Motion Pict Daily** p4 D 15 '37

"Well paced, with the necessary melodramatic angles, this will please the audience for which it is made. Estimate: okay melodrama; top spot on duals."
+ **Phila Exhibitor** p62 Ja 1 '38

"So-so item for lower-deck dual billing. Stereotype crime melodrama, with the Shanghai label pasted on as a sop to current interest in the Sino-Jap fracas. Since the yarn has no connection with Shanghai (except that many of its characters are Chinese), it's likely to draw little coin from that comeon. Marquee values are slight. . . For a frankly second-rate offering, 'Daughter of Shanghai' isn't half bad."
— + **Variety** p17 D 29 '37

"Paramount has a thriller in this one; it's very interesting, exciting and will hold audience appeal in any section of the country. . . Direction is okay, with all technical departments lending heavy efforts to make the film genuine for the trade it is intended for."
+ **Variety (Hollywood)** p3 D 11 '37

DAWN OVER IRELAND. International 89min F 18 '38

Cast: Tom Cooper. Marian O'Connell. Brian O'Sullivan

Director: Tom Cooper

Screen writers: Dr D. A. Moriarty. Donal O'Cahill

Filmed in Ireland. This is the first all-Irish feature to appear on American screens. It is a tale of the conflict between the Republicans and the Black-and-Tans after the World War. The action goes back to the uprising of 1866 in which the grandfather of one of the characters was accused of disloyalty.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"Technically and dramaturgically crude, it benefits by the scenery and the sincerity of the players. Adults and young people."
+ **Christian Science Monitor** p15 Mr 19 '38

Trade Paper Reviews

"Hang out the shamrocks for this one. Although production and performances are far from the finished stage, the film's authentic atmosphere will minimize any apparent defects. Family."
+ **Boxoffice** p21 Mr 5 '38

"As one of the pioneering efforts of the Emerald Isle, it is both credible and creditable entertainment, but it demonstrates that producers there have a long way to go in the mastery of the motion picture camera. The inadequacy of the photography, together with the lack of smoothness in transition of scenes, and the lack of skill in interior lighting, are the chief technical shortcomings. However, the story itself is lively, convincing, and singularly free of artificiality, while the cast captures the spirit of the piece and makes it exciting."
+ — **Film Daily** p4 F 19 '38

— + **Motion Pict Daily** p3 F 19 '38

DAWN OVER IRELAND—*Continued*

"This is strictly for the very Irish. The viewpoint is narrow, the acting, direction, amateurish, the photography fair. It will appeal only to those whose hearts are warmed merely by the sound of brogue, whose spirits are lifted by the sight of the lean, sharply chiseled Irish physiognomy. Estimate: bad production, forgiveable only by the Irish."
— **Phila Exhibitor** p92 Mr 1 '38

"Scant commercial possibilities in this yarn. As a novelty, in a region heavily populated with Irish, yes, or for private showings under organization sponsorship. Artistic merit is lacking to call it to general attention; its intensely nationalistic aura is accomplished with a heavier hand of sentimental paint-brushing than was applied to other details."
— + **Variety** p15 F 23 '38

DINNER AT THE RITZ. 20th century-Fox-New world 60-77min N 26 '37

Cast: Annabella. Paul Lukas. David Niven. Romney Brent. Francis L. Sullivan

Director: Harold D. Schuster

Original story: Romney Brent

Screen writer: Roland Pertwee

Filmed in England. "Annabella plays the somewhat naive daughter of a French banker who becomes the victim of a band of swindlers, one of whom commits his murder. This man is engaged to the girl and stands high in the esteem of the family. . . A maze of rather fantastic movements leads to complete restoration of funds lost." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: good of kind; Y: perhaps; C: no."
+ **Christian Century** p1607 D 22 '37

"Entertainment value: dull; technical and artistic values: commonplace; social value: inconsistent. Adult." Am Legion Auxiliary

"The foreign accents of the cast are a bit difficult to understand and the picture lacks originality. Rating: good program picture. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unconvincing story. Mature." DAR

"Interesting entertainment. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Lovely stage settings. Slow-moving direction of an involved story. Mature." Nat Council of Jewish Women

"Beautiful and interesting settings, very well photographed, in a bewildering mystery story with an over-involved, unimportant plot. Mature." Nat Soc of New England Women
Fox W Coast Bul Ja 8 '38

"Though not outstanding the picture is sufficiently diverting. Adolescents, 12-16: sophisticated atmosphere; children, 8-12: no."
+ — **Motion Pict R** p5 F '38

"A & Y: good; C: little interest."
+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"This is a lethargic and preposterous melodrama of Continental swindlers. The French actress Annabella (now in Hollywood) and an excellent cast compensate for the film's lack of excitement."
— + **Newsweek** p30 D 13 '37

Trade Paper Reviews

"Exhibitors will immediately recognize this soundly produced English drama as another step in the projection of Annabella as a glamor girl. She is delightfully effective in a handsomely produced film, which, while it becomes slightly bogged in plot intricacies, manages to be fairly engrossing. Family."
+ — **Boxoffice** p27 Ja 1 '38

DIVORCE OF LADY X. Korda-United artists 90min F 18 '38

Cast: Merle Oberon. Laurence Olivier. Binnie Barnes. Ralph Richardson

Director: Tim Whelan

Screen writers: Robert Sherwood. Lajos Biro. Ian Dalrymple

Based on the French play Counsel's Opinion by Lajos Biro. Filmed in England in Technicolor. A sophisticated comedy romance in which the divorce theme is paramount. Olivier, a young barrister, is asked to procure a divorce for Lord Mere whose wife offers a severe fog as an excuse for remaining out all night. Olivier feels he is the man in the case since an unknown young woman has stolen into his hotel room the night of the fog. Mistaken identity is cleared up happily for Olivier and Merle Oberon.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency Mr 24 '38

"A light and frisky comedy. Mature."
+ **Wkly Guide** Mr 12 '38

Newspaper and Magazine Reviews

"A very light, highly-polished, cleverly unfolded comedy of errors. . . It makes a very bright and often delightfully subtle entertainment out of a few trifling incidents. You'll like it."
+ **Film Wkly** p26 Ja 15 '38

"This farce comedy of mistaken identity is pretty attenuated and very, very English. . . The tantivy proceedings grow pretty dull, in spite of Merle Oberon's charm and attractiveness and Laurence Olivier's zealous but comparatively unfunny antics as the lawyer." (2½ stars) Beverly Hills
Liberty p41 F 6 '38

"Americans, more accustomed to the conjugal marionette device in which the principal puppets are pulled by wires from hotel to law court, will find 'Lady X' a pleasant comedy handsomely mounted in Technicolor and set against the smartest of modern backgrounds. . . 'Lady X' will be especially amusing to people familiar with aristocratic British foibles, for this is the English movie which really kids the English."
+ **Lit Digest** p22 F 5 '38

"[It] is unpretentious and 'very British.' . . While its pace is slow-footed for a light-headed theme, the film has much in its favor. Technicolor does handsomely by Merle Oberon though not for the general tone of the picture. Ralph Richardson gives a hilariously comic portrait of a fuzzy-witted Englishman."
+ — **Newsweek** p25 F 14 '38

"Once the situation of mistaken identity has been developed, the plot goes tepid; until then it is excellent fun. *Breezy for the British.*" Katharine Best
+ **Stage** p58 Mr '38

Trade Paper Reviews

"Delightfully gay and witty, this Alexander Korda Technicolor production should prove to be one of the surprise comedies of the year, that is, if some of the choice lines escape the censor's shears. As it stands, none of it is objectionable, but it is strictly sophisticated adult fare, abounding in sparkling situations and superb performances. Adults."
+ + **Boxoffice** p23 Ja 22 '38

"This is a major achievement for Alexander Korda that will rank with the best work he has done. Several important factors were expertly moulded together to produce as brilliant and sparkling a light comedy as can be recalled on stage or screen."
+ **Film Daily** p8 Ja 14 '38

+ **Motion Pict Daily** p8 Ja 14 '38

"It is not difficult to understand why this can use Technicolor. It is a lightly sexy farce, but with some weak, effeminate British humor that will fail to make some audiences laugh. . . It still remains very upper-crust, for the class house, the matinee femmes. It's a fact that the color, ordinarily an inconspicuous asset, is here a major attraction."
+ — **Phila Exhibitor** p77 F 1 '38

"Alexander Korda's technicolored comedy is rich, smart entertainment. Merle Oberon's marquee magnetizing is fair, and word-of-mouth will further fortify its boxoffice chances. Carefully weighed opinion is that business will be bright but no smash. . . Film derives much merit from the fine quality of its tinting."
+ — **Variety** p19 Ja 19 '38

DOUBLE DANGER. RKO 60min F 4 '38

Cast: Preston Foster. Whitney Bourne. Donald Meek. Samuel S. Hinds. Paul Guilfoyle. Cecil Kellaway

Director: Lew Landers

Original story: Arthur T. Horman

Screen writers: Arthur T. Horman. J. Robert Bren

A mystery story.

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— + **Christian Century** p255 F 23 '38

"Complicated, though fast-moving plot with inconsistent ending. Unconvincing acting and questionable social values. Adults." Am Legion Auxiliary

"Fair program picture . . . with censurable social values. Details of a jewel robbery in which thieves prey on thieves and the arch-thief goes unpunished. Adults." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Questionable social values. Mature." DAR

"Fairly well produced is this mildly entertaining comedy mystery. . . The picture remains mediocre. Adults." Gen Fed of Women's Clubs (W Coast)

"Hackneyed story, dull direction, fair cast, unsound ethics. Adults." Nat Council of Jewish Women

"Jumbled, unconvincing sleuth drama in which a good cast is wasted. Mature." Nat Soc of New England Women

"Rather a commonplace picture with a confusing set of incidents. Mediocre. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 29 '38

"It is a fair enough picture of the program type with some good passages and some tiresome scenes. While the practices of attractive criminals are condoned, it is treated in comedy vein and will probably have a negligible influence. Adolescents, 12-16: no; children, 8-12: unsuitable."
+ — **Motion Pict R** p6 Mr '38

"Adults."
Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"Like everything else in the film, the ensuing events are more ludicrous than humorous. Adults and young people."
+ — **Christian Science Monitor** p17 F 5 '38

"The polite crook melodrama was never more polite and less exciting than it is in 'Double Danger.' The characters in the film are so busy observing the amenities that they have scarcely any time for significant action. It is just as well, for the authors haven't bothered to write any into the script." Howard Barnes
— + **N Y Herald Tribune** p13 F 10 '38

"Preston Foster, who plays the gum-chewing gumshoe, Detective Crane, in Universal's Jonathan Latimer mysteries, bobbed up as Bob Crane, gentleman jewel thief, in 'Double Danger.' Which is doubly regrettable, for Mr. Foster is no more the suave Raffles than, say, Nat Pendleton, and 'Double Danger' is no more a brisk crook melodrama than Mr. Foster is a Raffles. Call it a misunderstanding all around." F. S. Nugent
— **N Y Times** p17 F 10 '38

Trade Paper Reviews

"Jewel thieves and their battles with the law and with each other abound in this, the latest contribution to the 'Raffles' school of cinematic endeavor, which is standard entertainment of the dual program variety. Family."
+ — **Boxoffice** p18a Ja 29 '38

"Fairly amusing programmer for double bills."
+ — **Film Curb** p7 F 26 '38

"This production sinks under par and only rates fair in the division of crook dramas, with its appeal to the undiscriminating filmgoer who wants suspense regardless of plausibility and clarity."
+ — **Film Daily** p8 F 21 '38

+ — **Motion Pict Daily** p8 Ja 26 '38

"Typical dual bill entertainment, this is further handicapped by a title which is meaningless. Estimate: dualler, probably best for bottom half."
— + **Phila Exhibitor** p76 F 1 '38

"Concisely packed gentleman-crook, comedy-drama with several first-rate portrayals turns out to be more entertaining than the producers probably thought it would be. Cut and geared with talent so as to fit on double bills, 'Double Danger' will serve as strong support on dual combinations where laughs are needed."
+ **Variety** p17 F 16 '38

"Another of those lightly played, tongue-in-cheek mysteries, which makes its main play strictly for laughs. This one succeeds as a program production to garner the laughs and carries through as a kidding melodrama."
+ — **Variety (Hollywood)** p3 Ja 22 '38

DRUMS OF DESTINY. Crescent 60min Je 12 '37

Cast: Tom Keene. Edna Lawrence. Bud Buster. Robert Fiske. Rafael Bennett

Director: Ray Taylor

Music director: Abe Meyer

Original story: Roger Whately

Screen writers: Roger Whately. John T. Neville

A western melodrama with action set in 1817 in Florida when it was under Spanish domination.

Trade Paper Reviews

"This is limited in appeal to the youngsters. This is because it is so frankly melodramatic. They pile on the hokem two tons thick. In addition, it is slow, with plenty pauses without action. Estimate: weak, for children, lower duals."
— + **Phila Exhibitor** p49 D 1 '37

"Not much for anybody but Rover Boy enthusiasts. Audience laughed in the wrong places at the session when this was caught, heavy action scenes being funnier than they were convincing. Big fight moment brought guffaws."
— **Variety** p19 N 10 '37

THE DUKE COMES BACK. Republic 62min N 29 '37

Cast: Allan James. Heather Angel. Genevieve Tobin. Frederick Burton

Director: Irving Pichel

Screen writers: Adele Buffington. Edmund Seward

Based on the novel of the same title by Lucian Carey. "James, engaged to marry Heather Angel, of a blue-blood family, wins the championship of the world and while still panting announces his retirement from the ring to get married. Frederick Burton, the girl's father, talks disinheritance, but when thinking it over sets the new son-in-law in with Genevieve Tobin, another daughter, who has a publishing business." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century** p94 Ja 19 '38

"The story is well told, with good direction, definitely heightening the tempo. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Ja 8 '38

THE DUKE COMES BACK—*Continued*

"An expertly directed story. Adults and young people."
+ **Motion Pict & Family** p2 D 15 '37

"A, Y & C: fair."
+ — **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"The Duke's return causes hardly more of a stir than his departure—which didn't cause any stir at all. Adults and mature young people."
— **Christian Science Monitor** p15 Ja 8 '38

Trade Paper Reviews

+ — **Motion Pict Daily** p4 Ja 13 '38

"Estimate: nice fight melodrama, for top dualling."
+ **Phila Exhibitor** p54 D 15 '37

"It is extremely lightweight as far as entertainment is concerned. Spotty direction, with most of the spots bad, a lightweight cast, and flyweight budget all contribute to make this feature a fill-in for double bills in the lesser run theatres."
— + **Variety (Hollywood)** p3 F 17 '38

THE DYBBUK. Foreign cinema arts 122min Ja 27 '38

Cast: A. Morewski. R. Samberg. M. Libman. Lili Liliana. Dina Halpern. G. Lamberger

Director: Michael Waszynski

Music: H. Kon

Songs: Gerson Sirota

Screen writers: S. A. Kacyzna. Marek Arenstein

Based on the play of the same title by S. Ansky. Yiddish dialogue film produced in Poland with English subtitles. Filmed previously in a French version starring Harry Baur. It is a tale of medieval witchcraft in a small town in Poland. Two students pledge their unborn first children as bride and groom for each other. When the children grow up, the boy studies mystic ritual in a synagogue so that he may make enough money to please the girl's father. The girl loves him but is betrothed to another, a wealthy man. In an effort to succeed, the student in the synagogue sells his soul to the devil and is killed. The girl on her wedding day asks the wandering soul of the boy to enter her body. When the town rabbi exorcises the spirit the girl dies.

Newspaper and Magazine Reviews

"The current version is by far the most elaborate—richly produced, carefully detailed, and accompanied by an excellent musical score. . . It is picturesque, weird, and fascinating in its depiction of ghetto life and customs among the European Jews of the 18th century." Jesse Zunser
+ **Cue** p38 F 5 '38

"[It] is definitely a film for Jewish audiences. Not only is it in Yiddish, but it deals with esoteric rites and mysteries which are certain to baffle and weary the uninitiate. . . There are passages when the motion picture invokes a mood powerfully. . . From the standpoint of straight film craft, 'The Dybbuk' is far from notable. The adaptation is episodic and repetitious; the staging is cumbersome and the acting, with few exceptions, is too frequently a matter of attitudinizing." Howard Barnes
+ — **N Y Herald Tribune** p15 Ja 28 '38

"As a study and an unintended indictment of the forms & symbols that circumscribe its people, 'The Dybbuk' is important. As cinema it is tedious, technically crude, lacking in coherence. Here and there are pictorial groupings, interesting enough in themselves, but poorly related in the general clutter of hyper-religious abracadabra and the familiar hocus-pocus of third-rate melodrama."
— + **Time** p58 F 7 '38

Trade Paper Reviews

"Haunting and compelling, despite its length, is this Polish production taken from the rich field of Hebrew folklore. The symbolism and the mystic ritualisms should prove absorbing to Jewish audiences and arty theatre-goers. Family."
+ **Boxoffice** p23 F 19 '38

"This film will hold an appeal for Jewish audiences, but despite the colorful beauty and mystery of the picture and a complete set of English titles, it holds small value for audiences that will not understand the Yiddish dialogue and are not steeped in the fables and legends of the Jewish race. Produced in Poland, the film has technical faults and could be improved by cutting in several spots."
Film Daily p12 F 1 '38

+ + **Motion Pict Daily** p7 F 4 '38

"This is an eerie, overlong picture, which is compelling in spots and probably interesting only to a specialized audience. 'Dybbuk' is very dubious boxoffice excepting for the native audiences. . . The picture is very tedious in parts. There are some brighter folk dancing scenes but it's all lost in the rather absurd presentation."
Variety p17 F 2 '38

DYNAMITE DELANEY. Principal 77min Ja 2 '38

Cast: Weldon Heyburn. Eve Farrell. Donald Dilloway. Walter Gilbert

Director: Joseph Rothman

Screen writers: Charles Beahan. Joseph Rothman

Made with the cooperation of the State Highway Patrol of Pennsylvania. The story has to do with the reclamation of Weldon Heyburn, a patrol officer, who is dismissed from the service and then after a kidnapping rescue, is reinstated.

Trade Paper Reviews

"Strictly a programmer, this new film produced by Principal Pictures will do okay as a filler in the program spots for neighborhood houses. The picture as a whole, however, is slipshod in production, has a weak story, spotty photography and sound, but the action goes far to save it."
— + **Film Daily** p5 Ja 27 '38

"This is okay for duals. Estimate: twin biller; okay for action."
+ — **Phila Exhibitor** p78 F 1 '38

"A little long but maintains its gait pretty well and for the action fans, particularly those who love their copper heroes, 'Dynamite Delaney' will fill the bill suitably. It is a production in which economy has palpably figured but one which goes a notch or so above the average for independents, none the less."
+ **Variety** p15 Ja 26 '38

E

EN SAGA. Nordisk 80-90min Ja 6 '38

Cast: Aake Ohberg. Ingjald Haaland. Siri Schnéevoigt. Tryggve Larssen. Aino Taube

Director: George Schnéevoigt

Music: Bengt Rodhe

Screen writer: Helge Lunde

Based on the Swedish novel Laila by Jon Friis. Swedish dialogue film with English subtitles produced in Lapland. This is a saga of a child in a remote village who is rescued from wolves and brought up by a family of Lapps. She belongs to another tribe. When she grows up her foster father betrothes her to a member of his tribe but she falls in love with a young man of her tribe on her wedding day and runs off with him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 20 '38

Newspaper and Magazine Reviews

"[It] is more notable for its extraordinary scenic beauty than for any specially interesting features of its story." Jesse Zunser
+ — **Cue** p39 Ja 15 '38

"It is strange how stirring 'En Saga,' imported here from distant Lapland, proves to be. . . The plot is as melodramatic as our own

lurid gangster films. . . The really surprising thing about the story is its constant suspense. The final reels tend to become a trifle tedious." Marguerite Tazelaar
+ **N Y Herald Tribune** p12 Ja 7 '38

"The makers have known how to give a lesson in ethnology without allowing it to become tiresome on the one hand or too full of sentiment on the other. In an hour and a half the spectators get a fair idea of life among the Lapp subjects of King Gustaf and at the same time enjoy the development of a simple tale of love and racial differences which grips them more and more as the end draws near." H. T. S.
+ **N Y Times** p19 Ja 8 '38

"Lapland has nice scenery and quaint peasant types." John Mosher
New Yorker p61 Ja 15 '38

"When it isn't preoccupied with unraveling a conventional love story, this Swedish film . . . offers fascinating glimpses of people and strange customs in the land of the midnight sun."
+ **Newsweek** p27 Ja 24 '38

Trade Paper Reviews

"This new Swedish importation is an auspicious film. It combines a good dramatic story with a sweeping panorama of action set in the beautiful snow-covered country of Swedish Lapland. With a complete set of English titles that adequately explain the dialogue and action, the film will doubtless receive wider distribution than most foreigns, as no audience could fail to appreciate the pictorial beauty of the country by itself."
+ **Film Daily** p11 Ja 11 '38
+ **Motion Pict Daily** p11 Ja 21 '38

"Lots of action distinguishes this from the usual importations of European vintage. Outdoor film is scenically and thematically okey for Scandinavians and others interested in a study of Lapland life and the so-called arty set. Its appeal to cinema hounds, however, will not be very strong despite fact that it has fairly decent English titles and plenty of ingredients necessary to a good film.'
+ **Variety** p15 Ja 12 '38

EVERY DAY'S A HOLIDAY. Paramount 80-85min Ja 14 '38

Cast: Mae West. Edmund Lowe. Charles Butterworth. Charles Winninger. Walter Catlett. Lloyd Nolan. Louis Armstrong

Director: A. Edward Sutherland

Dance director: LeRoy Prinz

Music: Sam Coslow

Music director: George Stoll

Original story: Mae West

Miss West's new characterization is that of a Bowery girl called Peaches O'Day, who mixes the profession of actress with that of a thief in the '90's. With the assistance of a reform group, she places that honest cop, Edmund Lowe, in the Mayor's chair after he has declined to serve any of the 25 warrants for her arrest.

Audience Suitability Ratings

"A: depends on taste; Y & C: by no means."
Christian Century p62 Ja 12 '38

"Good. Excellent period costumes and atmosphere (1900). Extravagant sets. Above Mae West average. Adults." DAR
+ **Fox W Coast Bul** D 24 '37

"Adult. Social values, censurable, the picture is a slap at the ethics of the police and makes a heroine of a thief." Am Legion Auxiliary

"Adequate production, mediocre story, censurable social values. Mae West characteristics, but toned down. Adults." Calif Cong of Par & Teachers

"Mae West has little to offer in the way of acting and in spite of seemingly innocuous lines, her posturings are definitely vulgar. Adults." E Coast Preview Committee

"Mildly entertaining farce. . . The ethics are bad, as the picture portrays the wily tricks used by a handsomely gowned female crook in evading the law. Entertainment a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast)

"No vulgarity. Mature." Nat Council of Jewish Women
Fox W Coast Bul Ja 15 '38

"Questionable as to ethics and social values. Adult." Calif Fed of Business & Professional Women's Clubs

"A typical Mae West picture, with the usual disgusting, suggestive dialogue and action, ridiculing any attempt at reform in public officialdom. Vulgar and offensive. Waste of time. Adults, if any." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 22 '38

"Those who have seen 'She Done Him Wrong' will be disappointed. Others may find this different enough from the general run of films to think it entertaining. Adolescents, 12-16: no, ethics involved and false; children, 8-12: no."
Motion Pict R p5 F '38

"Adults."
Nat Legion of Decency Ja 6 '38

"A: matter of taste; Y & C: no."
Parents' M p31 Mr '38

Newspaper and Magazine Reviews

"Those who enjoy the amoral West formula will find it amusing. Adults."
Christian Science Monitor p15 Ja 29 '38

"Mae West's style of acting had quite a vogue and quite a kick for a while—but her successive pictures, all keyed in the same synthetic, Gay Nineties monotone, have steadily grown weaker and weaker. . . Accordingly, 'Every Day's a Holiday' may well be Miss West's farewell to the screen—at least, so far as any real cinematic importance goes. . . [It is] as clean of purpose or innuendo as the tale of 'Ittle Bumpkins and the Bad Mans. And a sight duller." Jesse Zunser
— **Cue** p38 Ja 29 '38

"Mae West's . . . ripe, tongue-in-cheek sexiness gives the film a robust, music-hall vitality; and makes it good entertainment for the broad-minded."
+ **Film Wkly** p13 Ja 22 '38

"Coming to the screens of the country while the public still is discussing the lack of good taste by Mae West in her radio broadcast a week ago last Sunday, I am afraid 'Every Day's a Holiday' will encounter tough going. It probably will be the most widely exploited of the eight pictures she has appeared in, but it is going to be met with a barrage of critical comment which the others escaped."
— **Hollywood Spec** p20 D 25 '37

"[It] is clean and dull. The offering has almost none of the salty speech and suggestive gesture which have made the star the high priestess of innuendo. It has very little in the way of compensating entertainment. For this Miss West herself is to blame, for she has written a feeble script, which is as unamusing and undramatic as it is proper." Howard Barnes
— **N Y Herald Tribune** p11 Ja 27 '38

"Sex ain't what it used to be, or maybe Miss West isn't. Anyway, it requires more indulgence than we can muster on short notice to give her more than credit for an old Westian try. But she 'died game.' . . It might well be that 'Every Day's a Holiday,' but yesterday obviously was not Mae Day." F. S. Nugent
— **N Y Times** p17 Ja 27 '38

"Entertainment for the distraught: Although 'Every Day's a Holiday' won't be judged by connoisseurs the funniest Mae West picture ever shown, the film has its unusual qualities." John Mosher
+ — **New Yorker** p56 Ja 29 '38

"'Every Day's a Holiday' will appeal only to Mae West's faithful followers. They will find their favorite up to, and with her, usual form. [It has] a pretty thin story. . . Sex—insofar as it is possible in proximity to Mae West—is a minor factor in 'Every Day's a Holiday.'"
Newsweek p24 Ja 31 '38

EVERY DAY'S A HOLIDAY—*Continued*

"It is mild stuff. Gone are the lusty accoutrements of Miss West's technique—the leer and the broad posturing. . . The screenplay lacks invention as does the direction. It is definitely second-rate West."
— + **Stage** p10 F '38

"Mae West's art comes under the head of umph. This quality is expressed by sinuous gyrating and prurient murmurings. . . For 'Every Day's a Holiday' Paramount made a determined effort to de-umph Mae West by vacuum-cleaning the script, disguising Mae in a fantastic black French periwig. . . Despite all directorial and script-writing efforts to make her steer a straight course, she still writhes as she pleases."
Time p35 Ja 24 '38

Trade Paper Reviews

"[The] picture emerges as a robust and vigorous comedy, sure to please [Miss West's] many fans as well as anything she has ever made and endowed with the qualities to win her new admirers since it avoids to a large degree the suggestive innuendos which have heretofore been identified with her screen appearances. Whether the controversy which followed her recent air appearance will help or hinder the picture's boxoffice record is a moot question; but it is reasonable to assume that, if the public runs true to form, it should prove an asset. Family."
+ **Boxoffice** p27 Ja 1 '38

"Mae West has found a vehicle more suitable to her personality than anything she has done in some time. Its comedy, songs, gags and witty smart talk, the type that she puts over so well, makes it a most enjoyable piece of entertainment, one which should play to some very good box-office returns."
+ **Film Daily** p8 D 27 '37

+ **Motion Pict Daily** p11 D 21 '37

"Exhibitors can first be advised that 'Every Day's a Holiday' is censor-proof, clubwomen proof. Exhibitors can also be told that Mae's return to the gay '90's should have a nice effect at the box office. . . All in all, this is intensely saleable."
+ + **Phila Exhibitor** p62 Ja 1 '38

"By whatever standard posterity judges the acting career of Mae West, it never shall be said that she was ever dull. And her new film is a lively, innocuously bawdy and rowdy entertainment, more typical of the star of 'She Done Him Wrong' than her other recent vehicles."
+ **Variety** p16 D 22 '37

"'Every Day's a Holiday' is less flagrantly sexy than previous Mae West screen exhibits. It is, indeed, quite conservative—a model of discretion—from the West angle, considering the fact that she herself wrote the screen play to her own measure. . . With the marquee potency of the West name, and what it offers, picture should fare very well."
+ **Variety (Hollywood)** p3 D 20 '37

EVERYBODY SING. MGM 80-90min F 4 '38

Cast: Allan Jones. Fanny Brice. Judy Garland. Reginald Owen. Billie Burke. Reginald Gardiner. Lynne Carver

Director: Edwin L. Marin

Dances: Dave Gould

Music: Gus Kahn. Bronislaw Kaper. Walter Jurmann

Music director: Dr William Axt

Screen writers: Florence Ryerson. Edgar Allan Woolf. James Gruen

A musical show with swing and operatic music features an eccentric theatrical family of which Reginald Owen is a dramatist and Billie Burke, his wife, a temperamental stage star. Lynne Carver and Judy Garland are their children and Fanny Brice and Allan Jones, maid and chef.

Audience Suitability Ratings

"A highly entertaining musical farce with excellent music, lovely costumes and settings and an extremely capable cast. . . No social value—just good clean fun for the family." Am Legion Auxiliary

"Gay and light, with beautiful settings, excellent cast, delightful music, fine photography and recording, but spotty, being at times keen and sparkling but unable to hold that tempo and somewhat lacking in continuity. Family." Calif Cong of Par & Teachers

"Noisy, enthusiastically produced musical-farce which will be acceptable entertainment to those who enjoy the fine singing of Allan Jones and can accept comedy of the slapstick variety, forced humor and the tiresome bickering of an eccentric family. The bad manners and questionable ethics are presumed to be acceptable because it is a farce. Characterizations too exaggerated at times to be amusing or funny. Mature." Calif Fed of Business & Professional Women's Clubs

"Allan Jones' songs, Judy Garland's Topsy number, and Fanny Brice's drollery highlight a spotty, disappointing extravaganza. Mature." DAR

"Amusing, entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"Entertaining. Family." S Calif Council of Fed Church Women

"The plot is almost too fantastic even for a musical comedy, and the family bickerings grow tiresome, but there are enough entertaining moments to please the average movie-goer. Adolescents: entertaining; children: perhaps. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul F 5 '38

"The plot is fantastic even for a musical comedy, and the family bickerings grow tiresome, but there are enough entertaining moments to please. Adolescents, 12-16: entertaining; children, 8-12: perhaps."
+ — **Motion Pict R** p6 Mr '38

"General patronage."
Nat Legion of Decency F 3 '38

"A, Y & C: very good."
+ + **Parents' M** p38 Ap '38

"Family."
Wkly Guide Ja 29 '38

Newspaper and Magazine Reviews

"With sudden starts and stops as irritating as any Madison Avenue bus, this filmusical of a temperamental theatrical family and its little girl singing genius bumps along unevenly to provide hardly passable entertainment. Which is a shame—since its cast includes some of the best comic and musical talent in Hollywood." Jesse Zunser
— + **Cue** p40 Mr 12 '38

"When this new Metro musical sparkles it is a delightful affair, but the sparkling is far from constant. The picture is quite spotty. . . For this reason 'Everybody Sing,' though it offers a good deal of entertainment as a feature picture, does not rank among outstanding musicals." Bert Harlen
+ — **Hollywood Spec** p11 Ja 29 '38

"Aside from this department's favorite actress, Miss Fanny Brice, the new show is not much fun. Nor is it the fault of the rest of the cast. . . The material is poor to begin with and the hodge-podge way it is strung together does not help." Marguerite Tazelaar
— + **N Y Herald Tribune** p14 Mr 11 '38

"Several things, all more or less negative in character, are wrong about 'Everybody Sing,' but the chief trouble is that everybody sings. . . The burden of our lament, though, is for the misuse of Fanny Brice. She sometimes manages, by sheer, irrepressible genius, to be funny, but never Fanny. And it's Fanny we care about." B. R. C.
— + **N Y Times** p15 Mr 11 '38

"Dear, good, honest Fanny Brice! What would this world do without her? . . I must say that aside from the Brice moments, the pic-

ture has little to commend it. Miss Judy Garland has been asked to take too much responsibility upon her girlish shoulders, which doesn't seem quite fair to her at times." John Mosher
+ — **New Yorker** p74 Mr 19 '38
Time p33 F 14 '38

Trade Paper Reviews

"There's something to appeal to everybody in this smash musical success, in which Judy Garland sings her way to stardom paced by a coterie of comics the like of which has seldom been collected for one picture. Family."
+ + **Boxoffice** p19 Ja 29 '38

"Sure-fire laugh musical with outstanding comedy interludes by Fanny Brice and a peppy blues singing from Judy Garland."
+ **Film Curb** p7 Mr 12 '38

" 'Everybody Sing' is (1) a swell sing, song and laugh show with Judy Garland scoring impressively; (2) a musical show that moves to a fast and hilarious tempo with popular swing music and modern versions of operatic favorites cleverly balanced to appeal to varied tastes; (3) a hilarious comedy concerning a madcap family. . . A money show with wide appeal."
+ + **Film Daily** p9 Ja 26 '38
+ **Motion Pict Daily** p6 Ja 20 '38

"Here is top notch entertainment from fade in to fade out, a showman's picture with a title that smacks of popular appeal, a screen show that lives up to the billing. . . There was good audience reaction."
+ **Phila Exhibitor** p76 F 1 '38

"Everybody sings in this highly successful departure from the stereotyped filmusical. Here is something sufficiently different from routine as to warrant the guess that the pattern opens new fields for screen material. It's a first class entertainment, boasting a surefire cast of players. . . Film is something the customers will talk about, which means good box office."
+ **Variety** p14 Ja 26 '38

"In this mixture of rip-roaring comedy, superb histrionics and song numbers that will take their place among the best sellers, the whole flavored with an indescribable something that gives an occasional tug at the heartstrings, Metro has provided the exhibitor with a picture that spells boxoffice from the opening shot, through to the final fade."
+ + **Variety (Hollywood)** p3 Ja 19 '38

EVERYBODY'S DOING IT. RKO 62-66min Ja 14 '38

Cast: Preston Foster. Sally Eilers. Cecil Kellaway. Lorraine Krueger. William Brisbane

Director: Christy Cabanne

Music director: Frank Tours

Original story: George Beck

Screen writers: J. Robert Bren. Edmund Joseph. Harry Segall

A slap-stick farce based on the current craze for picture puzzle contests. In this one gangsters hire professors to solve the puzzles and then sell the answers.

Audience Suitability Ratings

"Adult. Boring and too much slapstick. The story is too weak for the actors. Picture entirely too long. Social value—offensive. Too many slugging and liquor scenes." Am Legion Auxiliary

"A boring picture, with poor story, much drinking, and disgusting, rough slapstick. Adults." Calif Cong of Par & Teachers

"A silly picture, overburdened with vigorous slapstick and little novelty to recommend it. . . Excessive drinking. Waste of time. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Unwholesome. Adults." DAR

"While production values are acceptable, this farcically-treated comedy, in which capable talent is wasted, is not amusing. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Atrocious, boring, gangster comedy. Unnatural, forced direction, drunkenness and slapstick. Waste of time. Adults." Nat Council of Jewish Women

"A combination of drinking, slapping, gangsters, racketeering and only a fair story reduces this picture to a waste of time. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 15 '38

"To sit through this film, it is requisite to park one's intelligence with one's car. . . In accordance with the present vogue for slapstick the picture ends in a bout of slapping, slugging and head-bashing between racketeers, police and main characters until one prays for a gunman who will remember his calling and exterminate them all. Adolescents, 12-16: very poor; children, 8-12: impossible."
— — **Motion Pict R** p5 F '38

"General patronage."
Nat Legion of Decency Ja 13 '38

"A, Y & C: mediocre."
— + **Parents' M** p31 Mr '38

Newspaper and Magazine Reviews

"Parent-Teachers organizations and other sociology-minded groups who pass judgment on motion pictures in the light of their influence on the conduct and ideas of the rising generations, will probably have some unpleasant things to say about 'Everybody's Doing It' if it comes to their attention. . . If you come from a family of acrobats or inveterate whoopee-raisers you may find the film a gratifying opus, otherwise it will impress you as run-of-the-mill entertainment, with enough wit and production values to uphold the least consequential end of a double bill, but nothing more." Bert Harlen
— + **Hollywood Spec** p11 Ja 8 '38

Trade Paper Reviews

"Faulty story, dialogue, production and direction make this weak slapstick comedy, in which the talents of Preston Foster and Sally Eilers are completely wasted. It can never hope for anything more than bookings in the lower brackets of dual programs. Family."
— **Boxoffice** p23 Ja 22 '38

Trade Paper Reviews

"This one was planned to cash in on the current rage for puzzle-solving, as capitalized on by big national advertisers. It will intrigue a lot of fans who are right now struggling over various contests in our big newspapers."
+ **Film Daily** p4 Mr 17 '38
+ — **Motion Pict Daily** p3 Ja 10 '38

"This is a weak sister. . . It is, on the whole, small time fare that will need lots of support. Audience reaction was poor."
— **Phila Exhibitor** p70 Ja 15 '38

"[It] is a puzzle all by itself. Exhibitors will have to dope out where to spot it on the double bills. . . Film professes nothing higher than a filler-in spot and will be accepted by the trade on that basis."
— + **Variety** p15 Ja 12 '38

"Although rather rough and rowdy, slapstick for the most part, 'Everybody's Doing It,' turns out to be hilarious farce of the old film school. Reminiscent of the short reel comedies of the days when everything was broadly played, picture has zest and provides lots of fun. . . [It] furnishes amusement that hits the average theatregoer right in the middle."
+ — **Variety (Hollywood)** p3 D 29 '37

EXILED TO SHANGHAI. Republic 64min D 20 '37

Cast: Wallace Ford. June Travis. Dean Jagger. William Bakewell

Director: Nick Grinde

Original story: Wellyn Totman

Wallace Ford portrays a newsreel cameraman whose courage carries him through adventures, business difficulties and romance. After he returns from the Spanish front with

EXILED TO SHANGHAI—*Continued*

his newsreel shots, he discovers that most of his material has already appeared. Next he sells an idea for a newsreel television invention which revolutionizes the industry.

Audience Suitability Ratings

"A: stupid; Y: hardly; C: no."
— **Christian Century** p127 Ja 26 '38

"Adults and young people." E Coast Preview Committee
Fox W Coast Bul Ja 8 '38

"[It has] an improbable plot. Adults and young people."
Motion Pict & Family p2 D 15 '37

Newspaper and Magazine Reviews

"Don't ask us what the title has to do with it. Adults and young people."
Christian Science Monitor p15 Ja 22 '38

Trade Paper Reviews

"Labeled to cash in on the current conflagration in China, this won't earn the goodwill of your patrons if you play up the title to catch the trade. Only in the final, fleeting scene is there any reference to Shanghai. Showmen can nullify the effects of this misnomer by describing the picture as it really is—a fast moving action story with a more than competent cast. Family."
+ — **Boxoffice** p23 D 18 '37

"A fast-moving topical adventure film, this is first-rate fare for neighborhoods and second-runs where it will fit in neatly on double bills. . . A continuously interesting action programmer."
+ **Film Curb** p10 Mr 19 '38

"Fairly entertaining picture. The use of television as a newsreel medium provides the plot in this one, with plenty of skullduggery and stunts by the cast helping to make picture a pleasing program offering. The story has plenty of action, although a bit incredible at times, and the cast is conscientious in its efforts to please."
+ — **Film Daily** p4 D 13 '37

+ — **Motion Pict Daily** p4 D 17 '37

"This is very nice upper half twin bill family neighborhood fare, not class, sprinkled with mass humor, snappy pace, interesting plot twists, first rate production. Estimate: ideal family fare; top spot on duals."
+ **Phila Exhibitor** p55 D 15 '37

"The only redeeming feature in this inept dualer is the fast, glib Wallace Ford. But he is too fine an actor to be wasted on such fare. How Republic ever arrived at the title is a mystery. Story and title are completely incongruous. . . Film has possibilities for the youngsters but falls short otherwise."
— + **Variety** p17 D 15 '37

F

FEUD OF THE TRAIL. Victory 56min My 1 '37

Cast: Tom Tyler. Harlene Wood. Milburn Morante

Director: Sam Katzman

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 26 '37

Trade Paper Reviews

"A Saturday audience of youngsters audibly appreciated Tom's valorous feats. Estimate: good program Western for small house."
+ **Phila Exhibitor** p56 D 15 '37

THE FIRST HUNDRED YEARS. MGM 70-75min Mr 11 '38

Cast: Robert Montgomery. Virginia Bruce. Warren William. Binnie Barnes. Alan Dinehart

Director: Richard Thorpe

Lyrics: Bob Wright. Chet Forrest

Music: Dr William Axt

Original story: Norman Krasna

Screen writer: Melville Baker

The tale considers the problems of young married people. Virginia Bruce portrays a successful actor's agent who is married to Robert Montgomery, unemployed yacht designer. When he obtains a position in a Massachusetts shipping company, his wife refuses to give up her successful business and accompany him. The marriage founders and divorce seems imminent until Miss Bruce discovers she is to have a baby and they are reconciled, driving to Montgomery's new job together.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 17 '38

"Good characters excellently played and directed, with sprightly dialogue. Mature."
+ **Wkly Guide** Mr 19 '38

Newspaper and Magazine Reviews

"Chief weakness of this one is the fact of its having been done many times before. It is our ancient friend, the triangle. . . I think such fine players as Virginia Bruce and Bob Montgomery are wasted in such lightweight entertainment, but there is a possibility—a strong one perhaps—that you will not agree with me at all, that you will find the picture thoroughly entertaining."
+ — **Hollywood Spec** p8 Mr 19 '38

Trade Paper Reviews

"Witty and tender by turns, at all times thoroughly delightful, this comedy-drama of marital joys and sorrows shows class production all the way and should register boxoffice returns commensurate with its calibre. Family."
+ **Boxoffice** p19 Mr 19 '38

"Splendid production has breezy comedy which all audiences should like."
+ **Film Daily** p6 Mr 14 '38

+ **Motion Pict Daily** p6 Mr 10 '38

"One of those civilized, high-class domestic dramas, this is tempered with comedy which will have middle-class matrons, the nation's stenographers thrilled, chuckling over Montgomery's masculinity, polish, wit. Situations make more for adult entertainment. . . This will have to be pushed in the rougher places, elsewhere it is polished material which will please."
+ **Phila Exhibitor** p97 Mr 15 '38

"The fact that Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes and Alan Dinehart combine to make it a very agreeable entertainment puts 'The First Hundred Years' in the big league of first-run pictures, with a chance for substantial boxoffice returns. It's all in the manner and the way it is done. Richard Thorpe has directed skillfully a story which is hackneyed and old-fashioned."
+ **Variety** p15 Mr 16 '38

"This comedy-drama of married life [is] for the deluxe trade. It probably will have limited appeal, but within the class bounds the picture's sparkle and wit and wry comment on wedded privileges will spell agreeable entertainment."
+ — **Variety (Hollywood)** p3 Mr 9 '38

FIRST LADY. Warner 82min D 4 '37

Cast: Kay Francis. Anita Louise. Verree Teasdale. Louise Fazenda. Walter Connolly

Director: Stanley Logan

Screen writer: Rowland Leigh

Based on the play of the same title by George S. Kaufman and Katharine Dayton. It portrays a behind-the-scene intimate view of how two politically ambitious wives of cabinet members in official Washington society try to further their husband's careers.

SEE ALSO issues of September 27 and December 27, 1937

Newspaper and Magazine Reviews

"This catfight in Washington . . . will probably delight the ladies, even if it bores their escorts more than a little. . . It is still bright, witty, satiric, and clever—but devilishly talky. It talks its way interminably through brilliant Kaufmanisms, but it never moves—and a motion picture should move or it is in dire danger of becoming a stereopticon slide." Jesse Zunser
+ — **Cue** p448 D 25 '37

"The difference between the stage and screen versions of 'First Lady' is approximately the difference between Jane Cowl and Kay Francis. . . It serves, indeed, to blunt ever so slightly the fine cutting edge of the play of two seasons ago, and it places Miss Francis's first lady in the untenable position of running second to Verree Teasdale's second lady. . . There is an art of insult, and Miss Francis has not mastered it." F. S. Nugent
+ — **N Y Times** p25 D 23 '37

"Although Miss Francis, with her famous wardrobe, suggests that as First Lady she would be primarily First Shopper, and although the mere energy of this forceful brunette in a comedy mood hammers down what should be airy and humorous moments, the film thrives on minor characterizations of Washington types. . . The film [is] a lively one, and one, I imagine, that will be taken very seriously abroad, where the impression prevails that ours is a land run by restless matrons." John Mosher
+ **New Yorker** p49 D 25 '37

"There [is] little action, and no romance, in this excellently-acted comedy. For these conventional elements, 'First Lady' substitutes witty dialogue and a memorable sketch of a backstage Washington, dominated by its womenfolk, that brews its storm in its afternoon teacups."
+ **Newsweek** p30 D 13 '37

FLIGHT INTO NOWHERE. Columbia 62min Ap 18 '38

Cast: Dick Purcell. Jacqueline Wells. James Burke

Director: Lewis D. Collins

Original story: William Bloom. Clarence Jay Schneider

Screen writers: Jefferson Parker. Gordon Rigby

An aviation film which capitalizes on the newspaper stories of finding alive Paul Redfern, lost eleven years ago when his plane crashed somewhere in the South American jungles.

Trade Paper Reviews

"Rapid-action adventure drama of aviation and seething jungles, this rates well with the better programmers. In production details it is a vast improvement on its predecessors in the Jack Holt series. Family."
+ **Boxoffice** p19 Mr 19 '38
+ **Motion Pict Daily** p6 Mr 15 '38

"The finished offering is something that lifts itself above the class of entertainment for which it was originally budgeted. It is exceptionally well cast, directed and photographed."
+ **Variety (Hollywood)** p3 Mr 10 '38

FLYING FISTS. Treo exchange 60min F 23 '38

Cast: Herman Brix. Jeanne Martel. Dickie Jones. Fuzzy Knight

Director: Robert Hill

Original story: Rick Hawkey

Screen writer: Basil Dickey

The tale of a young fighter who leaves the ring when he finds he is being built up into a cold blooded killer. He falls in love with a girl and later stages a comeback.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 5 '37

"A rather nice little picture. Juvenile."
+ **Wkly Guide** Ag 7 '37

Trade Paper Reviews

"As far removed from a finished product as the pulled-up tale it tells, is this morale-burdened film of fisticuffs. As an exploitation picture it offers a meager ray of attractiveness to the drop-in trade; as straightforward film it is lost in a maze of defects. Family."
— + **Boxoffice** p21 Mr 5 '38

"On the credit side of 'Flying Fists' we find a hard-working cast, a passable story with enough action, and a romance thrown in for the edification of the fans in the smaller neighborhood houses. On the debit side we find spotty sound, haste in production and a few minor faults that will be overlooked by audiences that appreciate this type of picture."
+ — **Film Daily** p7 F 25 '38

"Inexpensive quickie, reminiscent of silent days on production, 'Flying Fists' is just another fight film. Several screen veterans furnish far better performances than story, direction or effort behind production warrants. For the double bill setups."
— + **Variety** p25 Mr 2 '38

FOOLS FOR SCANDAL. Warner-First national 85min Ap 16 '38

Cast: Carole Lombard. Fernand Gravet. Ralph Bellamy. Allen Jenkins. Isabel Jeans. Marie Wilson

Director: Mervyn LeRoy

Music and lyrics: Richard Rodgers. Lorenz Hart

Music director: Leo F. Forbstein

Screen writers: Herbert Fields. Joseph Fields

Based on the play Return Engagement by Nancy Hamilton, James Shute and Rosemary Casey. The plot idea is that if a man will make a persistent pest of himself, he may capture the fancy of his lady love. Fernand Gravet plays a marquis with no money who meets Carole Lombard, actress traveling incognito in Paris. He persists in his attentions even assuming the job of cook and butler for Carole. All her friends envy her except Ralph Bellamy who is her suitor. In the end Gravet wins her love although she has to chase after him to propose.

Newspaper and Magazine Reviews

"The growingly tiresome cycle of Whimsy Films comes to a final, depressing, unhappy, and uncomic climax in 'Fools for Scandal.' In this unreal and fantastically absurd farce, Carole Lombard and Fernand Gravet annoy each other, and bore their audience, through eight reels of silly patter, childish squabbles, inane humor, and repetition." Jesse Zunser
— **Cue** p38 Mr 26 '38

"The five authors who pooled their talents may have though that they were writing a gay cosmopolitan screen comedy, but they were wrong. It is neither gay, cosmopolitan, nor comic. . . It is a witless, wearisome entertainment. It is safe to say that a bad script predicated a bad show." Howard Barnes
— **N Y Herald Tribune** p14 Mr 25 '38

Trade Paper Reviews

— + **Motion Pict Daily** p6 Mr 17 '38

"For a picture of its pretentions and talented personnel, this falls short of distinction and is in many respects pretty dull stuff. It is Carole Lombard's first film for Warners and Fernand Gravet's second in America. For Gravet it is not necessarily an accurate gauge as to his ultimate reception by the American public; for Carole Lombard it must be reckoned below her usual standard, and for the director-producer it is not up to the Mervyn LeRoy par."
— + **Variety (Hollywood)** p3 Mr 15 '38

FORBIDDEN VALLEY. Universal 67min F 13 '38

Cast: Noah Beery, Jr. Samuel S. Hines. Frances Robinson

Director: Wyndham Gittens

Screen writer: Wyndham Gittens

A western melodrama.

Audience Suitability Ratings

"Scenery shots and the herds of wild mustangs are interesting but production marred by many technical errors in acting and directing. Mildly interesting if you like the type. Too much shooting for children. Family-mature." Am Legion Auxiliary

"Family. Exciting for young children." Calif Cong of Par & Teachers

"A time-tested Western. Less exciting than most. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"An entertaining Western, well acted, fast moving and beautifully photographed; especially interesting the mountain scenery and herds of wild mustangs. Family." Gen Fed of Women's Clubs (W Coast)

"Wholesome entertainment. Family." Nat Council of Jewish Women

"Exceptionally good Western. Tense for young children. Family." Nat Soc of New England Women

"There is a lot of shooting, but no morbid details. No drinking. Family." S Calif Council of Fed Church Women

"[It has] a new kind of hero for the western trade, but 'Forbidden Valley,' even with this naive hero, is hackneyed and unconvincing. Adolescents: poor; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul F 5 '38

"Adolescents, 12-16: poor; children, 8-12: no."
— **Motion Pict R** p7 Mr '38

"General patronage."
Nat Legion of Decency F 10 '38

"Family-juvenile."
Wkly Guide F 5 '38

Trade Paper Reviews

"This isn't de luxe fare, but it should please the others. Estimate: pleasant family, neighborhood fare."
+ — **Phila Exhibitor** p85 F 15 '38

FRONTIER TOWN. Grand national 54-58min N 19 '37

Cast: Tex Ritter. Ann Evers. Snub Pollard. Charles King

Director: Ray Taylor

Screen writer: Edward Kelso

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 9 '37

Trade Paper Reviews

"Less than formula is this conversation-bogged Western. From a singularly uninspired motivation to a flock of repetitious clips anent broncho busting, steer throwing and other rodeo events, the piece, for the most part, moves sluggishly. Family."
— **Boxoffice** p21 Mr 19 '38

"Dyed-in-the-wool western fans will label this passable entertainment a bit lacking in gun-shooting and fighting until the final scenes. Tex Ritter, however, is seen at his best for, in addition to crooning several cowboy melodies, he has ample opportunity to display his ability at broncho busting and steer 'decorating' in the opening rodeo sequence."
+ — **Film Curb** p8 Mr 19 '38

"Routine Western with rodeo background is o. k. for the action lovers."
+ — **Film Daily** p7 Mr 15 '38

"While manifesting interest, theatre audience was not really enthused. Estimate: routine."
— + **Phila Exhibitor** p53 D 15 '37

"One of the lowest ebb Westerns of the season, this latest Tex Ritter piece is dull. More than a quarter of it is rodeo stunts, and the songs are amateurish."
— **Variety** p23 Ja 26 '38

FURY BELOW. Treo exchange 58-67min

Cast: Russell Gleason. Maxine Doyle. Leroy Mason. Sheila Terry. John Merton

Director: Harry Fraser

Original story: G. R. Mercader

Screen writer: Phil Dunham

A story of the mining situation as it is beset by labor problems. A young man almost loses his mine when he is faced with sabotage. A secretary in his office learns of a plot to wreck the mine in order to force the owner to sell and helps him, thereby winning his love.

Trade Paper Reviews

"Fair dramatic story should be okay for the neighborhoods."
+ — **Film Daily** p7 Mr 15 '38

"Carelessly slapped together quickie, with customary number of flaws, but fair action to bolster pitfalls. Russell Gleason, as the hero, and John Merton, as a crazed miner, salvage a few scenes by careful trouping. Struggle over possession of a coal mine is basic idea, but film has no chance save in minor dual spots, and then only with a strong No. 1 feature."
— + **Variety** p17 Mr 16 '38

G

GAIETY GIRLS. London films-United artists 72min Mr 18 '38

Cast: Jack Hulbert. Patricia Ellis. Arthur Riscoe. Googie Withers

Director: Thornton Freeland

Screen writer: Arthur Macrae

Filmed in England. Musical with a Paris locale and a mistaken identity theme. A chorus girl, Patricia Ellis meets a young millionaire whom she thinks is a reporter. After complications they fall in love.

Newspaper and Magazine Reviews

"This unpretentious musical offers a pleasant score and a surprisingly fresh variation of the studio-worn fable about the show that must go on."
+ **Newsweek** p23 Mr 14 '38

"[It] is a fresh-as-a-daisy English musical. It has sparkling lines, a logical story and a great show of versatility by England's gay, lantern-jawed Jack Hulbert. Opposite him, blonde, healthy-looking Patricia Ellis has a better role than Hollywood ever gave her, does better than she ever did in Hollywood."
+ **Time** p40 Mr 21 '38

Trade Paper Reviews

"A tolerable film which fails to reflect much credit on the British as far as musical comedies are concerned. Lacking tempo, the proceedings, however, have a certain languor and carefreeness compatible with the story's pace. Family."
+ — **Boxoffice** p29 Mr 12 '38

"A pleasant musical farce, lacking in strong box office names but well-suited to general audiences."
+ **Film Curb** p9 Mr 12 '38

"By introducing a really logical and believable plot [it] comes close to pioneering in the musical comedy field. . . For the better types of audiences, this one will prove a treat. For the theaters that cater to the popular appeal, this film will please also, for it has the essential comedy and swift action."
+ **Film Daily** p6 F 28 '38

"Here is a routine musical, with comedy that will cause some laughter, but not a great deal. . . It may be class only because of the English angle; but story is mass stuff, quite familiar. Estimate: fair English musical."
+ — **Phila Exhibitor** p98 Mr 15 '38

"The astute formula of making soluble the British talents of Jack Hulbert and the American savor of Patricia Ellis has resulted in one of Britain's better musicals. . . As a vehicle for American audiences, 'Gaiety Girls' should find favor."
+ **Variety** p25 Mr 2 '38

GENERALS WITHOUT BUTTONS.

Mayer-Burnstyn 76-80min Mr 7 '38

Cast: Jean Murat. Claude May. Saturnin Fabre. Serge Grave

Director: Jacques Daroy

Screen writer: Jacques Maury

Based on the French Goncourt prize novel La Guerre des Boutons by Louis Pergaud. Filmed in France with English subtitles. The natives of two French villages have been carrying on a feud because one village prays for rain for its cabbages and the other for sunshine to ripen its grapes. The children of the villages make up their differences at a friendship feast but the adults still continue their fight.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

"A: good; Y & C: no."
Parents' M p76 Ap '38

"It is a strange commentary on the movie-making capital of the world that the finest films, in which children play most of the parts, come to us from abroad. The French have done it again. 'Generals Without Buttons' is one of the best pictures of the year, foreign or home-grown."
+ + **Scholastic** p23e Mr 5 '38

Newspaper and Magazine Reviews

"[It is] a deliciously comical, delightfully witty, and extraordinarily effective satire on war. . . The youngsters, gathered more or less at random, are excellent players despite, or perhaps because of, their non-professionalism." Jesse Zunser
+ + **Cue** p41 Mr 12 '38

" 'Generals Without Buttons' is announced as a satire on war, and it may be that; but I miss the point. Nothing seems to be said, however, on the 'subject' of war as such. The children, like all French children I have seen on the screen, and perhaps like all French children, seem to be born actors. Yet even they have sometimes the air of being maneuvered—stimulated to behave like children—and the elders are for the most part without enough to do." Mark Van Doren
+ — **Nation** p366 Mr 26 '38

"Though hampered a little by a satirical point that is eccentric to the story, 'Generals Without Buttons' is a picture you could truly call sweet. . . The kids are fine, so grave, wily and determined that the story keeps its suspense effortlessly. . . The film does nicely, carrying its mild preachment along on a sort of natural delight." Otis Ferguson
+ **New Repub** p165 Mr 16 '38

"Into the Filmarte Theater has come another brilliant French motion picture. . . Knowing direction and splendid acting by a cast of youngsters have resulted in a motion picture which takes one down the corridors of youth so surely and steadily that it must stand somewhere very near the top of all the screen's studies of children. . . 'Generals Without Buttons' is a memorable motion picture about children, in which you are taken inside their particular world in a fascinating and vastly entertaining show." Howard Barnes
+ + **N Y Herald Tribune** p12 Mr 8 '38

"They do these things well, the French, and 'Generals Without Buttons' has all the virtues of simplicity, genial humor and a refreshing quietude. . . [It is] a delight to a light-minded theatregoer. . . Jacques Daroy has directed it sensitively, with shrewd respect for the iron-clad, adult-posted world children live in, and with a camera-wise relish of the pastoral." F. S. Nugent
+ + **N Y Times** p23 Mr 8 '38

"The French child actors always amaze me, and so I am always impressed enormously by the French films of youngsters. . . The picture [is] something of special interest for the discerning." John Mosher
+ **New Yorker** p75 Mr 12 '38

"This French comedy of warfare between the children of two feuding villages furnishes a gentle but extremely amusing satire on militarism. An adult romance involves several good actors, but they are overshadowed by the naturalistic performances of the cast's half a hundred children."
+ **Newsweek** p26 F 14 '38

"A superior note of cinema is struck in a French film called 'Generals Without Buttons.' It drags a little, and the anti-war satire it is meant to convey is diffused and rather overpowered by a series of backyard skirmishes by a highly articulate group of urchins; but the picture is so ingratiating in idea and execution that whether it fails or succeeds in its purpose, it should definitely be seen." Katharine Best
+ **Stage** p60 Mr '38

"With the polished simplicity of a parable, the frugal neatness of good homespun, and a cast of eager, fresh child actors, 'Generals Without Buttons' [is a] gently satirical story."
+ **Time** p40 Mr 21 '38

Trade Paper Reviews

"Add this to the French pictures that have distinguished themselves by the delightful humor and the sheer artistry of the performers. It is a glorious satire on war portrayed mainly by a group of children in a jocose and frolicking style. Family."
+ + **Boxoffice** p25 F 19 '38

"This new French film will find favor with the French fans, but its exhibitor value is restricted to its proper sphere. The English titles and prologue are not quite adequate in explaining the finer points in the dialogue. The story is unusual, and the principal part of the action is carried by a number of children."
Film Daily p12 F 1 '38

+ **Motion Pict Daily** p8 Ja 21 '38

"The children are handsome, intelligent, charming to watch, should especially captivate the women. This is a thoroughly charming picture, one of the best foreign works to arrive. Estimate: top-notch art, class."
+ + **Phila Exhibitor** p100 Mr 15 '38

"Clever satirical picture with a large cast of children is unusual entertainment, but probably limited in its appeal. . . Film is very amusing, off the run-of-the-mill type of product and with a distinctly Gallic flavor. Juveniles are excellent natural actors with several attractive gamin types. . . It's certain to entertain and hold attention of those who see it, but is not to be recommended for children. Not because of any immorality but because of juvenile tendency to imitate the gang fights."
+ **Variety** p15 Ja 26 '38

GIRL OF THE GOLDEN WEST.

MGM 120min Mr 18 '38

Cast: Jeanette MacDonald. Nelson Eddy. Walter Pidgeon. Leo Carrillo. Buddy Ebsen

Director: Robert Z. Leonard

Dance director: Albertina Rasch

Lyrics: Gus Kahn

Music: Sigmund Romberg

Music director: Herbert Stothart

Screen writers: Isabel Dawn. Boyce DeGaw

Based on the play of the same title by David Belasco. The locale is California in the 1850's. This is a musical extravaganza in which Miss MacDonald plays owner of a mining town's only saloon; Nelson Eddy is a Mexican bad man; and Walter Pidgeon is the sheriff in the gold camp. Miss MacDonald sings Gounod's Ave Maria, Liszt's Liebestraum and several duets with Mr Eddy.

GIRL OF THE GOLDEN WEST—*Cont.*

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 24 '38

"Family."
Wkly Guide Mr 19 '38

Newspaper and Magazine Reviews

" 'Girl of the Golden West' turns out to be a two-hour long, dreadfully slow version of Belasco's operetta of 30 years ago. Jeanette MacDonald and Nelson Eddy sing delightfully, but act atrociously. The film could have been cut 30 minutes to make reasonably good entertainment; as it is, the whole thing is overlong, tiresome, and flat." Jesse Zunser
— **Cue** p39 Mr 26 '38

"Everything in [it] is excellent in itself. . . Metro spared neither money nor enterprise in providing a production which is pleasing to the eye. . . But the whole thing merely does not jell, did not stir the large and friendly preview audience into giving it the spontaneous reception which signalizes the birth of another successful picture."
+ — **Hollywood Spec** p5 Mr 19 '38

"One is tempted to wish that there might be a modern edition of the Girl and the dashing bandit-lover, Johnson. It is rich material for a farce or a satire and may be done yet. Although the version at the Capitol comes perilously close to being funny now and then, it always rights itself and causes one to admire Miss MacDonald's Western drawl and her ability to handle the dialogue and situations with a semblance of conviction. . . The same may be said for Mr. Eddy. What does it matter that neither one furnishes any real evidence of the rough, not always so pretty, days of old California? They give us the Western operetta style, and under this guise 'The Girl of the Golden West' is easy to take." R. W. D.
+ **N Y Herald Tribune** p14 Mr 25 '38

"Cutting might have done wonders for the hulk, and I don't see for the life of me why it should open back in the childhood days of the hero and heroine. Then I don't see why 'The Girl of the Golden West' should have to be hauled out now anyhow." John Mosher
— + **New Yorker** p81 Mr 26 '38

"This ponderous two-hour long musical 'Western' will try the patience of even the Jeanette MacDonald-Nelson Eddy fans."
— + **Newsweek** p26 Mr 28 '38

"[It] plasters opulent prettiness, vociferous songs and an assortment of plot clichés all over David Belasco's ancient yarn about the mad, bad days in early California."
Time p40 Mr 21 '38

Trade Paper Reviews

"Leo's prize duo of mortgage lifters are teamed again in a musical treat which, if for no other reason than past performances, should maintain the pair's high boxoffice batting average. Although a valiant effort has been made to guild with the lavish brush of modern production methods the somewhat outmoded tempo of the operetta in which the picture finds its genesis, the feature is still bogged down with slow-moving sequences, attributable to an uninspired screenplay and sluggish direction. Family."
+ — **Boxoffice** p21 Mr 19 '38

"Brilliant musical romance. . . It should click handsomely at the box office. Jeanette MacDonald is a delight in the title role, while Nelson Eddy does excellent work."
+ + **Film Daily** p4 Mr 17 '38

+ **Motion Pict Daily** p4 Mr 14 '38

"This musical mustanger with Jeanette MacDonald and Nelson Eddy finds the stars not only out of their element, but hemmed in by a two-hour melange of the great outdoors, Mexican bandits, early Spanish-Californian atmosphere and musical boredom. . . Film will be a spotty entry despite the musical pair's marquee values. . . What defeats the picture mostly is the fact that it never wholly captivates the auditor."
— + **Variety** p15 Mr 16 '38

"A superb lyrical romance, gorgeously produced, with just the right grooving for the popular taste in eye and ear entertainment is this screen version fashioned from the old David Belasco play. It has every quality to delight any audience and will unquestionably prove a tremendous money maker."
+ + **Variety (Hollywood)** p3 Mr 12 '38

GIRL THIEF. Associated British 64min Ja 7 '38

Cast: Marian Marsh. Anthony Bushell. Claude Hulbert. Ralph Ince. Joan Gardner

Director: Paul Merzbach

Original story: Paul Merzbach

Screen writers: Harold Simpson. Frank Miller. Jack Davies

Filmed in England. A musical romance in which two people fall in love, only to find out later that they each love another.

Trade Paper Reviews

"Whenever the British studios try to do the bubbling light romantic themes in imitation of the Hollywood formula the result is usually less than sparkling. This one is no exception. The idea is there, all right, but it gets lost in unimaginative treatment and a heavy-handed style of developing scenes that must be played briskly and frothily to achieve the desired effect. Marian Marsh is shown to disadvantage for the direction has her performing in a very woodeny manner."
— **Film Daily** p8 Ja 14 '38

"This is weak. It is very British; it is poor in every department—especially in cast. Hulbert is a comedian in England, but pretty pathetic here. Estimate: poor."
— **Phila Exhibitor** p72 Ja 15 '38

"Situations in this picture are rather questionable, but Marian Marsh and Anthony Bushell serve as capable targets for Cupid's darts, to redeem in a measure, the low qualities of the film. Essentially just one of those so-so dualers."
— + **Variety** p15 Ja 12 '38

THE GIRL WAS YOUNG. Gaumont British 68min F 17 '38

Cast: Nova Pilbeam. Derrick De Marney. Percy Marmont. Edward Rigby

Director: Alfred Hitchcock

Screen writers: Charles Bennett. Edwin Greenwood. Anthony Armstrong

Based on the novel, A Shilling for Candles, by Josephine Tey. Filmed in England. A mystery story in which an English actress is discovered mysteriously strangled on a deserted beach.

Audience Suitability Ratings

"Adults and young people." E Coast Preview Committee
Fox W Coast Bul F 12 '38

"Adults."
Nat Legion of Decency Ja 27 '38

"Not much of a story for the first adult role of Nova Pilbeam. But when Alfred Hitchcock directs even the thinnest of plots, it turns out to be exciting."
+ — **Scholastic** p23e Mr 5 '38

Newspaper and Magazine Reviews

"Alfred Hitchcock seems to be finding it increasingly difficult to live up to the high standards he set. In 'The Girl Was Young' Hitchcock falls back on the identical formula that made the enormously successful '39 Steps.' Unfortunately, the result is a weak and pallid imitation—hardly more than passable entertainment. . . Missing is the tense, frightening, heart-chilling sense of impending disaster which made Mr. Hitchcock's earlier pictures such memorable cinema experiences." Jesse Zunser
— + **Cue** p38 F 12 '38

"Alfred Hitchcock, the English director who made '39 Steps' so expertly, has fumbled this one. 'The Girl Was Young' is an anemic murder yarn." (2 stars) Beverly Hills
Liberty p62 F 19 '38

"[It] is perhaps not as good as the best of its predecessors, but it is better than any current melodrama and it is typical of Mr. Hitchcock. . . Plenty of what remains is good, and the whole can be recommended to those who can take their excitement straight." Mark Van Doren
+ — **Nation** p193 F 12 '38

"All that the British screen needs to go from a dead level of mediocrity to the heights is an Alfred Hitchcock film. The great director has made another stunning motion picture. [It] is taut with suspense and excitement. It is a superb example of how these qualities can be achieved and sustained on the screen." Howard Barnes
+ + **N Y Herald Tribune** p12 F 11 '38

"Alfred Hitchcock has turned out another crisply paced, excellently performed film. . . Although it misses the heart-tearing suspense, the febrile excitements of 'The Thirty-Nine Steps' and 'The Woman Alone,' his new work has a quieter charm which serves his purposes —and ours—almost as well. . . Mr. Hitchcock has twisted and woven [melodramatic commonplaces] into a taut skein of adventure and romance." F. S. Nugent
+ **N Y Times** p27 F 11 '38

"[It] was rather exasperating and disappointing to me. It begins with a smart murder, but wanders off through the English rural landscape in a fashion so lacking in that sound common sense we like in our mysteries, or like to feel is there anyhow, that one's interest fades away. . . One never has a doubt that it will all end in a nice style, and I am afraid one isn't as thoroughly agitated as one expects to be by a Hitchcock film." John Mosher
— + **New Yorker** p72 F 12 '38

"A placid melodrama, with only occasional flashes—though Alfred Hitchcock has directed it with the same mastery of characterization that distinguished 'The 39 Steps.' "
— + **Newsweek** p23 F 7 '38

"Nova Pilbeam has grown into an attractive young lady who in the director's hands is an attractive young actress. . . The real hero of this piece is the director, Alfred Hitchcock, the man who made 'The 39 Steps.' His oblique methods of building character, story, and suspense uniquely set him apart from his English and American colleagues. He has applied his infallible methods here, and the result: *Superb melodrama.*"
+ + **Stage** p10 F '38

"[It is] a melodramatic hodge-podge that lacks the vivid outlines and clear characterizations of previous Hitchcock films, but is, nevertheless, a fair sample of Hitchcock devices."
+ — **Time** p32 F 14 '38

Trade Paper Reviews

"Exhibitors and audiences who have come to expect a certain stimulation from the fine directorial hand of England's Alfred Hitchcock won't be disappointed here. Given a set of not too unusual circumstances and the smug English countryside with which to point up much well-preserved tradition, Hitchcock has woven a tale of mystery and romance with compelling force. Family."
+ **Boxoffice** p19 Ja 29 '38

"Although the clipped British accents of several of the players make some of the dialogue difficult to catch, without exception they offer portrayals in the best English manner. . . A gripping English melodrama with excellent performances by the youthful leads."
+ **Film Curb** p12 F 19 '38

"This British production may get away to a slow start but when it finally hits its stride, it is one of the most tense and gripping dramas imaginable. With some judicious cutting in the early reels, this Alfred Hitchcock production will have them sitting on the edges of their seats."
+ **Film Daily** p6 Ja 19 '38

"Slow, British, this is best for houses where they can 'take' the usual accents, foreign locale. . . Estimate: programmer for spots that can use British product."
Phila Exhibitor p69 Ja 15 '38

GIRLS ON PROBATION. See Beloved brat

GLAMOROUS NIGHT. Republic-Associated British 60-65min D 6 '37

Cast: Mary Ellis. Otto Kruger. Barry Mackay. Victor Jory

Director: Brian Desmond Hurst

Music and lyrics: Ivor Novello. Christopher Hassall

Screen writers: Dudley Leslie. Hugh Brooke. William Freshman

Based on a London stage success of the same title by Ivor Novello. Filmed in England. It tells the tale of a Ruritanian monarchy threatened by dictatorship. Mary Ellis, cast as a Gypsy maiden with whom the king is infatuated, saves both the king's life and his kingdom.

Audience Suitability Ratings

"A: hardly; Y: fair; C: little interest."
— + **Christian Century** p222 F 16 '38

"General patronage."
Nat Legion of Decency Ja 13 '38

"Family."
Wkly Guide D 25 '37

Trade Paper Reviews

"Estimate: well-made foreign entrant; names may help it; otherwise on duals."
+ **Phila Exhibitor** p55 D 15 '37

"An elaborate production, judged by average British International Pictures' standards, and with the prestige of the prosperous Drury Lane Theatre run, indications point to generally popular appeal in this country [England], especially in the provinces. Its future in America, however, is negligible. . . Main general criticism is that the picture falls short of a super, and is too elaborate for a programmer."
+ — **Variety** p23 My 19 '37

GOLD IS WHERE YOU FIND IT. Warner 90min F 12 '38

Cast: George Brent. Olivia de Havilland. Claude Rains. Margaret Lindsay. John Litel. Marcia Ralston. Barton MacLane

Director: Michael Curtiz

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writers: Warren Duff. Robert Buckner

Based on a Cosmopolitan serial novel by Clements Ripley. Filmed in Technicolor. This is the tale of the struggle between the farmers and the gold miners in California in the '70s. The miners battled to remove gold from the land and so injured the soil of the farmers. Claude Rains, a descendant of early settlers, fights the miners and wins in the end.

Audience Suitability Ratings

"A: good; Y: very good; C: good but strong."
+ **Christian Century** p287 Mr 2 '38

"Excellent. Entertaining, instructive. Family." DAR
+ + **Fox W Coast Bul** Ja 29 '38

"While the somewhat didactic tone of the dialogue interferes occasionally with the artistry of the story, on the whole, the film is a most interesting dramatization of a picturesque phase of California history. Adolescents: excellent; children: too violent." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** F 5 '38

"Consistently entertaining. Commendable. Family-mature." Am Legion Auxiliary

"Vivid and convincing, excellently cast, and ably directed. Mature. Family." Calif Cong of Par & Teachers

"Interesting and deeply moving epic. Family-mature." Calif Fed of Business & Professional Women's Clubs

"An unusually fine cast contribute worthy characterizations with an outstanding performance by Claude Rains. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Outstanding entertainment. Family." Nat Soc of New England Women

GOLD IS WHERE YOU FIND IT—*Cont.*

"Authentic bit of historical dramatization in lovely technicolor. . . Romantic interest not over stressed but gives balance to the whole. Family." S Calif Council of Fed Church Women
Fox W Coast Bul F 12 '38

Reviewed by Harold Turney
Motion Pict & Family p6 F 15 '38

"General patronage."
Nat Legion of Decency F 10 '38

"A, Y & C: excellent."
+ + **Parents' M** p76 Ap '38

"There is a spectacular flood at the end, and the effectiveness of the whole thing is enhanced by color. Family."
Wkly Guide F 12 '38

Newspaper and Magazine Reviews

"Good performances lift it somewhat above average fare."
+ **Christian Science Monitor** p15 F 26 '38

"It makes for thrilling, memorable drama. And the story is well told. . . [It] is excitedly, unforgettably pictured. The cast measures up in every way to the epic stature of the film." Jesse Zunser
+ + **Cue** p38 F 12 '38

"One of the bigger, better pictures, good enough visually and strong enough dramatically to give full measure of satisfaction to audiences everywhere. . . [It] is history made entertaining—the best of all ways to teach it—yet it is a warmly human document, with much virile action through which runs the thread of a beautiful romance."
+ **Hollywood Spec** p7 Ja 29 '38

"George Brent is the hero, Olivia de Havilland is the heroine—a little too delicate a heroine to expertly handle a harrow as she is pictured in a shot or two. The best performance is that of Tim Holt." (3 stars) Beverly Hills
Liberty p37 Mr 19 '38

"A stock melodrama-romance of turbulent California days has been spruced up with color and given a jolting climax. . . The Technicolor only serves to make a pipe dream seem more unreal. 'Gold Is Where You Find It' is as pretty as a picture postcard and about as dramatically effective. . . Color scarcely atones for a slow and jerky continuity. I should much have preferred black and white, pace and excitement." Howard Barnes
— + **N Y Herald Tribune** p8 F 14 '38

"[It is] a moderately entertaining melodrama with . . . the added detraction of being made in Technicolor. It is one of the few pictures deserving that rebuke, for color, generally speaking, has been improving and taking its subordinately helpful place on the screen. Here it has got completely out of hand and has spoiled a narrative of intrinsic worth by its recurrent demand to pose pretty pictures." F. S. Nugent
— + **N Y Times** p20 F 14 '38

Reviewed by John Mosher
New Yorker p71 F 12 '38

"The film offers occasional excitement and a spectacular climax, but its personal narrative . . . is unworthy of the good cast and interesting theme."
+ — **Newsweek** p29 F 21 '38

"Another picture that starts with a bang and ends with a bing is 'Gold Is Where You Find It.' The thing that makes you gnash your teeth is the fadeout (George Brent and Olivia de Havilland standing on a hill overlooking a beauteous valley of fruit trees), which is executed with the most terrifying Hollywood literalness." Katharine Best
+ — **Stage** p60 Mr '38

"Like most Warner pictures, 'Gold Is Where You Find It' contains capsules of information for the curious, sugarplums for the romantics, action for whistle-&-stomp addicts."
Time p58 F 21 '38

Trade Paper Reviews

"A golden stream will be directed to the tills of every theatre that books this fast-moving, enthralling picture of early California gold-mining days, magnificently produced, directed, acted and filmed in staggeringly beautiful Technicolor. Family."
+ + **Boxoffice** p19 Ja 29 '38

"Technicolor photography is the real star of this ambitious outdoor film. Starting slowly with extensive narration during impressive stock shots of the search for gold, the human story fails to catch audience interest for the first third of the footage. Once it gets under-way . . . however the tale [is] a stirring one."
+ **Film Curb** p10 F 19 '38

"Suddenly aware of untapped story sources in American history, Hollywood projects a new cycle—historical epics, of which [this] is a noteworthy contribution. Somewhat more chromatic than dramatic, its outstanding feature is the improved Technicolor. . . The film is somewhat lacking in comedy, but has exciting moments, scenes of awesome beauty, and should hold audience-appeal for its historical and esthetic values."
+ **Film Daily** p8 Ja 25 '38
+ **Motion Pict Daily** p6 Ja 20 '38

"It is a Technicolor epic not too strong on the emotional side. It can stand lots of selling. Audience reaction was fair."
+ — **Phila Exhibitor** p78 F 1 '38

"Care and money have been expended on 'Gold Is Where You Find It.' Result will be that not only will business be blaze-bright in the sticks and subsequenters, but will prove sturdy in the key first runs. Cosmopolitan production that it is, the usual Hearst ballyhoo will bring it broadsidedly to public attention. Word-o'-mouth will do the rest."
+ **Variety** p17 F 16 '38

"A big, spectacular, prismatic picture is 'Gold Is Where You Find It.' But, for all its heroic proportion and magnificent investiture, it lacks the power to stir deeply on the emotional side, and for that reason will have to exert all exploitation possibilities and showmanly handling to garner impressive grosses."
+ — **Variety (Hollywood)** p3 Ja 19 '38

GOLDWYN FOLLIES. United artists 110-120min F 4 '38

Cast: Adolphe Menjou. Ritz Brothers. Zorina. Kenny Baker. Andrea Leeds. Helen Jepson. Phil Baker. Ella Logan. Bobby Clark. Edgar Bergen

Director: George Marshall

Lyrics: Ira Gershwin

Music: George Gershwin. Vernon Duke

Music director: Alfred Newman

Screen writer: Ben Hecht

Filmed in Technicolor. A spectacle musical with ballet dancing, Bergen and his dummy, singing, comedians. Its locale is Hollywood and its leading actor is Adolphe Menjou, a producer whose efforts are a failure until he finds a simple country girl, Andrea Leeds, who acts as critic in finding what the average film goer wants. She falls in love with Kenny Baker while Menjou falls in love with her.

Audience Suitability Ratings

"A & Y: excellent of kind; C: probably good."
+ + **Christian Century** p287 Mr 2 '38

"Excellent. Mature." DAR
+ + **Fox W Coast Bul** F 5 '38

"Family." Am Legion Auxiliary

"Outstanding musical extravaganza. Family." Calif Cong of Par & Teachers

"Outstanding. Excellent blending of modern music, comedy, ballet and grand opera. Family." Calif Fed of Business & Professional Women's Clubs

"A picture of outstanding merit, unexcelled in its type and of universal appeal. Family, all ages." Gen Fed of Women's Clubs (W Coast)

"All the superlatives of the Hollywood Dictionary are needed to describe this bounteous entertainment feast. Family." Nat Council of Jewish Women

"Outstanding entertainment." Nat Soc of New England Women

"There is interest and entertainment for many diverse tastes in this production which, with the exception of two or three unobtrusive innuendoes, is clean and wholesome. Family." S Calif Council of Fed Church Women

"[It] marks a new record for film musicals. . . There is a plum in the pie for every taste, and the diverse elements are blended smoothly. Adolescents: delightful; children: yes. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul F 19 '38

Reviewed by Harold Turney
Motion Pict & Family p6 F 15 '38

"General patronage."
Nat Legion of Decency F 17 '38

"A & Y: very good; C: long but good."
+ + **Parents' M** p76 Ap '38

"The whole thing is weighted down by too much talent. Good in spots."
+ — **Scholastic** p23e Mr 5 '38

"Vastly entertaining and beautifully produced in Technicolor. Family. Outstanding."
+ + **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"This 'Goldwyn Follies' is an added testimonial to prismatic camera work of scenes, although it does not seem to be as successful in the close-ups of the feminine participants. It is undoubtedly one of the most opulent of all natural color pictures, everything being done without regard for expense." Mordaunt Hall
Boston Transcript p5 F 26 '38

"Mr. Goldwyn has crowded his omnibus with so many persons and so much story that it lumbers aimlessly for too many of its 110 minutes. Adults and young people."
+ — **Christian Science Monitor** p17 Mr 5 '38

"The highlight of approaching motion picture entertainment is a musical: 'Goldwyn Follies,' a glitteringly lavish performance, in which the usual 'hotcha' aspects of song-and-dance are submerged with the beauty of display. Mr. Goldwyn outdoes Goldwyn, and he spent some $2,000,000 to accomplish it, succeeding purely from the standpoint of the bizarre in musical pretentiousness." J. P. Cunningham
+ + **Commonweal** p464 F 18 '38

"It's a pretentious and sumptuous revue, embracing a pompous array of cinematic talent, flashy spectacle, theatrical fancy dress, and colorful pageantry. Full value for anybody's entertainment money. Indeed, it's a bit too full." Jesse Zunser
+ + **Cue** p44 F 19 '38

"I have not on hand one blessed superlative that will enable me to convey to you even a faint idea of the treat in store for you when you see it. . . [It is] in a class all by itself and establishes a new mark for the entire film industry to shoot at. . . 'Follies' is beautifully balanced fare, a mixture of esthetic visual delights, grand opera, popular music, ballet dancing, hoofing, comedy, farce, romance, good acting—and Charlie McCarthy."
+ + **Hollywood Spec** p7 F 5 '38

"[It] is long, spotty, with some amusing interludes, lovely use of color, and considerable boredom. . . . Actually Charlie McCarthy is the best of the revue—and he isn't as good as he is over the radio. Beautiful and frequently dull." (3 stars) Beverly Hills
Liberty p35 Mr 12 '38

"Not a talent nor a ten-spot has been spared in 'The Goldwyn Follies.' The fullness of the bounty is somewhat overpowering—perhaps even overladen in the spots when you find your favorite performer supplanted by another. The list starts with Charlie McCarthy. No matter how faithful is your radio friendship for him, you will enjoy the back-talking sourpuss in person."
+ + **Lit Digest** p23 F 19 '38

"Some of it [is] quite amusing and some of it awful." Otis Ferguson
New Repub p165 Mr 16 '38

"Samuel Goldwyn has shot the works in 'The Goldwyn Follies.' . . With his usual shrewd good taste he has made the entertainment eye-fetching as well as ample, but it is on the top-heavy side. . . For my money, the ballets are the best parts of the show. . . They are stunning interludes of screen dancing. . . Edgar Bergen's famous dummy acquits himself triumphantly from time to time, but on the whole, 'The Goldwyn Follies' is notably lacking in humor." Howard Barnes
+ **N Y Herald Tribune** p8 F 21 '38

"I stayed awake at the Rivoli, sometimes with an effort, and found the 'Follies' a hodgepodge. Since it bears the Goldwyn trade-mark, it goes without saying that it is a superior hodge-podge, peopled almost exclusively by superior specialists. . . Technically [it] is off the gold standard. The color is downright bad in the skin tones. . . Most of the time the picture was so loud we couldn't hear Mr. Goldwyn think." F. S. Nugent
+ — **N Y Times** p15 F 21 '38

"[It] should assist many sad folk through the grim phases of this particular season, for there can be no doubt of the general gaiety, exuberance, and freshness of this spectacle. . . It is doubtless remarkable that the director, George Marshall, has contrived to whip up hamburgers, arias, Shakespeare (there's a 'Romeo and Juliet' ballet), Charlie McCarthy, the Ritz Brothers, settings from Chirico, and life on the lots and under the klieg lights into so smooth an icing." John Mosher
+ **New Yorker** p74 F 19 '38

"Goldwyn has staged a lavish, eye-filling musical that blends mass appeal with the artistic. . . If the 'Follies' falls short of its ambitious mark, it is because George Marshall, director, has had to cram too many personalities and their not always successful routines into the film's two hours."
+ — **Newsweek** p25 F 14 '38

" 'The Goldwyn Follies' is such a conglomeration of badly edited variety acts, including ballet, grand opera, a montage of gold coins and a hotdog wagon, that I have credited it to bad indigestion. Nothing seems to fit anywhere except Charlie McCarthy, who plays around in my mind with the seven dwarfs, and he's all right, even if his competition were worth mentioning. It isn't, though." Katharine Best
— + **Stage** p60 Mr '38

"The specialties displayed in 'The Goldwyn Follies' are sometimes brilliant, sometimes dull, always expensive. . . The Goldwyn girls, trademark of every Sam Goldwyn musical, appear only in the jazz *v.* classics ballet, are sorely missed thereafter. Net result—a choppy extravaganza with many features to suit all tastes and not enough of any of them to suit anybody's."
+ — **Time** p58 F 7 '38

Trade Paper Reviews

"Abounding in the lavishness and excellence which have become the tradition of its producer, this runs the gamut of entertainment without missing a single stop. With enough stars for a dozen hits, each one of whom delivers a magnificent performance, the feature will be hotter than a pistol at the boxoffice, first, through its ideal exploitation possibilities and, secondly, because it will win the acclaim of every patron. Family."
+ + **Boxoffice** p25 F 5 '38

"Never before has Technicolor been employed with such striking success as in this gorgeous extravaganza which skillfully blends ballet, opera, comedy and popular music giving patrons sterling entertainment. . . [It] is in many respects the most lavish musical picture ever made. . . A surefire hit anywhere."
+ + **Film Curb** p8 F 26 '38

"This absorbing, tuneful, tastefully wrought musical is entertainment of patent power. Heralded as the initial feature to bear the Goldwyn name, both from the standpoint of presentation and in the photoplay's title, the entire proceedings are worthy in every respect. Appraisement of its value to exhibitor and public is predicated upon its all-around solidity."
+ + **Film Daily** p5 Ja 27 '38

"Here are plenty of marquee names, a mixture of entertainment containing palatable sequences to suit every taste. Estimate: box office."
+ + **Phila Exhibitor** p84 F 15 '38

GOLDWYN FOLLIES—*Continued*

"[It] turns out to be a lavish production in which certain individual performances and ensembles erase the memory of some dull moments. At the boxoffice it will do big business. . . Lacking the flash and glitter provided by technicolor, 'The Goldwyn Follies' would be just another extravaganza. The rainbow dressing gives it the punch of importance."
+ + **Variety** p15 F 2 '38

" 'The Goldwyn Follies' sets a new standard for sheer screen beauty and sumptuous production, to cap its other merits as lush entertainment of exceptional box office promise. In its assembly of talent and established names of great pulling power the picture has something for all tastes. The comedy runs the gamut from sly satire to the broadest slapstick."
+ + **Variety (Hollywood)** p3 Ja 26 '38

H

HALKA. Star-film 90min Ja 16 '38

Cast: Ewa Bandrowska-Turska. Jerzy Leszczynski. Janina Wilczowna. Witold Zacharewicz

Director: Julius Gardan

Screen writer: Leon Schiller

Polish opera without English subtitles. Based on the opera of the same title by Slanislaw Moniuszko. It is the tale of a peasant girl who leaves her mountain lover for a nobleman. When he jilts her, she returns to her humble sweetheart.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"[It is] called the first national opera of Poland—not because of anything peculiarly patriotic in its theme, but apparently because it was the first opera by a Polish composer to establish himself as a permanent part of the repertory of musical drama the world over. . . It is well worth seeing—and hearing." H. T. S.
+ **N Y Times** p11 Ja 17 '38

Trade Paper Reviews

"Good entertainment for the Polish fans, but exhibitor value is restricted."
+ **Film Daily** p12 F 1 '38

"There are some highly artistic moments in this film. Pace is slower than that of most films and it is practically a filmed version of an opera. . . Acting is about as stilted as that of the average opera, but there are some pleasant folk dances and festivals."
+ — **Variety** p19 Ja 19 '38

HAPPY LANDING. 20th century-Fox 90-102min F 11 '38

Cast: Sonja Henie. Don Ameche. Jean Hersholt. Ethel Merman. Cesar Romero. Billy Gilbert

Director: Roy Del Ruth

Music: Sam Pokrass. Jack Yellen

Screen writers: Milton Sperling. Boris Ingster

This is an elaborate musical production with many dance skating sequences. Don Ameche, manager of the band leader, Cesar Romero, accompanies him on an airplane flight to Norway. There they meet Sonja Henie who follows them to America when she thinks the philandering Romero is in love with her. After many complications Sonja marries Ameche and Romero marries Ethel Merman.

Audience Suitability Ratings

"A: feeble; Y: not the best; C: no."
— **Christian Century** p190 F 9 '38

"An enjoyable, though somewhat lengthy musical. Negligible social values. Family." Am Legion Auxiliary

"Delightfully entertaining. Mature." Calif Cong of Par & Teachers

"Excellent. Appealing. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Delightful, colorful musical comedy. Mature." DAR

"A gay, sparkling comedy, superbly produced with special commendation for the exquisite photography and lavish settings. . . Refreshing entertainment for the entire family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Introduction of commonplace vaudeville seems incongruous in an otherwise delightful production. Family." Nat Soc of New England Women

"The sequences which include Sonja Henie are vivid and sparkling, but too many scenes irrelevant to the main story are introduced, weighing down a good picture with useless details, over-done closeups of jazzing orchestra members and needless intrusion of Ethel Merman as Flo. Sonja Henie stands for clean and sparkling entertainment, why introduce the other type which takes it out of the family class? Mature." S Calif Council of Fed Church Women

"Much of the film is suitable for children, but the night-club sequences detract from its desirability for family entertainment. Adolescents: yes; children: questionable because of mature theme." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 29 '38

"Adults."
Nat Legion of Decency F 3 '38

"Family. Outstanding."
+ + **Wkly Guide** F 5 '38

Newspaper and Magazine Reviews

"As apart from realities as Sonja Henie's birdlike glides are apart from this mundane sphere is her latest gay comedy. . . Between the three marvelous skating numbers, there is a great deal of good comedy. Adults and young people."
+ **Christian Science Monitor** p17 F 5 '38

"Except for the marvelous skating exhibitions of Sonja Henie, which are intermittently scattered through 'Happy Landing,' this picture is rather routine. The amazing grace, lightning speed, and blond beauty of Sonja on ice hardly compensate for the film's inept romance, flat dialogue, unusual length, and ridiculous complications." Jesse Zunser
— + **Cue** p38 Ja 29 '38

"Gorgeous entertainment until it passes the point of audience saturation. 'Happy Landing' accomplishes what I thought was impossible—it gives us too much of Sonja Henie's skating. In fact, it gives us too much of everything. And the too-muchness is emphasized by the excellence with which everything is done. . . In any event it is one you must not miss even if it prostrates you as much as it nearly did me."
+ — **Hollywood Spec** p8 Ja 29 '38

"Airplanes, swing bands and ice rinks have been jumbled together in 'Happy Landing' to give a showy background and a moderately entertaining texture. . . Gliding across the ice, pirouetting or executing fancy routines, Miss Henie lends definite distinction to a rather slipshod offering." Howard Barnes
+ — **N Y Herald Tribune** p6 Ja 22 '38

"Since an opportunity to watch Sonja Henie pirouette on ice is justification in itself for any film's existence, Twentieth Century-Fox is to be doubly thanked this morning for adding an ingenious script and a sheaf of engaging supporting players to its skating star's latest picture. 'Happy Landing' is not so much a variation of the old musical comedy formula as a successful realization of it." F. S. Nugent
+ **N Y Times** p19 Ja 22 '38

Reviewed by John Mosher
New Yorker p56 Ja 29 '38

"Sonja Henie treats movie-goers to a third exhibition of dimpling and ice skating and a dragging, patchwork story involves her with a caddish band leader. . . Ethel Merman, Wally Vernon, and the Raymond Scott Quintet pep up their brief portions of the proceedings."
+ — **Newsweek** p25 Ja 31 '38

"Not entirely fresh, not excessively original, the plot sustains the picture until the pert Sonja Heine contributes her miraculous routines." Katharine Best

+ — **Stage** p60 Mr '38

"'Happy Landing,' Sonja Henie's third motion picture, makes it clear that Producer Darryl Zanuck must soon find some other way of keeping Miss Henie's films fresh than by putting them on ice. . . 'Happy Landing' makes Miss Henie a million-dollar sideshow on a cheap-skate circuit. . . The picture proceeds through the high and hackneyed jinks of a machine-made plot."

+ — **Time** p35 Ja 31 '38

Trade Paper Reviews

"Boasting less glitter, less spectacle, less million dollar production blatancy, yet, withal, more honest entertainment than the rest, this latest of Sonja Henie's ice epics will equal if not surpass boxoffice records set with her first efforts. Family."

+ + **Boxoffice** p18a Ja 29 '38

"This is the best Henie picture to date, with thrilling skating sequences, a well worked out story, tuneful music, highly amusing comedy and a neat little romance. Miss Henie gives a poised performance off the ice as well as on, and her skating is thrilling to watch."

+ + **Film Daily** p3 Ja 22 '38

+ **Motion Pict Daily** p8 Ja 19 '38

"This is excellent heart-warming drama. . . Theatre audience was warmly sympathetic all through, applauded strongly at the finish. Estimate: boxoffice, positively."

+ + **Phila Exhibitor** p77 F 1 '38

"Third of the Sonja Henie pictures is another box office cleanup. Has just about everything to insure entertainment value, shrewdly blended, plus punchy name draw and it's timed to click in step with the season and the growing winter sports rage. 'Happy Landing' is a natural for the exhibitor to sell."

+ + **Variety** p14 Ja 26 '38

"Best of the Henie pictures, unquestionably, and super-charged with entertainment which will prove happy landing for exhibitors in any part of the world. . . A bell ringer by any showman's box office verdict."

+ + **Variety (Hollywood)** p3 Ja 22 '38

HARLEM ON THE PRAIRIE. Associated features 54min D 9 '37

Cast: Herbert Jeffries. F. E. Miller. Mantan Moreland. Connie Harris. Maceo B. Sheffield

Director: Sam Newfield

Music director: Lew Porter

Screen writer: Fred Myton

Filmed with an all-Negro cast. A western melodrama.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Children to adults. Not particularly entertaining except for negro songs. The scenery is stagey and the cast not convincing. Scenes confusing. The picture is negative in social value." Am Legion Auxiliary

"Interesting because it is a new departure, but amateurish except for the pleasing music, and especially the singing of 'The Four Tones.' Family." Calif Cong of Par & Teachers

"Novel Western, due to an all-colored cast, but unintentionally hilariously funny because of amateurish acting and overstressed drama. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An amateurish, but commendable, effort to make an all-Negro Western. Harlem tempo spoils Dixie music. Mature-family." DAR

"Novel, but not very convincing, is this beautifully photographed Western with its colored cast. Entertaining if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Ludicrously exaggerated noble ethics. Family." Nat Council of Jewish Women

"Acting very amateurish. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 15 '38

"The comedy is amusing, acting simple and ingenious, action true to type, but the choice of plot and locale strikes an incongruous note. Adolescents, 12-16: a matter of taste; children, 8-12: no value; too exciting."

+ — **Motion Pict R** p6 F '38

"General patronage."

Nat Legion of Decency Ja 20 '38

Newspaper and Magazine Reviews

"'Harlem on the Prairie' is something not to be missed. With deadpan seriousness, the little group of actors . . . eloquently enact an oldtime Western, against either the California mountains or some fine backdrops." Marguerite Tazelaar

+ **N Y Herald Tribune** p9 F 4 '38

"History's first horse opera in black face, 'Harlem on the Prairie,' a take-off on the singing Western, should have been funnier, but [it] at least proves that the Rialto (home of horsely epics) doesn't mind a little joke at its own expense." B. R. C.

+ — **N Y Times** p17 F 4 '38

"It's delightful. The Negroes have turned out what they think a Western ought to be, with lots of music and lots of shooting. It's a short thing, a mere trifle, but keep an eye open for it." John Mosher

+ **New Yorker** p72 F 12 '38

Trade Paper Reviews

"Negro musical Western has some fine singing and fast action."

+ **Film Daily** p4 F 5 '38

"No well known names are present for the marquee but it can be sold from the novelty angle. If properly exploited, it should arouse curiosity of patrons. Preview audience, mostly youngsters, gave it a good reception."

Phila Exhibitor p56 D 15 '37

"Its 54 minutes' running time bespeaks much boxoffice promise from several angles. As a novelty, for the colored theatres, it's surefire. As a novelty for the okay houses it likewise has its exploitation appeal."

+ **Variety** p14 F 9 '38

HAWAII CALLS. RKO 71min Mr 11 '38

Cast: Bobby Breen. Ned Sparks. Irvin S. Cobb. Warren Hull. Gloria Holden

Director: Edward F. Cline

Dance director: Aggie Auld

Music: Harry Owens. Johnny Noble

Music director: Abe Meyer

Screen writer: Wanda Tuchock

Based on a novel Stowaways in Paradise by Don Blanding. The tale of a boot black, Bobby Breen, in San Francisco, who stows away on a liner bound for Hawaii with his pal, a Hawaiian boy. They are caught by officers but escape and aid in uncovering a spy ring and are sent back to the States in fine style.

Audience Suitability Ratings

"Good. Mature-family." DAR

+ **Fox W Coast Bul** Mr 12 '38

"General patronage."

Nat Legion of Decency Mr 10 '38

"Family-juvenile."

Wkly Guide F 26 '38

Newspaper and Magazine Reviews

"Alluring. It demonstrates the box-office value of sustained pleasant atmosphere. . . 'Hawaii Calls' rates more as purely musical entertainment than as the conventional motion picture with music."

+ **Hollywood Spec** p7 Mr 5 '38

"Those who have acquired a taste for Bobby Breen's specialized brand of sweetness, light, and song will find him spreading all three in the Hawaiian Islands during the course of this nondescript tale."

Newsweek p20 Mr 7 '38

"[It] is a vain effort to make 10-year-old Bobby Breen swap his many singing mannerisms for the more suitable antics of a lifelike

HAWAII CALLS—*Continued*

small boy. Whether Bobby sings wistful or swingy songs in his reedy, choir-boy voice, he goes at them with expert, unchildlike, vaudeville-stage punctillio. While it lasts, Bobby's soprano voice is the principal asset. . . In 'Hawaii Calls' Bobby's voice holds up; it is the picture that takes the queer turns."
+ — **Time** p53 Mr 14 '38

Trade Paper Reviews

"A thoroughly enjoyable audience picture that easily rates as the best of the Bobby Breen's. It should be a splendid juvenile draw containing much for adult approval. Family."
+ + **Boxoffice** p21 Mr 5 '38

"An enjoyable Bobby Breen film admirably suited to all types of audiences."
+ **Film Curb** p15 Mr 5 '38

"Although the youthful star's talent and personality are the essence of the production and the film is a standout for the younger generation of patrons, nevertheless the footage is admirably geared for adults and should fare with more than average success at the box-office."
+ **Film Daily** p6 F 25 '38
+ **Motion Pict Daily** p8 F 24 '38

"Names in the cast should have made this a wow with all classes. Production, story, however, make it primarily a kids' picture. Cobb has little to do; dialogue is pretty hokey."
+ **Phila Exhibitor** p90 Mr 1 '38

"The film's prime appeal, of course, depends upon Bobby Breen. The kid is the picture's biggest name value. Film holds music, kids and Hawaiian scenery, but is weak on romance. . . The adventure angle of the story is too frail a line on which to tempt big trade. But the music is good, more charming, in fact, than the backgrounds."
+ — **Variety** p15 Mr 2 '38

"Picture is handsomely produced and ably directed to bring out the appeal in the tuneful narrative of hokum in Hawaii. Wherever the Breen name spells entertainment it will be liked and it should thrive generally. This is easily the most agreeable of the Breen offerings."
+ **Variety (Hollywood)** p3 F 24 '38

HAWAIIAN BUCKAROO. 20th century-Fox 58min Ja 14 '38

Cast: Evalyn Knapp. Smith Ballew. Benny Burt. Harry Woods

Director: Ray Taylor

Music director: Abe Meyer

Screen writer: Dan Jarrett

A western melodrama in which a cowboy goes from Arizona to Hawaii.

Audience Suitability Ratings

"A Hawaiian setting gives a novel twist to a reasonably well developed and exciting story of the Western type. Family." E Coast Preview Committee
+ **Fox W Coast Bul** F 12 '38

"General patronage."
Nat Legion of Decency F 3 '38

Newspaper and Magazine Reviews

"It was for the kind of reaction, no doubt, that Producer Sol Lesser tried out 'Hawaiian Buckaroo' in Culver City's Meralta Theatre. . . And the reaction was, unfortunately, not one of the best. Beware when kids leave their seats during a show to get a glass of water or to run up and down the aisles or to visit Red Slattery who is sitting way up front. That means that what is going on on the screen does not hold much interest. And the present offering is in that category. . . The fault is unquestionably with the script, which should have been punched with much more action." Robert Joseph
— + **Hollywood Spec** p9 Ja 15 '38

Trade Paper Reviews

"[It] is old cloth cut to a new pattern—the Western formula packed bag and baggage to Hawaii and dressed up with a hula skirt and a ukulele. Nevertheless it is Smith Ballew's best picture to date and a credit to all who had a hand in its making. Family."
+ **Boxoffice** p23 Ja 22 '38

"Novelty Western with the locale in Hawaii makes fair popular entertainment."
+ — **Film Daily** p7 Mr 4 '38
+ **Motion Pict Daily** p6 Ja 12 '38

"Estimate: better than average Western, with Hawaiian angle."
+ **Phila Exhibitor** p70 Ja 15 '38

"Fate of the film will be average in all lines. Evalyn Knapp, a minor name a few years ago, hasn't been seen for too long a time and is not particularly outstanding."
+ — **Variety** p17 F 2 '38

"The setting is novel in that these cow pokes operate in the Hawaiian back country, wear leis and sing South Sea Island ditties to the lowing kine instead of hill billy songs. Audience reaction to a rough and rugged business softened by tropical skies will bear watching. In all, the show is good entertainment with three catchy songs and will find a welcome spot on dualers in the sticks and neighborhoods."
+ **Variety (Hollywood)** p3 Ja 10 '38

HE COULDN'T SAY NO. Warner 60min Mr 19 '38

Cast: Frank McHugh. Berton Churchill. Jane Wyman. Cora Witherspoon

Director: Lew Seiler

Screen writers: Joseph Schrank. Robertson White

Based on the play Larger than Life by Joseph Schrank and a short story by Norman Matson. "Frank McHugh is a plodding clerk beset by a designing female, Cora Witherspoon, and her daughter, Jane Wyman. He is secretly in love with an ideal girl, the daughter of Berton Churchill, a senator." [Variety (Hollywood)] (Formerly released under title Larger Than Life.)

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"Unadulterated farce, with nary an attempt by producer, director or cast to take seriously either its production or movement, which is timed to a quick comedy tempo that just barely misses being pushed right over the line into slapstick." J. P. Cunningham
Commonweal p327 Ja 14 '38

Trade Paper Reviews

"Fair entertainment that should get by in the subsequent runs. It is obviously meant for laughs, but too many of the lines fall with a thud."
+ — **Boxoffice** p23 Mr 5 '38

"Weak sister, this will need plenty support on a dual bill. . . Audience reaction was nil."
— **Phila Exhibitor** p55 D 15 '37

HEADIN' EAST. Columbia 60-66min D 13 '37

Cast: Buck Jones. Ruth Coleman. Shemp Howard. Donald Douglas

Director: Ewing Scott

Music director: Edward Kilenyi

Original story: Joseph Hoffman. Monroe Shaff

Screen writer: Ethel La Blanche

A western melodrama.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"This interesting attempt to vary the routine western story has some good humorous sequences but is rather slowly paced. . . The production is chiefly notable for the fact that it does not follow any of the accepted formulae for stories of the West. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** F 12 '38

"General patronage."
Nat Legion of Decency Ja 27 '38

"A, Y & C: good."
+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"The chances are that even Buck Jones's most ardent admirers, youngsters though they be, will find the going pretty tough in 'Headin' East.' . . Typical shot: Mr. Jones, barehanded, fighting off a whole room full of armed thugs." T. M. P.
— + **N Y Times** p19 Ja 15 '38

Trade Paper Reviews

"There is plenty of action, fast riding. Audience reaction was good. Estimate: Buck Jones in top form."
+ **Phila Exhibitor** p53 D 15 '37

"[It] is one of the best pictures ever made by Buck Jones."
+ + **Variety** p19 D 29 '37

HELENE. Films Marquis 98-120min Ja 21 '38

Cast: Madeleine Renaud. Helena Manson. Jean-Louis Barrault. Robert Le Vigan. Constant Remy

Director: Jean Benoit-Levy

Music: Marcel Lattes

Based on the novel Helene Wilfur by Vicki Baum. French dialogue film with English subtitles. The story deals with a young girl who is studying medical research in a French university. She is in love with a poor medical student who hates the study of medicine but has a passion for music. When he fails his examinations and is forbidden by his country doctor father to go on with his music, he commits suicide.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"[It] is an interesting, frequently moving drama at times touching on high tragedy. It is excellently acted by a notable cast." Jesse Zunser
+ **Cue** p39 Ja 29 '38

"It has amusing moments and one or two genuinely touching ones. . . Its defects lie in the pot-boiler plot which throws emphasis on the love affairs of the principals at the expense of the incidents suggested in the research aspects of the story." Marguerite Tazelaar
+ — **N Y Herald Tribune** p6 Ja 22 '38

"We have been overcome with self-distrust . . . to note what those great organs of public opinion comprising the metropolitan French press have had to say about 'Helene.' The critical verdict seems to have been unanimous: 'The best French film of the season.' . . In the face of these august sentiments it pains us to have to admit that we still think it is a plate of deceptively seasoned spinach." B. R. C.
— + **N Y Times** p19 Ja 22 '38

Trade Paper Reviews

"This new French film will hold the attention of the French fans with its dramatic story and fine cast. . . The picture's faults lie in a script that has a few scenes unnecessary in the telling of the story, and consequently the picture drags in spots."
+ — **Film Daily** p9 Ja 26 '38

+ + **Motion Pict Daily** p8 N 5 '36

"Superior to the run-of-mine French films, 'Helene' will benefit in the U.S. from enthusiastic notices and word-o'-mouth. It's a serious, studious drama—but that sort of picture is the pearl in the oysters to the vast majority of French-made film-goers. . . There may be some criticism of the extreme length of footage used to tell a comparatively simple story."
+ **Variety** p15 Ja 26 '38

HER JUNGLE LOVE. Paramount 78min Ap 15 '38

Cast: Dorothy Lamour. Ray Milland. Lynne Overman. J. Carrol Naish

Director: George Archainbaud

Music director: Boris Morros

Original story: Gerald Geraghty. Kurt Siodmak

Screen writers: Joseph Moncure March. Lillie Hayward. Eddie Welch

Filmed in Technicolor. An adventure story set in the South Pacific.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

Trade Paper Reviews

"Trite and melodramatic story mars film with gorgeous Technicolor effects and beautiful scenery."
+ — **Film Daily** p10 Mr 22 '38

+ **Motion Pict Daily** p2 Mr 21 '38

"Paramount's 'The Jungle Princess' proved a hit grosser in many places. Backed by a bigger production, Technicolor, added selling values, 'Her Jungle Love' looks destined for dough."
+ + **Phila Exhibitor** p98 Mr 15 '38

"To the pictorially resplendent 'Her Jungle Love' must go one of the season's accolades for excellence in photography and Technicolor. But that's all. Somewhere along the line Paramount has strayed and become lost in its cinematic jungle. Film is lavish, with splendid settings and a discriminately chosen cast, but it's all been a futile effort due to weak story, only slightly varied from the type of a bygone era."
+ — **Variety** p16 Mr 23 '38

"A romantic fable to beguile the hand-holders and the lonely hearts who come merely to sit and yearn. With the Lamour name already having certain positive connotations as to jungle romance and personal allure from her prior 'Jungle Princess' the successor should not be hard to sell."
+ **Variety (Hollywood)** p3 Mr 19 '38

HIDEOUT IN THE ALPS. Grand national-British first national 70min Jl 23 '37

Cast: Jane Baxter. Anthony Bushell. Ronald Squire. Margaret Rutherford

Director: Bernard Vorhaus

Music director: W. L. Trytel

Screen writers: L. Dugarde Peach. Mitchell Hankinson

Based on the play of the same title by Neil Grant. Filmed in England. Released in 1937 under title of Dusty Ermine. A mystery story with an Alpine setting and a forgery for plot.

SEE ALSO issue of December 28, 1936 under title Dusty Ermine

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 26 '37

"Family. An interesting adventure story."
+ **Wkly Guide** Ag 4 '37

Trade Paper Reviews

"Grand National's importation turns out to be an intriguing piece of movie making. It is a bit English in a few spots, but these are far overshadowed by advantages. . . The picture has plenty of good points."
+ **Phila Exhibitor** p43 Ag 15 '37

"Melodrama amidst the high snowy peaks will get a tingle from every audience and should prove an entertaining complement to any well arranged bill."
+ **Variety (Hollywood)** p3 Mr 1 '38

HITTING A NEW HIGH. RKO 80-85min D 24 '37

Cast: Lily Pons. Edward Everett Horton. Jack Oakie. Eric Blore. John Howard

Director: Raoul Walsh

Music director: Andre Kostelanetz

Original story: Robert Harari. Maxwell Shane

Screen writers: Gertrude Purcell. John Twist

"Edward Everett Horton, eccentric American millionaire operatic patron, is in Paris preparing for an African hunting trip and searching for an operatic discovery that will prove to the opera company's manager that he knows talent. Jack Oakie, Horton's high pressure press agent, finds Lily Pons singing in a cabaret, but Horton won't listen to anything of that kind. Oakie frames a hoax so that Horton finds Lily Pons in the African jungle and thinks she is a 'bird girl.'" Film Daily

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: inane, Y & C: probably amusing."
— **Christian Century p30 Ja 5 '38**

"All in all a thoroughly enjoyable picture. Family." Am Legion Auxiliary

"The impossible story is slow-moving. Lily Pons' voice has never been recorded more delightfully, the supporting cast is adequate, and production qualities are excellent. Family." Calif Cong of Par & Teachers

"The enjoyment of this comedy-with-music will depend upon the audiences' acceptance of Lily Pons being presented in such light fare. . . Rating: excellent singing; disappointing story. Family." Calif Fed of Business & Professional Women's Clubs

"The picture has some amusing situations if one can overlook the indignity of feather and jazz costumes, and strutting to inferior music. The story is a trite one with an illogical and improbable ending and despite its faults the picture provides amusing entertainment. Family." Nat Council of Jewish Women

"An absurd, frothy tale hilariously unfolded by the deft comedy of Edward E. Horton and Jack Oakie. Family." Nat Soc of New England Women

"A stimulating and charming musical extravaganza skillfully woven and directed around the glorious bird-like voice of Lily Pons. Family." S Calif Council of Fed Church Women
Fox W Coast Bul D 11 '37

"Outstanding in its comedy, music and charm. Family."
+ + **Motion Pict & Family p2 D 15 '37**

"Lily Pons' voice does indeed hit a new high, both literally and figuratively. For those who are unable to hear her on the operatic stage, this film is a real privilege, because the recording is as nearly perfect as anything which has been done up to the present time. . . Lily Pons' films combine the sublime with the ridiculous; in this one the comedy is sillier than usual. Possibly because one has been lifted to a higher plane of appreciation, the fun-making of Edward Everett Horton and Eric Blore seems forced and tiresome. Adolescents, 12-16: good because of the music; children, 8-12: yes."
+ — **Motion Pict R p5 Ja '38**

"A, Y & C: fair."
+ — **Parents' M p56 F '38**

Newspaper and Magazine Reviews

"Funny at times, the plot is too far-fetched even for this sort of nonsense. Adults and young people."
+ — **Christian Science Monitor p19 D 31 '37**

"The story of 'Hitting a New High' is pretty trite for the most part, becomes boringly long, and gives its chief pleasure only in Miss Pons's singing. But, then, it must be difficult to force a wedding of grand opera and Jack Oakie screen comedy." J. P. Cunningham
— + **Commonweal p272 D 31 '37**

"Petite, caroling Lily Pons' latest picture hits, and holds, high E in vocal film entertainment. Not yet has there been such thrilling singing on the screen and there probably will not be again—unless Miss Pons deigns to repeat." Jesse Zunser
+ **Cue p48 D 25 '37**

"A complicated, polished and moderately funny joke about a singer's efforts to get on. It's all nonsense, of course, but most of the time it's amusing, although all the possibilities haven't been explored."
+ — **Film Wkly p25 Ja 15 '38**

"Miss Pons sings charmingly. . . The comedy of Edward Everett Horton and Jack Oakie is fearfully labored. Recommended for children." (2½ stars) Beverly Hills
Liberty p37 Ja 15 '38

"The new Pons picture, traveling under the heading 'Hitting a New High,' tops its predecessors by including a gang of funny men with suitable comic stuff. . . The RKO vehicle is a goofy affair which permits Miss Pons to impersonate a bird girl."
Lit Digest p22 Ja 15 '38

"Screen opera reaches a nadir of preposterous banality in 'Hitting a New High.' In a desperate attempt to get something new as background for vocal exercises, this Lily Pons vehicle goes nonsensical without any compensating fun. . . If Miss Pons suspected that she was a sort of singing Carole Lombard, she was sadly mistaken. Her high notes may thrill you in the casually thrown together score, but her acting is awful." Howard Barnes
— **N Y Herald Tribune p7 D 27 '37**

"What we have here is the reductio ad absurdum of the needled operatic formula, or a plot balloon so punctured by the hypodermics of whimsy that it is diffcult to tell whether its tonal net is one of escaping hot air or hot arias. The sum, in either case, is artistic deflation. . . Miss Pons should have known better and left the feathers to Sally Rand." F. S. Nugent
— + **N Y Times p11 D 27 '37**

"Miss Pons varies a rendering of Saint-Saëns' 'Nightingale Song' with an occasional tweet-tweet. As good, honest absurdity, this situation and the various developments of it would have been funnier really had the story-writers been even more audacious with their fantasy and not tried to tie it all up with press-agentry and such fidgetings." John Mosher
+ — **New Yorker p49 D 25 '37**

"The resulting complications are several too many, but Jack Oakie, Edward Everett Horton, and Eric Blore keep things moving."
+ — **Newsweek p30 D 13 '37**

"The title of this picture, assuming as it does that both pictorial action and the Pons voice scale new heights of film entertainment, is a little presumptuous."
+ — **Stage p12 Ja '38**

"One of the few opera stars who can wear a feather skirt to obvious advantage is diminutive, fluty Lily Pons. . . On the theory that music alone hath not sufficient box-office charm, the producers stuffed the picture with best-selling comedy commodities."
Time p51 D 20 '37

Trade Paper Reviews

"Musically, this is a new high for Lily Pons. It strikes a high note on the vocal scale but it might be a questionable note at the box office where popular swing melodies happen to be the patrons' choice. . . Estimate: fair entertainment; depends on the Pons draw, cast names."
+ — **Phila Exhibitor p54 D 15 '37**

HOLLYWOOD HOTEL. Warner 100-110min Ja 22 '38

Cast: Dick Powell. Lola Lane. Ted Healy. Hugh Herbert. Glenda Farrell. Johnnie Davis. Alan Mowbray. Frances Langford. Edgar Kennedy. Rosemary Lane. Louella O. Parsons

Director: Busby Berkeley

Music: Dick Whiting. Johnny Mercer

Original story: Jerry Wald. Maurice Leo

Screen writers: Jerry Wald. Maurice Leo. Richard Macaulay

This is a picturization of the radio hour of same title. It tells the story of a little extra girl in the film colony who greatly resembles a very temperamental star and of a young small town singer who seeks work in a restaurant. He is hired to sing for Alan Mowbray over the radio and the extra impersonates the film star. Both are a success and win a film contract.

Audience Suitability Ratings

"A: depends on taste; Y and C: amusing but doubtful value."
Christian Century p127 Ja 26 '38

"Good. Benny Goodman's orchestra steals the show. Handsome sets. Mature. Family." DAR
+ **Fox W Coast Bul** D 24 '37

"A wholly delightful musical farce wherein Hollywood takes a little good-natured ribbing. Needs cutting—some of the musical sequences too long. Family." Am Legion Auxiliary

"Lavish production, adequate story, impressive cast, pleasing music, ethics not involved. Family." Calif Cong of Par & Teachers

"Glittering settings, popular screen and radio personalities, this massive musical, with its satirical overtones and overly long slapstick sequences, moves gaily along to a routine finish. . . The selection played by Benny Goodman's orchestra is disappointing; Raymond Paige's rendition of 'Dark Eyes' is outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Lavishly staged, especially lovely the hotel scenes, but overlong is this pretentious musical comedy. Family." Gen Fed of Women's Clubs (W Coast)

"Slow-moving direction, a large and well known cast, vast, luxurious stage settings. A flimsy story. Family." Nat Council of Jewish Women

"Elaborate, overloaded, musical with many screen and radio celebrities and scant plot. Family." Nat Soc of New England Women

"A clean dazzling entertainment. Family." S Calif Council of Fed Church Women

"Family." Mrs T. G. Winter
Fox W Coast Bul Ja 8 '38

"The film is typically modern in subject matter, in presenting the personalities who are in the limelight today, in the type of comedy and swing music popular at the moment. It is too long and noisy for some tastes. Adolescents, 12-16: yes; children, 8-12: tiresome for most."
+ — **Motion Pict R** p6 F '38

"Adults."
Nat Legion of Decency Ja 13 '38

"[It is] an entertaining musical picture though a little too long. Family."
+ — **Wkly Guide** Ja 8 '38

Newspaper and Magazine Reviews

"Neither better nor worse than most of its kind. Family."
+ — **Christian Science Monitor** p15 Ja 22 '38

"Less lavish and spacious than 'Rosalie' is Warner Brothers' candidate for current musical comedy supremacy, although the production is far from being shabby. But, what is lacking in profuse staging is more than balanced, and more entertaining, by reason of the more democratic nature of the story and its sparkling romance and humor." J. P. Cunningham
+ **Commonweal** p300 Ja 7 '38

"The film cycle of Hollywoodian self-abasement and self-ridicule . . . reaches new heights of hilarious satire with Warner Brothers' latest, funniest, and most tuneful filmusical. In the vernacular, it kids the pants off Hollywood—and does it so frankly, disarmingly, and with such good humor that audiences will at last have to concede that the film capital is growing up: it can take it, as well as dish it." Jesse Zunser
+ + **Cue** p38 Ja 15 '38

"[It] came through its preview with flying colors. . . The season's musical pictures are so much alike, I have only a jumbled recollection of those I saw last year, but at the moment my impression is that 'Hollywood Hotel' is the best of the lot."
+ + **Hollywood Spec** p4 Ja 1 '38

"This is entertaining—and far too long." (3 stars) Beverly Hills
Liberty p43 F 12 '38

"One record-breaker predictable for 1938 is the fact that Warner Brothers has made a good musical: 'Hollywood Hotel.' You can believe it or not, but the picture has Louella Parsons and Dick Powell; and the story is that familiar turkey about a young singer who makes good in Hollywood. Yet it's fresh and at times irresistible—it is even a musical comedy with comedy. . . This must be the best musical since 'The Gay Divorcée.'" Otis Ferguson
+ + **New Repub** p311 Ja 19 '38

"[It] is a ponderous musical hodgepodge. From the standpoint of sheer bulk, it's a big show for your money, bristling with bands, crooners, comics and Louella Parsons. . . Several of the performers enliven the production with stretches of captivating entertainment, but there are scarcely enough of these for a film which runs for nearly two hours. More quality and less quantity would have helped 'Hollywood Hotel' no end." Howard Barnes
— + **N Y Herald Tribune** p15 Ja 13 '38

"It is, if we can still trust our ears, about the loudest musical show on record, a thing of decibels and splashes—but for a' that, a fairly good entertainment which probably deserves being called the Best Warner musical in recent history. . . We could have done with a few less musical numbers—eight, with encores, being too many for one sitting." F. S. Nugent
+ — **N Y Times** p17 Ja 13 '38

"[It is] a Matterhorn of a musical—Matterhornish in length and lavish display, anyhow. . . Dick Powell sings away in this, and Hugh Herbert squeals with ease off and on, and there is quite a little that is amusing in a somewhat uninspired and familiar fashion." John Mosher
— + **New Yorker** p61 Ja 15 '38

"'Hollywood Hotel' [is] a fast-moving high-jinks of song, swing, and comedy. . . Not the least notable contribution of 'Hollywood Hotel' is Louella O. Parsons' debut as an actress."
+ **Newsweek** p28 Ja 10 '38

"We are sorry to report that the accepted formula for screen musicals is still inviolate. There is in this picture, however, a certain lusty and fast-moving quality that keeps it above most of its rivals, and enough bright comic moments to keep people thinking they like musicals."
+ — **Stage** p10 F '38

"Aside from a tendency toward orchidaceous fluttering when Louella O. Parsons holds court, 'Hollywood Hotel' is a zippy modern tune and cutie show, with a notable absence of the vast, garish night-club type of dance routine that Director Busby Berkeley used to be famous for."
+ **Time** p37 Ja 24 '38

Trade Paper Reviews

"A merry and slightly mad musical that doesn't overlook a single bet in any of the three categories—production values, entertainment content and exploitation possibilities—each of which is milked to the limit to furnish a hit of smash proportions and unprecedental revenue potentialities. Family."
+ + **Boxoffice** p13 Ja 8 '38

"Taking every possible factor into consideration, I would say that 'Hollywood Hotel' has more money-making angles than fifty per cent of the season's output. Properly exploited, and I don't see how you can miss, it should prove a real winner."
+ + **Canadian Moving Pict Digest** p6 Ja 8 '38

"Here is an eye-filling musical comedy that should do a healthy business at the box-office. It has pleasing players, catchy songs, Benny Goodman's band, Raymond Paige's orchestra, comedy and satire. Busby Berkeley faced a big task in directing all the elements of the production, but came through with flying colors."
+ **Film Daily** p8 D 27 '37

+ **Motion Pict Daily p2 D 22 '37**

HOLLYWOOD HOTEL—*Continued*

"Following the nationally publicized radio program, 'Hollywood Hotel,' it offers good exploitation angles, should click at the nation's theatres. There was a good audience reaction."
+ **Phila Exhibitor p64 Ja 1 '38**

"It's a smash musical entertainment, with a lively and amusing story and some popular song numbers. There's box office draw in this one for all theatres, from first runs to the smallest houses."
+ **Variety p16 D 22 '37**

" 'Hollywood Hotel' is a frantic kind of diversion, with less pattern and more movement, sound and fury than the usual filmusical. . . It is disjointed in story thread, it has the counterbalance of freshness and verve which seems like improvisation by the many performers involved. When all is said and sung, it may leave audiences somewhat bewildered with its kaleidoscopic whirl of entertainment elements."
+ **Variety (Hollywood) p3 D 21 '37**

HOLLYWOOD STADIUM MYSTERY.
Republic 65min F 21 '38

Cast: Neil Hamilton. Evelyn Venable. Jimmy Wallington. Barbara Pepper. Lucien Littlefield

Director: David Howard

Original story: Stuart Palmer

Screen writers: Stuart Palmer. Dorrell McGowan. Stuart McGowan

A mystery story.

Trade Paper Reviews

"An amiable murder yarn which audiences shouldn't find hard to take. The slightly implausible plot unfolds in an almost leisurely manner, but the unusual locale of the crime focuses interest on the proceedings. Family."
+ — **Boxoffice p23 F 26 '38**

"A murder mystery set against a background of Hollywood night life—good program fare."
+ — **Film Curb p12 Mr 5 '38**

" 'Hollywood Stadium Mystery' is an engaging program picture that will please the whodone-it fans in the neighborhood houses. The picture moves at a fairly fast pace and there are two murders that remain unsolved until the last stab has been stabbed."
+ **Film Daily p6 F 28 '38**

"Here is good fare for the neighborhoods if they do not mind implausibilities. The average family is going to like this; they will laugh, they'll shudder pleasantly at the mysterious moments. In the neighborhood small house with a folksy following, this will deserve upper-half dual rating."
+ — **Phila Exhibitor p90 Mr 1 '38**

"Maintaining suspense rather well in spite of a plot that is a little inconsistent, 'Hollywood Murder Mystery' becomes a fairly acceptable whodunit of independent make. Its cast does satisfactorily, although holding no one of box office importance. Prospects are it will serve suitably in smaller first runs singly and as a No. 2 feature on doubles."
+ — **Variety p15 Mr 2 '38**

HOUSE OF MYSTERY. See Making the headlines

I

I MET MY LOVE AGAIN. United artists
77min F 11 '38

Cast: Joan Bennett. Henry Fonda. Dame May Whitty. Alan Marshal. Louise Platt. Alan Baxter

Directors: Arthur Ripley. Joshua Logan

Screen writer: David Hertz

Based on the novel Summer Lightning by Allene Corliss. This is a drama of a romance which turns out well but only after many difficulties. Henry Fonda is a student at college and is engaged to Joan Bennett. He wants to become a professor. While Joan is waiting to marry him, she falls in love with a sophisticated writer and marries him. They go to Paris and after some years her husband dies. She returns to Fonda who is now a college professor but their romance is complicated by a young girl student of his and by his mother, who wants to separate them.

Audience Suitability Ratings

"A: stupid; Y and C: no."
— **Christian Century p287 Mr 2 '38**

"A charming romance, expertly directed. Excellent social values. Family-mature." Am Legion Auxiliary

"Interesting, but at times unconvincing, with a good cast, attractive settings, uninspired direction, and a mature theme. Adults." Calif Cong of Par & Teachers

"Fascinating social drama with interesting character delineations and subtleties of story which can only be appreciated by mature audiences. Dialogue particularly apt." Calif Fed of Business & Professional Women's Clubs

"Good. Emotional, psychological drama with interesting character delineations which can be analyzed only by adult audiences. Sophisticated dialogue. Adults." DAR

"Highest commendation goes to Mr. Wanger for the excellence of this picture, which is thought-provoking and highly entertaining for a mature audience." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A rather disjointed and poorly organized story with transitions frequently abrupt. The whole is mediocre. Mature." S Calif Council of Fed Church Women

"Evidently someone thought the plot called for camouflage for the inevitable ending seems rather needlessly delayed by all sorts of trivial and artificial complications. The acting is good but the production as a whole will not greatly appeal to intelligent audiences. Too sophisticated for adolescents; children: no." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 29 '38

"Adults."
Nat Legion of Decency Ja 27 '38

"A: fair; Y: possible; C: no interest."
+ — **Parents' M p72 Mr '38**

Newspaper and Magazine Reviews

"The principals remain largely apathetic to the whole affair. Adults and mature young people."
Christian Science Monitor p15 Ja 22 '38

"[It] turns out to be a rather nicely done romance." Jesse Zunser
+ **Cue p39 Ja 15 '38**

"Despite good work by Joan Bennett, Fonda and Louise Platt, [it is] a queer, adolescent affair, only mildly entertaining."
— + **Film Wkly p13 Ja 29 '38**

"[It] has a curiously subdued charm. It isn't box-office—but it is gently intriguing." (3 stars) Beverly Hills
Liberty p62 F 19 '38

"A hapless and witless yarn has been served far better than it deserves in 'I Met My Love Again.' Several fine players . . . try to give the film some quality of dramatic validity, while the direction points up one or two passages of nicely detailed realism. For all that, the material is so slipshod and saccharine that the show gets little aid from these superior ministrations." Howard Barnes
— + **N Y Herald Tribune p6 Ja 15 '38**

"Everything is resolved, finally, to the cast's satisfaction if not to mine, because, not knowing what was going on behind Mr. Fonda's Indian-like facade, I didn't know whether to hope for his return to Miss Bennett or encourage him to accept the frank offers of Louise Platt. 'I Met My Love Again' left me pretty much in the dark and merely fairly certain that it's only a fairish picture." F. S. Nugent
— **N Y Times p19 Ja 15 '38**

"[It] studies the case of some simple lovers, plain small-town folk, who part and suffer and meet again. The plain folk are Joan Bennett and Henry Fonda, and the effect is somewhat unhinged." John Mosher
New Yorker p64 Ja 22 '38

"The film is wordy and confused but Louise Platt, a newcomer, and an excellent cast, managed to imbue it with sincerity and occasional moments of dramatic interest."
— + **Newsweek** p27 Ja 24 '38

"It is told with unsteady hand. Less a story, less a dramatic unity than a record of events, this lacks the organization of a neatly wrought plan of action. It has its moments, but they are considerably wide apart. *Rambling.*" Katharine Best
— + **Stage** p62 Mr '38

"In the capable hands of Henry Fonda and Joan Bennett and an able cast, 'I Met My Love Again's' invertebrate allegories, its academic ups and downs, its ten changing years and its sopping-wet windup are invariably diverting, variably brilliant."
+ **Time** p37 Ja 24 '38

Trade Paper Reviews

"Unencumbered by production affectations, this turns out to be a simple and heart-warming story whose virtues should manifest themselves at the boxoffice. Family."
+ **Boxoffice** p19 Ja 29 '38

"All the simple and deeply moving drama of Allene Corliss's fine novel has been faithfully transplanted to the screen without losing any of its appealing qualities in this new Wanger offering."
+ **Film Daily** p3 Ja 8 '38

+ — **Motion Pict Daily** p6 Ja 10 '38

"A woman's picture, well produced, this is most suitable for adults. Adolescents in city spots may like it best."
Phila Exhibitor p71 Ja 15 '38

"Sentimentally as sticky as a gum drop, this yarn of love finding a way after a decade's delay will have to find its favor with the ladies. It lacks just about all the requisites for the trouser-wearing slice of film fandom. Prospects are that the romance will do only moderately at the box office."
+ — **Variety** p14 Ja 12 '38

"[It] is a film far removed from the conventional type. On the basis of its plot novelty, its discussion of deeply rooted human impulses and its wholly satisfactory solution of love triumphant over environment, this newest of Walter Wanger productions for United Artists release is good entertainment, sometimes absorbing, always interesting."
+ **Variety (Hollywood)** p3 Ja 17 '38

I'LL TAKE ROMANCE. Columbia 85min D 25 '37

Cast: Grace Moore. Melvyn Douglas. Helen Westley. Stuart Erwin. Margaret Hamilton

Director: Edward H. Griffith

Music: Oscar Hammerstein, II. Ben Oakland

Original story: Stephen Morehouse Avery

Screen writers: George Oppenheimer. Jane Murfin

Grace Moore portrays an American prima donna who signs a contract to sing in an opera house in the Argentine. She decides later to accept a more lucrative engagement in Paris. Melvyn Douglas, the impresario who has engaged the star, comes on to make her change her mind. After assorted adventures including kidnapping, she is induced to sing and also finds that she loves the kidnapper.

Audience Suitability Ratings

"A & Y: very good; C: good if it interests."
+ **Christian Century** p1607 D 22 '37

"Excellent. Mature. Family." DAR
+ + **Fox W Coast Bul** D 24 '37

"An enjoyable comedy. Family." Am Legion Auxiliary

"Pleasing entertainment. Mature-family." Calif Cong of Par & Teachers

"A production of high merit. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Lavishly staged musical comedy in lively tempo with a light plot deftly handled. Family." Nat Soc of New England Women

"A delightful musical. Family." S Calif Council of Fed Church Women

"This picture is merely a vehicle for the lovely voice of Grace Moore and an opportunity for displaying beautiful costumes. Those who go expecting an absorbing story will be disappointed but the picture, which takes its title from its theme song, is a delightful mixture of music from the operas, airy love making, and the comedy of Stuart Erwin. . . This [is] a happy, frothy bit of entertainment. Adolescents: entertaining; children: of little interest. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul F 5 '38

"General patronage."
Nat Legion of Decency D 2 '37

"A, Y & C: excellent."
+ + **Parents' M** p56 F '38

"Family. A very entertaining picture with excellent singing, and highly amusing comedy supplied by Stuart Erwin. . . Just misses meriting a star."
+ **Wkly Guide** N 27 '37

Newspaper and Magazine Reviews

"Although it is not quite up to the standard set by the singer's first Columbia production, this 'I'll Take Romance' has better singing by a more becomingly arrayed Miss Moore. It is, however, a little too frisky and assuredly no story that can be reviewed from the viewpoint of plausibility." Mordaunt Hall
+ **Boston Transcript** p5 F 12 '38

"The plots which surround Miss Grace Moore's singing grow less and less believable. Adults and young people."
Christian Science Monitor p15 F 19 '38

"[It] is a gay and amusing comedy, used as a backdrop for Grace Moore's excellent singing of operatic arias, popular songs, and hill-billy tunes." Jesse Zunser
+ **Cue** p49 D 25 '37

"Let it be inscribed to the everlasting credit of Columbia Pictures . . . that the music and singing in the current Grace Moore offering, 'I'll Take Romance,' are brought in unobtrusively and with considerable interest to the spectator." Robert Joseph
+ **Hollywood Spec** p22 D 25 '37

"The comedy aims to be daffy, frequently too daffy. There isn't much sense going into serious cinematic discussion of these diva films. If you like Grace Moore, her voice, and her arias, you will enjoy the picture. If not, try Lily Pons."
Lit Digest p22 Ja 15 '38

"There is not enough narrative excitement between songs to fool one into thinking that this is a genuine motion picture rather than an anthology of operative excerpts. . . The show succeeds well enough. At the same time one might have wished for a little more imagination on the parts of the scenarists." Howard Barnes
+ **N Y Herald Tribune** p21 D 17 '37

"We are forced to point out that Miss Moore's Kris Kringle (whose real name is Harry Cohn of Columbia Pictures) was not generous to his singing star. In 'I'll Take Romance' Miss Moore's voice is compelled to go it pretty much alone. . . In her own interests, she could have used a story, too, and that is where Mr. Cohn's minions have dropped a lump of coal into her stocking." F. S. Nugent
+ — **N Y Times** p33 D 17 '37

"Taking great care not to do anything new or startling, the movies give us this week a robust film which may manage to swing us along for a moment. . . I [do not] think the director was entirely wise in requiring Madame Moore to attempt so many waggish and arch effects. She has been kind and has done all she could, I am sure, but she is a Madame Butterfly, not a Little Buttercup." John Mosher
+ **New Yorker** p116 D 18 '37

I'LL TAKE ROMANCE—*Continued*

"This otherwise amiable film requires considerably more inventiveness and zest than it receives from the director and authors."
+ — Newsweek p31 D 20 '37

"The story is placid, frequently dull; the cues indicating Miss Moore is to sing again are usually welcome. For Grace Moore fans."
Stage p10 F '38

" 'I'll Take Romance' follows a familiar cinema routine, its guiding milestones clearly visible from the outset."
+ — Time p51 D 20 '37

Trade Paper Reviews

"Seldom has a picture, blessed with so many stars and such grand potentialities, fallen with such a thud. The film has all the elements of a hit production but somewhere along the line something failed to click. Family."
— **Boxoffice p19 Ja 29 '38**

"Grace Moore and her golden voice have never been presented to better advantage than in this new Columbia picture; designed to please any audience, it should be a swell boxoffice attraction any place. The story value is light, but a great deal of good comedy has been injected into the script and the star is given ample opportunity to warble."
+ + **Film Daily p9 D 17 '37**

+ **Motion Pict Daily p8 D 21 '37**

"Gay, airy, this typical Grace Moore picture has the star singing several classical arias, the popular title number. . . The comedy is delightful, production value is high, entire cast does nice work. Estimate: good box office where Miss Moore has a draw."
+ **Phila Exhibitor p47 D 1 '37**

" 'I'll Take Romance' holds close to the Grace Moore formula and sums up as pretty good entertainment. . . The Grace Moore fans now know what to expect from her pictures, and this one should send them away satisfied and give the boxoffice a bit of a sparkplugging. Story itself isn't of the sock sort, but it serves as a passable peg on which to hang the divers and devious doings of a diva."
+ — **Variety p16 D 22 '37**

"Grace Moore fans will be more than pleased with her newest production, 'I'll Take Romance' and theatregoers generally will find the film entertaining. . . Both the carriage trade and those who are not so discriminating should find the film to their liking."
+ **Variety (Hollywood) p3 D 20 '37**

IN OLD CHICAGO. 20th century-Fox 110-115min Ap 15 '38

Cast: Tyrone Power. Alice Faye. Don Ameche. Alice Brady. Andy Devine. Brian Donlevy. Phyllis Brooks. Tom Brown. Sidney Blackmer. Berton Churchill. June Storey. Paul Hurst

Director: Henry King

Music: Mack Gordon. Harry Revel

Original story: Niven Busch

Screen writers: Lamar Trotti. Sonya Levien

Filmed in two parts and edited to provide an intermission. Released on road-show basis until April 15. Made with the cooperation of the Chicago Historical Society. This is a pseudo-historic tale built on the historic fire of 1871 in the growing town of Chicago. It depicts the trials of the O'Leary family; the corrupt element against the civic-minded people; the feud between two O'Leary brothers; and it ends with the famous fire, started by the O'Leary cow, which brought the city to ruins.

A Guide to the discussion of the photoplay In Old Chicago, prepared by Harold A. Anderson, is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A & Y: very good of kind; C: no."
Christian Century p190 F 9 '38

"Good. Cheapened by rough love scenes. Adults." DAR

"A tremendous spectacle. . . Superlative entertainment, with highest commendation for the creative ability of the producer, writers, director, well-selected cast, and all other artists and technicians contributing to the realism and greatness of this outstanding screen achievement. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Strong realism with dialogue and action that may offend the squeamish. Adult." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Outstanding. Mature." S Calif Council of Fed Church Women

"Much of it is ludicrous, and that very quality seems to exaggerate the melodramatic nature of the plot and to handicap the acting of Tyrone Power and Don Ameche. Adolescents: in poor taste; children: impossible." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 22 '38

Reviewed by Harold Turney
Motion Pict & Family p6 F 15 '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"A & Y: excellent; C: long and exciting but good."
+ + **Parents' M p72 Mr '38**

"Outstanding! The great fire makes a spectacular finish to a vivid drama, full of colorful characters and atmosphere. Family."
+ + **Wkly Guide Ja 15 '38**

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 F 26 '38

"[It] is to be viewed from two separate and distinct angles. On the one hand, it is definitely one of the most ambitious productions undertaken in the history of Twentieth Century-Fox Film Company, and as a play it certainly is deserving of warm plaudits. But, on the other, its history, if not to be questioned on its authenticity, is to be challenged for its one-sidedness." J. P. Cunningham
+ **Commonweal p358 Ja 21 '38**

"Cracking with excitement, vitalized with an excellent story, ablaze with the lusty, brawling turbulence that was Old Chicago, Darryl Zanuck's 'supreme achievement' reaches the screen as a thrilling, completely entertaining film spectacle." Jesse Zunser
+ + **Cue p39 Ja 15 '38**

"Over-exploitation is a handicap it will have to overcome. I had read and heard so much about it that I expected it to give me one of the cinematic thrills of a lifetime. Instead I saw only a rather good screen offering, worth seeing for its historic interest and in spite of bad casting for the part of leading man; with a physical spectacle at the end which is absurd to compare with the earthquake in 'San Francisco' or the hurricane in 'Hurricane.' "
Hollywood Spec p7 Ja 22 '38

"Movie fans are coming to be students of holocausts. . . 'In Old Chicago' offers a super-catastrophe. . . Alice Brady steals the film as the mother of the O'Learys." (3½ stars) Beverly Hills
Liberty p61 F 19 '38

"It is by way of being one of those pictures three-quarters of whose footage is a frontispiece for the last fifteen minutes. In a magnificent, scorching super-climax, a movie burns the lake shore metropolis. That is the reason you will go to 'In Old Chicago.' "
+ **Lit Digest p22 Ja 29 '38**

"Superb screen spectacle has been coupled with a plausible enough piece of historical reconstruction. . . The result is an absorbing film capped by a stunning climax. Mr. Zanuck has brought all his brilliant screen showmanship to the making of the photoplay. . . Several of the musical interludes might have been cut, but the show as a whole brings a city and a period to stirring recreation with a cumulative excitement which is irresistible." Howard Barnes
+ + **N Y Herald Tribune p12 Ja 7 '38**

"By some productional miracle, the film achieves the lusty, amoral quality of the original city, the city of prodigious growing pains, the infant Gargantua of the prairies, in spite of the

Hays office—which is probably Art. Vulgar, ostentatious, squalid, exuberant, bawdy and delightful (to contemplate, at least). Mr. Zanuck's Chicago makes Carl Sandburg's metropolis of bohunks seem as literary and anemic as the Hamptons. . . The script is to be commended, as something better than merely an excuse for an excellent piece of antiquarian cinema." B. R. C.
+ + **N Y Times** p15 Ja 7 '38

" 'In Old Chicago' does the city justice. . . Henry King has directed his actors and brought out for our pleasure abilities in one or two of them we had hardly suspected. . . It has been Mr. King's special achievement to wrench a display of talent out of the popular Tyrone Power, as the black sheep, shrewd scamp, and capricious lover, which may surprise you. Perhaps it is, though, the handling of the crowds . . . that especially makes 'In Old Chicago' an outstanding spectacle." John Mosher
+ + **New Yorker** p60 Ja 15 '38

"Although the plot is resolved in the holocaust, its characters become relatively unimportant once disaster usurps the stage—a disaster that is perhaps the screen's peak in spectacular illusion. . . Even if [the plot] is obviously fiction, its magnificently conceived climax has all the terrible authenticity of historical fact."
+ + **Newsweek** p23 Ja 17 '38

"Those early days of Chicago present as bawdy and lusty material for a screen spectacle as Hollywood has attempted to commandeer in a long time, and 'In Old Chicago' is a noteworthy presentation of it. A splendid show."
+ + **Stage** p12 F '38

"For 25 blistering, ear-splitting, harrowing minutes (outlasting by five minutes the stunning fury of Samuel Goldwyn's 'Hurricane'), a terrifically realistic re-creation of the historic $200,000,000 holocaust flares from the screen, wiping out Darryl Zanuck's studio-made Chicago and impressions of most other screen catastrophes as well. But before this staged conflagration sweeps the picture on to its fiery finish, a clever, comprehensive feat of screen writing has caught the lusty spirit of young Chicago."
+ + **Time** p44 Ja 17 '38

Trade Paper Reviews

"Stupendous in story, scope and spectacle, this easily earns a prominent and distinguished place among the great film epics of all times. Family."
+ + **Boxoffice** p13 Ja 8 '38

"This mighty spectacle should do big business at the box-office. Henry King has done a brilliant job of directing, blending the thrills, romance and intrigue effectively."
+ + **Film Daily** p6 Ja 4 '38

"It is a great spectacle, lavishly produced, lengthy but thrilling most every foot of that length."
+ + **Phila Exhibitor** p70 Ja 15 '38

" 'In Old Chicago' should register heavily at the box office, although its spectacularity is for the eye primarily. The portion envisaging mob panic, desperate efforts to stop the fire by dynamiting, etc., is highly effective. . . Picture is big and it is showy, but it is historically cockeyed in the placement of its main characters, and its story is mere rehash of corrupt political mismanagement of a growing American city. But as a film entertainment it is socko."
+ + **Variety** p16 Ja 5 '38

"Entertainment perfection. A great show by every measurement, guaranteed to grip the unflagging attention of any audience, and so absorbing in substance, so fine in artistry and so impressively produced that it will take its place amongst the screen memorables of all time. That it will reap a golden harvest is merely to add the obvious conclusion."
+ + **Variety (Hollywood)** p3 D 31 '37

INSIDE NAZI GERMANY—1938. RKO 16min Ja 21 '38

This film made partly in Germany by Julian Bryan, March of Time's roving photographer, shows the development of Germany's war machine, the complete process of regimentation beginning with pre-school children, war on the Jews, the state monopoly of newspapers, and loss of freedom of the German people under Hitler's regime. American films of the German-American Volksbund and the opposition to their establishing a camp in Connecticut are also shown.

Audience Suitability Ratings

"[It] is blatant propaganda. None can deny that the March of Time has given the issue a liberal dose of its own thinking. The report has been widely published that there is a campaign now under way in the United States to undermine the overwhelming peace sentiment of the American people. March of Time with its 'Inside Nazi Germany' seems an effort in the direction of trying to stir up Americans to an acceptance of the war method as a means of checking dictatorships."
— **Bul on Current Films** F 5 '38

Newspaper and Magazine Reviews

"[It] is a blasting pictorial and editorial indictment of the whole Nazi philosophy. . . These films show for the first time the immensity of Germany's war machine, 'the greatest in all history.' Of even greater interest, perhaps, is the second half of the film, showing the development of Nazi cells in America. . . It definitely comes under the head of recommended film fare." Jesse Zunser
+ **Cue** p39 Ja 29 '38

"To me [the film] had announced simply and clearly that nothing could be more dreadful than the thing that had happened to the German people. . . The commentator accompanies the film with an unremitting verbal attack upon Nazism. It may well be that the pictures will speak louder than the words to many ears, and that the irony will be missed. . . I must admit that documents are double-edged, and that pictures can mean as many things as there are thoughts to make them mean." Mark Van Doren
Nation p136 Ja 29 '38

"[It] has dropped bombs in both camps. With similar fury the German-American Volksbund and Warner Brothers, no pro-Nazi group, are banning and protesting. This singular situation, this fury of two opposing parties, can be explained. The maddening release is cool in tone. It is detached. . . The sum total, I should say, of such reporting is sensational. The film is polite and reasonable, and no alarmist document could have its strength." John Mosher
+ + **New Yorker** p56 Ja 29 '38

Trade Paper Reviews

"[It] is a trim journalistic exposition. . . Although the intrinsic news value of the material is not startling in view of substantial front-page accounts of Nazi history, the detached and organized treatment of 'Inside Nazi Germany' presents a coherent picture which brings home the full truth with uncompromising impact for perhaps the first time."
+ **Film Daily** p6 Ja 20 '38

INTERMEZZO. Scandinavian talking pictures 88min D 24 '37

Cast: Gosta Ekman. Inga Tidblad. Hans Ekman. Ingrid Bergman

Director: Gustaf Molander

Music: Heniz Provost

Original story: Gosta Stevens

Swedish dialogue film with English subtitles. It is a triangle tale which has a happy finale for the wife and violinist husband. A young girl piano teacher and the violinist meet when she teaches his little daughter. The violinist forsakes wife and children and takes the young girl on a tour with him. The girl realizing the affair is just an "intermezzo" leaves him and he returns to his family.

Audience Suitability Ratings

"Beautifully produced, with power and tenderness in the acting. Mature."
+ **Wkly Guide** Ja 8 '38

INTERMEZZO—*Continued*

Newspaper and Magazine Reviews

"It is one of the best dramas to come from Sweden in several years; but to American audiences the unvaried story of the great musician who leaves wife and family for another woman, ultimately to return, may seem rather dated. It has not been handled with much originality." Jesse Zunser
+ — **Cue** p38 Ja 1 '38

"[It] shows that even the most time-worn subject can be made interesting. . . Gosta Ekman and Ingrid Bergman put so much sincerity into their acting and enjoy such excellent support that even persons depending upon the English titles are likely to be impressed." H. T. S.
+ **N Y Times** p10 D 25 '37

"Not caviar: 'Intermezzo' may please homesick Swedes who like the plot about the maestro who elopes with his pretty accompanist." John Mosher
New Yorker p45 Ja 1 '38

Trade Paper Reviews

"[It] should find great appeal among Swedish picture fans, for it is a charming love story evolved from a triangle motif and adequately played by a competent cast. Family."
+ **Boxoffice** p25 F 19 '38

" 'Intermezzo' is one of the finest foreign pictures that has been shown in this country. It has a strong dramatic story, deft comedy, and a superlative cast. Although picture has Swedish dialogue, it also has complete English titles and should appeal to the foreign fans as well as the Swedish audience.
+ + **Film Daily** p8 D 30 '37

" 'Intermezzo' takes its place among the finest foreign pictures to be shown on American soil this year. It is poignant, full of pathos, and, above all, has shown in Ingrid Bergman, a talented, beautiful actress. Miss Bergman's star is destined for Hollywood."
+ + **Variety** p19 D 29 '37

INTERNATIONAL SETTLEMENT. 20th century-Fox 75min F 4 '38

Cast: Dolores Del Rio. George Sanders. June Lang. Dick Baldwin. Ruth Terry

Director: Eugene Forde

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Original story: Lynn Root. Frank Fenton

Screen writers: Lou Breslow. John Patrick

The plot concerns the warfare which raged around the section which gives the film its title. Newsreel clip shots of the invasion of China by the Japanese provide gripping and timely melodrama. George Sanders portrays an American adventurer who impersonates a gun smuggler.

Audience Suitability Ratings

"Original story presenting timely and intensely interesting anti-war propaganda. Adults; possibly family." Calif Cong of Par & Teachers

"Somewhat improbable and sensational, but nevertheless an intriguing tale of adventure in war-torn China. . . Many of the thrills are furnished by what appear to be authentic news-reel shots of air-raids in China. Adults." Calif Fed of Business & Professional Women's Clubs

"An exciting, timely mystery. Mature. Good." DAR

"The director merits credit for the realistic handling of material. Harrowing war scenes make it adult entertainment." Gen Fed of Women's Clubs (W Coast)

"Interesting rather than entertaining, this melodrama shows the horror of war." Nat Council of Jewish Women

"Timely, informative, well acted romance and near-tragedy. Scenes of destruction may serve as anti-war propaganda. Adults." Nat Soc of New England Women

"A thrilling picturization of situations relevant to the Sino-Japanese conflict, realistically presented, creating tense interest. The picturesque and authentic Chinese settings are interesting. Acting a little over done and stagey. Mature." S Calif Council of Fed Church Women

"The suspense is good; the timely setting adds interest; and rapid action makes the implausibility of the plot scarcely noticeable. Adolescents: much too adult; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul F 5 '38

"General patronage."
Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews

"Films about gun running in the Orient are usually either very, very good, like 'The General Died at Dawn,' or very, very dull, like 'International Settlement.' . . It drags interminably. Adults and young people."
— — **Christian Science Monitor** p17 F 5 '38

"One which proves that a piece of good screen entertainment can be produced for something less than a million dollars. . . You are quite likely to derive more entertainment out of a neat little picture like 'International Settlement,' from which you expected little, than you will get from 'In Old Chicago' or some other two-million-dollar epic, from which you expected much."
+ **Hollywood Spec** p9 Ja 29 '38
Time p33 F 14 '38

Trade Paper Reviews

"Meager melodrama in which an unsuccessful effort is made to bolster a weak story with newsreel shots of the bombing of Shanghai, this never rises above mediocrity and will serve only as filler on unimportant dualers. Family."
— + **Boxoffice** p19 Ja 29 '38

"A splendid example of good average picture fare is this melodramatic film which meets all entertainment requirements but is in no way outstanding except by virtue of its timeliness."
+ **Film Curb** p16 F 19 '38

"This is good program fare and holds the interest from the start. It has been well directed by Eugene Forde, who has gained excellent performances from his cast."
+ **Film Daily** p8 Ja 25 '38

+ **Motion Pict Daily** p2 Ja 25 '38

"Action melodrama with a Shanghai background, this will serve best on dual bills. . . Audience reaction was fair."
+ — **Phila Exhibitor** p77 F 1 '38

"What was front page news yesterday is background for film melodrama today. . . Film is better than average secondary feature and brings excitement to the screen. . . Melodrama is absorbing enough to hold the interest but chief claim of the film for audience approval is the smooth matching of the newsreel shots and the studio-made scenes."
+ **Variety** p14 Ja 26 '38

"This is the first feature picture dealing with bombing and military devastation of Shanghai ready for release. . . As such it should have a peculiar selling and exhibition advantage. On merit [it] is good audience stuff of general program calibre."
+ **Variety (Hollywood)** p3 Ja 20 '38

INVISIBLE MENACE. Warner 54min Ja 22 '38

Cast: Boris Karloff. Marie Wilson. Eddie Craven. Eddie Acuff

Director: John Farrow

Screen writer: Crane Wilbur

Based on the play of the same title by Ralph Spencer Zink. A mystery story.

Audience Suitability Ratings

"A: perhaps; Y: not the best; C: no."
Christian Century p158 F 2 '38

Newspaper and Magazine Reviews

"Normally immune to the brand of thrills dispensed by Boris Karloff, we found his latest film exciting. . . Not for the sensitive. Adults and mature young people."
+ **Christian Science Monitor** p17 F 5 '38

"It is a murder mystery yarn told particularly well, thanks to a good script and clever direction. . . The picture belongs in the 'horror' class, qualifying for the classification by showing us the body of the first murdered man pinned to a rafter by a bayonet."
+ **Hollywood Spec** p17 D 25 '37

"As an average 'thriller', 'The Invisible Menace' should supply you with a reasonably entertaining hour. Mr. Karloff seems a better and more restrained actor in a part like this with his person unadorned by blood-curdling properties." Marguerite Tazelaar
+ — **N Y Herald Tribune** p8 F 14 '38

"For the benefit of those who never look a nightmare in the mouth, it may be reported that 'The Invisible Menace' is a highly successful 'Boo,' stretched to feature length. On the other hand, for those who prefer the honest, analyzable kind of horror, the kind you can look back on without feeling that somebody has been taken for a ride on a mechanical palfrey, the 'Menace' will be nothing but a merry-go-round horse." B. R. C.
N Y Times p20 F 14 '38

"Unfortunately for the film, erstwhile Bogeyman Karloff is not the menace; fortunately, he is not invisible either."
Time p36 Ja 31 '38

Trade Paper Reviews

"Enough thrills to satisfy the not-too-discriminating mystery fan—for duals only."
+ — **Film Curb** p10 Mr 12 '38

"Suspenseful murder mystery will keep the neighborhood mystery fans on edge."
+ **Film Daily** p7 F 16 '38

"An undistinguished mystery melodrama, which will automatically dive into the duals' lower-bracketing. Production looks extremely economical and the job seems to have been rapidly turned in. Boris Karloff's label should help at the ticket-window, but withal prospects aren't bright."
— + **Variety** p15 Ja 26 '38

ISLAND IN THE SKY. 20th century-Fox 62min Ap 1 '38

Cast: Gloria Stuart. Michael Whalen. Paul Kelly. Robert Kellard

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Original story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray

The story is about a young private secretary to the district attorney who just before her marriage to the district attorney interests herself in the case of a young man held for murder. She believes he is innocent and postpones her marriage until she can produce the necessary evidence.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 31 '38

Newspaper and Magazine Reviews

"What turns out to be a punchy little melodrama gets under way with such bad cinema technique that the piece appears to be dying in its tracks. After a bit the film takes a new lease on life, escapes from stuffy rooms, gets out on the open road. . . From then on people begin to do things instead of talk, there are some deft touches of humor, good suspense is created and an effective climax attained."
+ **Hollywood Spec** p10 Mr 19 '38

Trade Paper Reviews

"Here is a cleverly concocted mystery yarn, rapidly paced and geared for good grosses on any program. Its many novel plot angles, competent production, direction and capable acting throughout, guarantee it a reception which will prove prosperous to the exhibitor. Family."
+ **Boxoffice** p19 Mr 19 '38

+ **Motion Pict Daily** p6 Mr 15 '38

" 'Island in the Sky' is an entertaining hour passed in telling a story the hard way. Some good comedy characterizations, some excitement on the open road and a bit of trigger pulling in a crowded night spot make it better than average and a satisfactory dualer."
+ **Variety** p15 Mr 16 '38

"[It] veers away from the usual whodunit formula in its melodramatic unfoldment. Because of its variation and competent production in the swift action manner, capable cast and direction, it will be liked wherever this type of entertainment thrives."
+ **Variety (Hollywood)** p3 Mr 10 '38

IT'S ALL YOURS. Columbia 80min S 1 '37

Cast: Madeleine Carroll. Francis Lederer. Mischa Auer. Grace Bradley

Director: Elliott Nugent

Original story: Adelaide Heilbron

Screen writer: Mary C. McCall, Jr.

"Miss Carroll, secretary to Francis Lederer's uncle, is made heiress to the latter's huge fortune. Francis is the off-and-on-heir according to his uncle's whims, and the uncle dies during one of the wrong ones for Francis. Madeleine loves the boy, but she wants to make a man of him first and hopes that in the meantime he will fall for her." Film Daily

SEE ALSO issue of September 27, 1937

Newspaper and Magazine Reviews

"It is an excellent object lesson in play-acting and scene-stealing. When Mischa Auer is on the screen 'It's All Yours' is gay with life, laughter, wit, and humor. When he is off the screen, the picture merely plods along with its more or less familiar tale. . . The wind-up wedding ceremony, pin-wheeling with farce and confusion, alone is worth the price of admission." Jesse Zunser
+ — **Cue** p38 Ja 8 '38

"Mischa Auer's sly pantomime and amusing antics make for laughter, even in a trite girl-meets-boy fable. The show itself has virtually no distinction, but he has the knack of taking your mind off it with the most irrelevant bit of comic nonsense. . . Mr. Auer deserves something better on which to expend his talents." Howard Barnes
+ — **N Y Herald Tribune** p6 Ja 8 '38

"It certainly is a fortunate thing that Mischa Auer has a loyal public. For if he hadn't . . . 'It's All Yours' that weightless bauble would be politely declined with thanks. Aside from Mr. Auer . . . there are only Francis Lederer and Madeleine Carroll to give [the film] the merest significance. And neither possesses sufficient brilliance to do much with the twaddle they have to play." B. C.
— + **N Y Times** p15 Ja 7 '38

Reviewed by John Mosher
New Yorker p61 Ja 15 '38

Trade Paper Reviews

"The picture is very choppy and bumpy and is saved by the clever comedy work of Mischa Auer. When he is off the set, it becomes just another of those things."
— + **Film Daily** p9 F 1 '38

"Madeleine Carroll, Francis Lederer and Mischa Auer make the threesome which romps through this farcical fable of modern-day Cinderella lines. It is no fault of theirs that 'It's All Yours' wavers near the close. Too heavy gagging and failure of director to maintain early tempo is to blame. Film is of the whimsy, gay school currently in vogue. Too light to figure importantly as solo box office."
+ — **Variety** p14 Ja 12 '38

J

JEZEBEL. Warner 100min Mr 26 '38

Cast: Bette Davis. Henry Fonda. George Brent. Donald Crisp. Richard Cromwell. Spring Byington. Gordon Oliver

Director: William Wyler

Screen writers: Clements Ripley. Abem Finkel. John Huston

Based on the play of the same title by Owen Davis. Bette Davis portrays the "woman who did evil in the sight of God," a ruthless, impetuous Southern belle who glories in her power over men. When she loses the man she planned to marry, she determines to regain him. He is stricken by yellow-jack fever when an epidemic breaks out and Bette, at the risk of her life, goes to nurse him, finally leaving with him for the leper colony where Louisiana dumped its fever victims.

Audience Suitability Ratings

"Engrossing drama. Ethically constructive. Excellent. Mature." DAR

"Bette Davis is superb in the varying moods she portrays. . . One fault of the picture is that her character is too lightly sketched at the beginning and the ending does not build toward leaving the impression of self-sacrificing devotion which the authors may have wished. Instead, one is left with the belief that she has won what seems most important to her at the time. The picture has been compared with 'Gone With the Wind', but it has not the scope and Julie is not as interesting nor as complex a character as Scarlett. Adolescents: very mature; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 12 '38

"Adults"
Nat Legion of Decency Mr 24 '38

Newspaper and Magazine Reviews

"Under the skillful direction of William Wyler . . . the film mounts steadily through successively tense episodes to its dramatic climax. New Orleans and its terrible yellow-fever epidemic of 1852 is startlingly portrayed. 'Jezebel' is fine cinematic drama." Jesse Zunser
+ **Cue** p44 Mr 19 '38

"It is truly a great picture, admirably acted, brilliantly directed, superbly mounted; a bit too fine, perhaps, for universal consumption, but still possessing enough of the elements of popularity to make it a financial success."
+ + **Hollywood Spec** p6 Mr 19 '38

"'Jezebel' is being recommended by Warner Brothers because it is the result of 'Even more than the usual amount of research increasingly necessary in present-day motion-picture production.' . . I am sorry to report that the effort was wasted on me. . . I found the whole of this New Orleans to be a period museum, with actors tiptoeing through it lest they show disrespect for the labor spent upon assembling its contents. The final effect is of a film glazed out of all resemblance to mankind's original clay. Hollywood has erred in this direction so long that it is depressing to hear of an increasing necessity to magnify the error. It is a special pity in the present case because 'Jezebel' has many virtues of the kind that count. Bette Davis does some of her best acting to date, and that means good acting; George Brent cuts an excellent figure; and the story is permitted to drive toward its bitter conclusion." Mark Van Doren
+ — **Nation** p365 Mr 26 '38

"'Jezebel' is a most surprising film, for it should have been a chromo, yet maintains its life and truth. . . It is a study of borderline case, made particularly lucid against the hard-and-fast rules of just such a tight society as is conceived and executed here. It is the easy fashion, I believe, to hoot at magnolias on the grounds that if they ever did exist, they had no right to. This becomes unfortunate when in the case of a movie like 'Jezebel' it draws the attention (and apparently understanding) away from what seemed to me an absorbing and logically placed story of character." Otis Ferguson
+ **New Repub** p195 Mr 23 '38

"The deep South, that old deep South of pre-Civil War days, makes a handsome setting for a silly story in 'Jezebel.' It mixes a variety of situations with a minimum of motivation. Even so, it is a better film than it was a drama. . . No amount of sincere acting would turn 'Jezebel' into a sincere tragedy. The story is still bad, even if it is persuasively enacted and resourcefully staged. That is a frequent fault in Hollywood offerings." Howard Barnes
+ — **N Y Herald Tribune** p14 Mr 11 '38

"'Jezebel' would have been considerably more effective, in our opinion, if its heroine had remained unregenerate to the end. . . It is still an interesting film, though, in spite of our sniffs at its climax; colorful, generally well-performed and admirably directed by William Wyler. . . Once you refuse to accept its heroine, you see the picture dangling—a puppet show left overnight in the rain." F. S. Nugent
+ — **N Y Times** p15 Mr 11 '38

"Something went wrong with 'Jezebel,' possibly nothing more than the plot, and all its rich dressing-up can't make it alive. . . It all comes to nothing, all this coterie of talent and energy and display. Sometimes one has hopes the picture will get a move on—the Southern belle who causes such havoc should be beautifully alive—but no scene quite comes off, and at the end, when the she-devil suddenly turns into a saint and martyr, one isn't even interested. This Jezebel just seems daffy." John Mosher
— + **New Yorker** p73 Mr 19 '38

"If Julie—and therefore the film—is not always credible, the fault is inherent in the play from which both stem. Even so, the performances of Bette Davis and an exceptionally good supporting cast and William Wyler's admirable direction make 'Jezebel' a worthy fore-runner of the Southern film cycle."
+ **Newsweek** p25 Mr 21 '38

"As drama, 'Jezebel' is slender stuff. One red dance frock in a ballroom full of white ones could not ordinarily be much of a shock to a cinemaudience. But by force of personal intensity and able acting Actress Davis gives her emotional crises a convincing importance. In fact she establishes her character so convincingly that few cinemaudiences will be persuaded that Julie's sacrificial fade-out is not just another foxy trick to get her man, dead or alive."
+ **Time** p33 Mr 28 '38

Trade Paper Reviews

"Sumptuously produced drama of the deep South. From any analysis, the feature must be considered one of the most important pictures of the season—yet its boxoffice fate is difficult to predict, since a stark, gripping and somewhat depressing climax may retard it from attaining the heights of popularity which a superb cast, a masterful screenplay and splendid direction would otherwise merit. Family."
Boxoffice p19 Mr 19 '38

"Bette Davis, here entrusted with one of the most difficult roles of her career, handles it superbly, making the picture an emotional triumph which will be appreciated by all lovers of serious drama. . . She surpasses previous triumphs in an interesting drama best suited to adult audiences."
+ + **Film Curb** p12 Mr 19 '38

"Should click at the box office. This production can be marked up as a really outstanding screen triumph for Bette Davis."
+ **Film Daily** p6 Mr 11 '38

+ + **Motion Pict Daily** p1 Mr 9 '38

"A big money picture, all Bette Davis, with powerful dramatic moments, for the emotionally mature this should prove a word-of-mouth builder with the classes, especially the women. . . Lavish settings, fine performances, excitement throughout give the exhibitor much to offer."
+ + **Phila Exhibitor** p99 Mr 15 '38

"'Jezebel' will need every bit of ballyhoo. It's possessed of enough ingredients to stir up interest; film should get pretty good audience reaction. Will do its share of box office particularly with the feminine trade. 'Jezebel' just misses sock proportions. That's due to an anti-climatic development on the one hand,

and a somewhat static character study of the Dixie vixen, on the other."
+ **Variety** p15 Mr 16 '38

"[Bette Davis gives] a transcendant performance, best in [her] fine repertoire of screen impersonations and on a par with the films' most memorable exhibits. For discriminating audiences, the picture will be a delight. It will win high critical acclaim for its production quality, its literary and theatrical merits and its superb direction. As a box office attraction 'Jezebel' should fare very well, justifying expectations of the producers."
+ + **Variety (Hollywood)** p3 Mr 8 '38

JOY OF LIVING. RKO 90min My 6 '38

Cast: Irene Dunne. Douglas Fairbanks, Jr. Alice Brady. Guy Kibbee. Jean Dixon

Director: Tay Garnett

Music: Jerome Kern

Music director: Frank Tours

Original story: Dorothy Fields. Herbert Fields

Screen writers: Gene Towne. Graham Baker. Allan Scott

Irene Dunne portrays an operatic singer who is supporting a group of needy relatives. They hold her in virtual bondage. She meets Fairbanks, a ship owner from the South Seas who tries to shake the girl out of her martyr complex. He tricks her into a hilarious fling which brings on a family row and a showdown.

Trade Paper Reviews

"Uproarious comedy with refreshing situations should play to heavy returns.
+ + **Film Daily** p10 Mr 22 '38

+ **Motion Pict Daily** p10 Mr 22 '38

"Exhibitors will view with eagerness the release of Irene Dunne's latest film, 'The Joy of Living,' in the hope that its box office career will approach the highly successful comedy, 'The Awful Truth.' Their anticipations will be only partly realized because the new film from RKO-Radio is bereft of sufficient novelty or comedy plot to sustain itself through an hour and a half of gags. Miss Dunne, her co-star, Douglas Fairbanks, Jr., and a cast of fine players try valiantly, but their joy of living is somewhat limited."
+ **Variety** p16 Mr 23 '38

"Here is the creme de la creme of the season's comedies. They probably will not come any better. A heady, sparkling champagne cocktail of entertainment for any showman to dish out and a smash coin getter in any territory which has money for grade A amusement."
+ + **Variety (Hollywood)** p3 Mr 18 '38

JUDGE HARDY'S CHILDREN. MGM 70-77min Mr 25 '38

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden

Director: George B. Seitz

Screen writer: Kay Van Riper

Based on the characters created by Aurania Rouverol. This is the third in the Judge Hardy series. Judge Hardy is summoned to Washington to head a commission to investigate a power combine. He takes his family with him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 31 '38

Trade Paper Reviews

+ **Motion Pict Daily** p2 Mr 21 '38

"This third entry in the Judge Hardy Family series is a homespun comedy-drama par excellence, and will be hailed by audiences as one of the best programmers to come out of the Hollywood factories in many a moon."
+ **Variety (Hollywood)** p3 Mr 19 '38

JURY'S SECRET. Universal 62-64min Ja 16 '38

Cast: Fay Wray. Kent Taylor. Larry Blake. Fritz Leiber. Jane Darwell

Director: Ted Sloman

Original story: Lester Cole

Screen writers: Lester Cole. Newman Levy

Kent Taylor, a ghost-writer for a wealthy newspaper publisher, decides to quit when he learns the publisher is a hypocrite. When the publisher hears of Taylor's decision, he plans to ruin him. Taylor thereupon murders him. Another man is arrested and Taylor is on the jury. A girl reporter who loves him shows him the honorable path and he gives himself up.

Audience Suitability Ratings

"A: hardly; Y & C: no."
Christian Century p190 F 9 '38

"Entertainment: a good Grade B; artistic values: intense acting and smooth direction make the story convincing; social value: constructive; audience suitability: mature-family." Am Legion Auxiliary

"Rather unusual handling of a murder story, with good acting, adequate production, and commendable social values. Adults." Calif Cong of Par & Teachers

"Though the picture is but mildly suspenseful, it is well directed and acted and the social values are commendable. Rating: good program picture. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A dramatic, well staged drama. . . However, regretful is the facetious manner exhibited by the presiding judge in the murder trial. Interesting entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"Melodrama, with a novel twist. Good cast and direction, tense and interesting story, sustained suspense. Bad ethics on the part of the judge and jury. Mature." Nat Council of Jewish Women

"An engrossing, cleverly developed social drama and romance. High ethical tone. Mature." Nat Soc of New England Women

"Ending lacks satisfactory climax. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 1 '38

"Some of the jury scenes are treated with too much emphasis on humor and individual peculiarities and too little semblance to reality. Adolescents, 12-16: no, mature social problem; children, 8-12: no."
+ — **Motion Pict R** p6 F '38

"Adults."
Nat Legion of Decency Ja 6 '38

"A: fair; Y: mature; C: no."
+ — **Parents' M** p72 Mr '38

Newspaper and Magazine Reviews

"Grade A picture which could easily have been mere Grade B. . . The result is swift-paced entertainment. Adults and young people."
+ **Christian Science Monitor** p15 Ja 15 '38

"No better or worse than the average Class B film, the piece presents a jury scene whose chief difference from countless others is Fritz Leiber's Shakespearean impersonation of Clarence Darrow as the attorney for the defense. Miss Wray alone, in this opinion, succeeded in giving the impossible yarn any reality." Marguerite Tazelaar
— + **N Y Herald Tribune** p9 F 4 '38

"Of such rare occurrence in the so-called Class B field—a field which ranges alphabetically all the way down to Z—are pictures like Universal's 'The Jury's Secret' that the temptation to overpraise, when one of them comes along, is well nigh irresistible. . . Kent Taylor and Fay Wray seem to be human and genuinely wrought up—a quality which should be taken for granted in all films but which, alas, better not be." B. R. C.
+ + **N Y Times** p17 F 4 '38

JURY'S SECRET—*Continued*

"'The Jury's Secret' is a minor murder affair with the real murderer on the jury at the trial of the suspect. I suppose that's tricky, but the film seems a calm thriller." John Mosher

— + New Yorker p72 F 12 '38

Trade Paper Reviews

"Of better than average worth and one of the best pictures to emerge from Universal in many a month is this intelligently constructed melodrama. Family."

+ Boxoffice p19 Ja 15 '38

"Fair suspense built up in murder melodrama based on circumstantial evidence."

+ — Film Daily p7 Ja 18 '38

+ Motion Pict Daily p6 Ja 11 '38

"Fair; best for duals in class, neighborhoods, it starts out well, but rapidly becomes a pattern of all the other sociological, courtroom dramas made; is additionally handicapped for first class consumption by certain hamminess in acting, illogicality of plot."

+ — Phila Exhibitor p64 Ja 1 '38

"'Jury's Secret' is not badly made, even if doomed for no honors such as box office. Trade at a quarter, or less, has no desire to see a film close with the principal girl in tears and the guy in jail facing a murder rap. . . Film is the last word in suffering. . . Pace is prodigiously slow, too. A dualler, for sure."

— + Variety p17 F 2 '38

"'The Jury's Secret' will provide an entertaining 62 minutes for paying customers at any house unreeling it for what it admittedly is, the secondary attraction on a dual program. However, it is worthy of a place alongside some of the far more costly numbers that have come out of Universal in the past."

+ Variety (Hollywood) p3 Ja 8 '38

K

KARL FREDRIK REIGNS. Svensk film 90min F 1 '38

Cast: Sigurd Wallen. Dora Carlsten. Gull-Maj Norin

Director: Gustaf Edgren

Music: Eric Bengtson. Nils Grevellius

Original story: John Sanden

Screen writer: Oscar Rydquist

Swedish dialogue film produced in Stockholm with English subtitles. It explains how the heir of a great landed estate in Sweden falls in love with the daughter of a labor leader who was once a common workman on the estate.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews

"This [is a] rather routine romance. . . The [English] titles are more a skeleton synopsis of dialogue than a helpful continuation. The result is that, despite the picture's interesting idea, it is tiring to follow." Jesse Zunser

— + Cue p39 F 5 '38

"It is uncomfortably pallid dramatically. . . The English dialogue titles cover the action sparsely; the pace is stolid; the direction inclined to the static; the photography and lighting flat. Still, for those in the linguistic know, the picture must have its virtues." F. S. Nugent

— + N Y Times p15 F 2 '38

"It's a desultory story of love and labor problems with suitable occasional tunes. . . [It] will occupy the audience unless it happens to doze off." John Mosher

+ — New Yorker p60 F 5 '38

Trade Paper Reviews

"[It] falls below the standard set by recent pictures imported from that country. It holds small entertainment value even for Swedish audiences. The plot is slowly paced, the direction is spotty and some of the members of the cast over act."

— Film Daily p6 F 4 '38

+ — Motion Pict Daily p3 F 7 '38

"Reception of this by Swedish circles may be hindered. This is sociological drama, not done as well as we do these things here, but still a telling document, with love theme, but with propaganda for social justice a constantly present background. Estimate: pink angle, good presentation may please art houses."

+ — Phila Exhibitor p85 F 15 '38

"This rather skimpily titled importation wallows between drama and comedy to such degree that it is never clearly defined just what it is meant to be. It's lightweight on direction, overly long and too talkative in the native lingo to interest any but a Swedish audience. Its success in this field is none too sure."

— + Variety p25 F 16 '38

KATHLEEN. Hoffberg 70-75min Ja 22 '38

Cast: Sally O'Neil. Tom Burke. Jack Daly. Sara Allgood

Director: Norman Lee

Screen writer: John Glen

Based on the song Kathleen Mavourneen. Filmed in Ireland. It is the old tale of the Irish lass who returns to the old country and is torn between love for the honest stevedore who has been kind to her and the wealthy young man whose family lives in the pretentious house on the hill.

Audience Suitability Ratings

"A and Y: fairly good; C: little interest."

+ — Christian Century p383 Mr 23 '38

"General patronage."

Nat Legion of Decency D 30 '37

Newspaper and Magazine Reviews

"Mildly entertaining in a quaint, old-fashioned way. Family."

+ — Christian Science Monitor p13 F 12 '38

"[It] is an unpretentious, but warm and friendly, romance, replete with Irish wit and humor, and some fine Irish singing. It is ingratiatingly told, and very pleasantly acted." Jesse Zunser

+ Cue p39 Ja 29 '38

"The Irish players refuse to let a little thing like a plot keep them down. . . One should not expect too much technically from an Irish film. 'Kathleen' has many faults in script and direction. At the same time, Irish filmgoers are likely to find it a pleasant, sentimental entertainment." Howard Barnes

+ — N Y Herald Tribune p10 Ja 24 '38

"An Irish-made picture it is, as flavorsome in its dialogue and occasional glimpses of country life as a horse fair in County Cork; and as silly and sentimental in its story as a poor imitation of Hollywood can be." B. C.

+ — N Y Times p17 Ja 24 '38

Newspaper and Magazine Reviews

"There is beautiful Irish scenery, an authentic Irish flavor in 'Kathleen' and that's about all. The story is not interesting nor is it told well; the acting with the exception of Sara Allgood's, is formal and not the healthy, unrestrained variety we usually associate with the Irish. *Pallid.*"

— + Stage p62 Mr '38

Trade Paper Reviews

"Shorn of its native attractiveness, this all-Irish production still offers the average exhibitor plenty."

+ Boxoffice p45 F 12 '38

"'Kathleen' will please the Irish audiences as well as others in the proper spots. . . The beautiful Irish countryside is used to advantage, and a race meet and horse fair contribute a natural touch."

+ Film Daily p5 Ja 27 '38

+ — Motion Pict Daily p8 Ja 27 '38

"Run of the mill melodrama, it is also handicapped by bad editing, photo, directional work. However, it has virtues of homely delineation of Irish scenes, hearty Irish comedy, melodious Irish folk tunes. It will be a pleasant heart warmer to Irish audiences, interestingly different fare for the art audiences."
+ — **Phila Exhibitor** p79 F 1 '38

"'Kathleen' marks a distinct and abrupt advance in product from Ireland. In acting, writing and directing it is a vast improvement on the long procession of flimsy material that formerly came from film-makers in Erin."
+ **Variety** p14 Ja 26 '38

KID COMES BACK. Warner 60min F 19 '38

Cast: Wayne Morris. Barton MacLane. June Travis. Dickie Jones

Director: B. Reeves Eason

Original story: E. J. Flanagan

Screen writer: George Bricker

Released Mr 13 '37 under title Don't Pull Your Punches. A prizefighting yarn in which Wayne Morris, a stranded youngster from Texas, is taken under the wing of a veteran fighter who never had a chance at the championship and wants his protege to defend it. A romance brings complications.

SEE ALSO issue of March 29, 1937 under title Don't Pull Your Punches

Audience Suitability Ratings

"An exciting, swiftly paced story. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** F 26 '38

"General patronage."
Nat Legion of Decency F 17 '38

"Not as good as 'Kid Galahad,' but *better than most boxing films.*"
+ — **Scholastic** p23e Mr 5 '38

"A brisk and entertaining prize-fight story, full of likeable characters. Family."
+ **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"Fast and entertaining despite unsavory atmosphere. Adults."
+ **Christian Science Monitor** p13 F 12 '38

"This simple, straightforward, unassuming, and smoothly played romantic comedy is one of those low-budget pictures which affords a fair measure of pleasant movie entertainment to the uncritical—but you *must* be uncritical. It sets no records, aspires to no ten-best lists, sidles in to your neighborhood theater on a double feature bill, and probably amuses you for an hour." Jesse Zunser
+ — **Cue** p39 F 12 '38

"The up-and-coming Wayne Morris gives punch to a very ordinary prizefight picture in 'The Kid Comes Back.' . . It has a thin story and direction which depends heavily on fluttering calendar leaves and glimpses of succeeding ring tangles. . . Aside from Mr. Morris's engaging and persuasive make-believe, 'The Kid Comes Back' offers little in the way of entertainment." Howard Barnes
— + **N Y Herald Tribune** p9 F 8 '38

"'The Kid Comes Back' has a fresher slant than most of the fight films, although the comparative shouldn't be taken too encouragingly, and it still is true that few retorts are more crushing than a right hook to the jaw. Of its kind then—a hit and run kind—the Strand's newcomer is more satisfactory than most." F. S. Nugent
+ — **N Y Times** p10 F 7 '38

"[It] is of prizefight society and its problems and exhibitions, and is almost too incidental for attention." John Mosher
— **New Yorker** p72 F 12 '38
Time p30 F 14 '38

Trade Paper Reviews

"Bearing all the earmarks of a trial-horse vehicle for the up-and-coming Wayne Morris rather than a follow-up to his 'Kid Galahad,' this saga of the sock market runs afoul a barrage of conversation and doesn't come out from under until it's almost too late. Standard program fare at best, it establishes Barton MacLane, rather than Morris, as chief interest and his hardships with the script are numerous. Family."
— + **Boxoffice** p23 F 19 '38

"A punchy piece of entertainment that will be a box office draw for male patrons."
+ **Film Curb** p10 F 12 '38

"Plenty of fast moving action, realistic fight scenes, a hard working and pleasing cast and a novel twist to the story make this entertaining screen-fare with a punch. Probably the men and boys will like it better than the ladies as it's a man's story."
+ **Film Daily** p7 F 9 '38
+ **Motion Pict Daily** p3 Ja 24 '38

"Big, towheaded Wayne Morris, who scored in 'Kid Galahad,' his first prize-fighting yarn some months ago, comes back in this ring tale to gain greater favor. . . A strong secondary picture. It is a grand, brisk piece about a veteran heavyweight contender."
+ **Variety** p17 D 29 '37

KLART TILL DRABBNING. Svensk film 80min D 9 '37

Cast: Arnold Sjostrand. John Precht. Weyler Hildebrand. Thor Modeen. Ingrid Bergman. Aake Soederblom

Director: Edvin Adolphson

Music: Jules Sylvain

Screen writer: Weyler Hildebrand

Swedish dialogue film with English subtitles. It deals with life on a battleship in the Swedish navy. Two gobs, always in trouble, go through hilarious adventures and finally win a prize for rescuing an heiress and also win a boat race.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 13 '38

"Family [It is] an active farce, almost in the Keystone tradition."
Wkly Guide D 25 '37

Newspaper and Magazine Reviews

"Much of the amusement derives from the antics of Thor Modeen and Aake Soederblom, a sort of Swedish Laurel and Hardy pair in the role of bluejackets." H. T. S.
N Y Times p33 D 10 '37

Trade Paper Reviews

"Moderately amusing picture will probably please the local Norsemen but hardly is fare for the U. S. fans."
Variety p17 D 15 '37

L

LADY BEHAVE. Republic 68min D 27 '37

Cast: Sally Eilers. Neil Hamilton. Joseph Schildkraut. Grant Mitchell. Patricia Farr

Director: Lloyd Corrigan

Music director: Alberto Colombo

Original story: Joseph Krumgold

Screen writers: Olive Cooper. Joseph Krumgold

When Miss Eilers's scatter-brained sister marries Neil Hamilton after a cocktail party, complications begin. The sister is already married and so Miss Eilers sends her away and starts annulment proceedings so that the sister will not be arrested as a bigamist. In the end Miss Eilers falls in love with Hamilton and after a quiet annulment and a divorce the way is paved for their marriage.

Audience Suitability Ratings

"A: absurd; Y & C: no."
Christian Century p158 F 2 '38

"Objectionable in part."
Nat Legion of Decency Ja 6 '38

LADY BEHAVE—*Continued*

"A & Y: fair comedy; C: possible."
+ — **Parents' M** p72 Mr '38

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ja 15 '38

"Essentially good story material, presenting some novel situations, but several of these situations are handled in such a far-fetched manner in the screen play, and the direction is so undistinguished, that discriminating audiences are likely to find the picture nothing to enthuse about." Bert Harlen
— + **Hollywood Spec** p25 D 25 '37

"One of those farce comedies in which the heroine gets in a tough situation skating perilously along the edge of a Will Hays blush. . . Everything is solved in a clean, wholesome manner for the family trade." (2 stars) Beverly Hills
Liberty p41 F 5 '38

"Most of the unkind things that have been said about bad photo plays go double for 'Lady Behave.' It is a compound of sloppy writing, inept direction and stock characterization." Howard Barnes
— — **N Y Herald Tribune** p6 Ja 29 '38

Trade Paper Reviews

"Going far afield from its usual type of offering, Republic has bobbed up with a neatly-constructed bit of sophisticated comedy built around a novel idea, and a picture which any showman can play with assurance of general satisfaction. Family."
+ **Boxoffice** p23 D 25 '37

"A pleasant little trifle, this farce-comedy has been blessed with capable and attractive players who put it slightly above the average in laugh value."
+ — **Film Curb** p8 F 12 '38

"As pleasing program fare, this comedy drama should do nicely. The cast members perform capably, the plot has been handled in a manner different enough to keep one interested throughout, and at frequent intervals a good laugh in brought forth."
+ **Film Daily** p5 D 22 '37
+ **Motion Pict Daily** p7 D 22 '37

"A snappy farce comedy, this rates better than a lot of pictures carrying the major labels. It is pleasing entertainment for the entire family, excellent neighborhood fare."
+ **Phila Exhibitor** p63 Ja 1 '38

"Bigamy, an impersonation and their complications are unreeled in this tottering comedy to only fair advantage. It has its moments but they are rare and far between."
— + **Variety** p17 D 29 '37

"A thoroughly enjoyable and entertaining program production, 'Lady Behave' is one of the better offerings from Republic. Containing some sparkling performances by a cast of capable players, well chosen, the piece as a whole, is genuinely acceptable screen fare."
+ **Variety (Hollywood)** p3 D 16 '37

LANCIERI DI SAVOIA. Cine-Lux 85min Mr 7 '38

Cast: Elisa Cegani. Amedeo Nazzari. Luigi Carini

Director: Angelo Besozzi

Screen writers: Oreste Biancoli. Salvator Gotta

Italian dialogue film without English subtitles. English title: Savoy Lancers. It is a tale of thwarted love between a couple whose families will not let them marry. Later the girl meets him clandestinely until he dies during the World war.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

Newspaper and Magazine Reviews

"It is too bad that such a finely photographed and smoothly directed picture should have been robbed of much of its interest by having been made in the form of a lengthy 'flash-back.'" H. T. S.
+ — **N Y Times** p23 Mr 8 '38

Trade Paper Reviews

"This new importation will please the Italian audiences as it has an absorbingly dramatic story, a fine cast and smooth direction. The story is strong in dramatic value, with only fault to be found in its length. A little editing would have kept the picture moving at a faster pace."
+ **Film Daily** p7 Mr 10 '38

"Import won't have any appeal to the general public nor does it seem likely to be of more than moderate interest to the Italian speaking natives. Film is slow moving, rather dreary and while production is satisfactory enough, the story is dull. English titles might be of help in following the action, but wouldn't warrant additional expense as the possible draw is so limited."
— **Variety** p28 Mr 9 '38

LARGER THAN LIFE. See He couldn't say no

LAW FOR TOMBSTONE. Universal 59min O 10 '37

Cast: Buck Jones. Muriel Evans. Harvey Clark. Carl Stockdale

Directors: Buck Jones. Charles E. Eason

Original story: Charles M. Martin

Screen writer: Frances Guihan

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 12 '37

"Family. Although following the usual pattern . . . this Western has the added advantage of having a much more attractive heroine (Muriel Evans) than is usually the case."
+ **Wkly Guide** Ja 1 '38

Trade Paper Reviews

"Plenty of action, but little real narrative. Estimate: fair Jones."
+ — **Phila Exhibitor** p31 O 15 '37

"Buck Jones is Buck Jones, and the king and Silver can do no wrong, two reasons why Jones' giddyappers seldom fail at the box office in a neighborhood where juveniles are numerous. Current release contains nothing to get excited about, though it provides plenty action. Story is disjointed due to poor direction, and acting, except for performance of Muriel Evans, is below par."
+ — **Variety** p19 D 29 '37

LAW OF THE UNDERWORLD. RKO 60min My 13 '38

Cast: Chester Morris. Anne Shirley. Eduardo Ciannelli. Walter Abel. Richard Bond

Director: Lew Landers

Screen writers: Bert Granet. Edmund L. Hartmann

Based on the novel and play The Lost Game by John B. Hymer and Samuel Shipman. This is the story of an advertising writer who leads a double life; going out into society as a well-thought-of individual and on the side leading a gang of thieves. Two youngsters are involved in a life of crime by his gang. In a last desperate effort to help them, he gives up his life to gain their freedom.

Trade Paper Reviews

+ — **Motion Pict Daily** p3 Mr 17 '38

"A program picture of average weight, it should find its balance on the duals when coupled with other films of much lighter mein."
+ **Variety (Hollywood)** p3 Mr 15 '38

LITTLE MISS ROUGHNECK. Columbia 63min F 9 '38

Cast: Edith Fellows. Leo Carrillo. Jacqueline Wells. Scott Colton. Margaret Irving

Director: Aubrey Scotto

Screen writers: Fred Niblo, Jr. Grace Neville. Michael L. Simmons

Little Edith Fellows portrays a conceited, arrogant child whose mother feels she has Hollywood possibilities. She runs away as a publicity stunt and meets Leo Carrillo, a kindly man who teaches her humility. He is accused of kidnapping her and narrowly escapes a lynching.

Audience Suitability Ratings

"A: poor; Y: no; C: by no means."
— **Christian Century** p383 Mr 23 '38

"General patronage."
Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"[It is] a mild satire on Hollywood parents, exhibits another show-struck girl, Edith Fellows, making the most of her opportunity when allowed to do a number at a benefit."
+ — **Time** p33 F 14 '38

Trade Paper Reviews

"With the advent of adolescent singers, Columbia comes out with Edith Fellows, makes thereby a creditable contribution to the young singers of cinemaland. Estimate: nice action-musical with exploitable angles."
+ **Phila Exhibitor** p89 Mr 1 '38

"Featuring harum-scarum Edith Fellows in a backstage Hollywood story, the kind not so popular right now, 'Little Miss Roughneck' is light fare, paced stodgily, with little if any box office future. Columbia's experience with opera flicks should have taught them of late to let the high C stuff alone, but the picture attempts to establish Edith as a No 2 edition of Deanna Durbin and it's no dice."
— + **Variety** p14 Mr 9 '38

LOOK OUT FOR LOVE. Gaumont British 70min Ja 15 '38

Cast: Anna Neagle. Tullio Carminati. Robert Douglas. Horace Hodges

Director: Herbert Wilcox

Original story: Ray Lewis

Screen writers: Florence Tranter. Monckton Hoffe

Filmed in England. The film tells the tale of a little London street singer who is befriended by a worldly-wise young diplomat who finances her education and makes it possible for her to become famous.

Audience Suitability Ratings

"A: mediocre; Y and C: no."
— + **Christian Century** p319 Mr 9 '38

"Adults."
Nat Legion of Decency F 3 '38

"The acting is excellent and the production entertaining. Mature."
+ **Wkly Guide** Ja 29 '38

Newspaper and Magazine Reviews

"Tullio Carminati is the monocled bespatted Santa Claus—but the film is all Anna Neagle. Too bad the story isn't better." (2½ stars) Beverly Hills
Liberty p26 D 25 '37

"An English importation that represents the zenith in miscasting. Anna Neagle plays a hoyden; Tullio Carminati a British diplomat with a foreign accent. The picture considers her rise as an entertainer, his failure as a public servant. *It does neither well.*"
— **Stage** p12 F '38

Trade Paper Reviews

"The general tone of the picture is okay but the net result is just another picture. Estimate: dualler for spots that can use British product."
+ — **Phila Exhibitor** p75 F 1 '38

"It's not impressive for Anna Neagle and it makes Tullio Carminati out as a slight dope, although he does a commendable job. . . Film will carry its own portion of a dual bill load, however, and has its moments."
— + **Variety** p25 F 16 '38

LOVE AND HISSES. 20th century-Fox 85min D 31 '37

Cast: Walter Winchell. Ben Bernie. Simone Simon. Bert Lahr. Joan Davis. Dick Baldwin. Ruth Terry

Director: Sidney Lanfield

Music: Mack Gordon. Harry Revel. Lew Pollack. Sydney D. Mitchell. Raymond Scott. Norman Zeno. Will Irwin

Original story: Art Arthur

Screen writers: Curtis Kenyon. Art Arthur

A musical comedy entertainment in which the well-known feud between Winchell and Bernie this time concerns a French singer, portrayed by Simone Simon.

Audience Suitability Ratings

"A: very good of kind; Y: very amusing; C: if it interests."
+ **Christian Century** p30 Ja 5 '38

"Entertainment: high, with sophisticated lines and background, and better-than-average photography and direction; social value: none; audience suitability: mature-family." Am Legion Auxiliary

"[It is] amusing, lively, and fast-moving. Family." Calif Cong of Par & Teachers

"Rating: excellent for type. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"A hilariously entertaining comedy. Fun and gaiety for the family." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Soc of New England Women

"Light, diverting, clean entertainment. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 1 '38

"Adolescents, 12-16: rather sophisticated; children, 8-12: no."
Motion Pict R p6 F '38

"General patronage."
Nat Legion of Decency D 30 '37

"A, Y & C: good."
+ **Parents' M** p72 Mr '38

"A fast, jolly and glittering comedy. . . The whole cast helps keep the audience chuckling. Family."
+ **Wkly Guide** D 25 '37

Newspaper and Magazine Reviews

"The Bernie-Winchell bickering is beginning to pall just a trifle but along comes Simone Simon, looking most attractive and with a charming little voice, to offset any minor failings in other departments. Adults and young people."
+ — **Christian Science Monitor** p15 Ja 8 '38

"It's practically a blue-print—except for Simone Simon, who, as leading lady, sings for the first time on the American screen. We found her voice thin and her perpetual, baby-faced smirk annoying. Bert Lahr and Joan Davis provide comic relief." Jesse Zunser
+ — **Cue** p38 Ja 1 '38

"One of the smartest, liveliest bits of entertainment the season has provided. Its story is just another chapter—and, let us hope, the last—in the overdone Winchell-Bernie make-believe feud, but it is told delightfully, in the best of taste, with pictorial, musical and vaudeville interpolations, and should sing a thoroughly satisfactory song at the world's box-office windows. . . All in all, 'Love and Hisses' is one of those pictures you cannot afford to miss."
+ + **Hollywood Spec** p15 D 25 '37

"Winchell grows surer of himself in each film. . . Simone Simon is the surprise of the opus. She reveals a suddenly acquired voice and tackles even the Bell Song from Lakme. And Mademoiselle Simon is less coy, praise be." (3 stars) Beverly Hills
Liberty p41 F 5 '38

LOVE AND HISSES—*Continued*

"With apologies to Walter Winchell, Ben Bernie, and Simone Simon, the actual constellation of 'Love and Hisses' is a trio of dusky damsels, the Sisters Peters. . . Although the present venture is not the story its predecessor was, our No. 1 columnist has irresistible charm for half the literate public."

+ — **Lit Digest** p22 Ja 15 '38

"As sham battles go, this one is not quite up to the standard of [the Winchell-Bernie] previous engagement, but it still must be reckoned a lively, well-scored, amusing show which compensates for much of its dull business by its hilarious climax. . . There was a great to-do about the discovery that Miss Simon sang, a to-do out of all proportion to the size of her voice, which is a shade thinner, and approximately as elastic, as a drugstore sandwich. . . In short, the Roxy unmistakably has a popular show." F. S. Nugent

+ **N Y Times** p11 Ja 1 '38

Reviewed by John Mosher

New Yorker p78 Ja 8 '38

"Last winter Twentieth Century-Fox teamed Walter Winchell and Ben Bernie in 'Wake Up and Live' and produced one of the year's outstanding musicals. 'Love and Hisses' attempts to repeat that success and misses by a considerable margin. . . Both foemen deserve a story more worthy of their steel."

— + **Newsweek** p34 Ja 3 '38

"It is less amusing than the first of the series but still amiably serves its purpose of exploiting two well-known figures. *Very Broadway.*"

+ **Stage** p12 F '38

"What makes this latest Walter Winchell-Ben Bernie hurly-burly bearable is that whenever the Broadway gossip and the band leader rest from their mutual belaboring, pretty, pouting Simone Simon surprises everybody by singing pleasingly in a muted, engagingly unprofessional soprano."

+ — **Time** p26 Ja 10 '38

Trade Paper Reviews

"Click business right down the line is in store for this gay and melodic comedy. Lacking some of the novelty of the phenomenally successful 'Wake Up and Live,' it more than makes up for it with a lively script, some tuneful songs and the continuation of the up-and-at-'em feud between Walter Winchell and Ben Bernie. Family."

+ **Boxoffice** p27 Ja 1 '38

"The picture is first class entertainment for those who like the light, frothy type of musical comedy, and its record to date in the U.S. is most encouraging."

+ **Canadian Moving Pict Digest** p6 Ja 29 '38

"Lively melody-packed comedy, masterfully directed, should get big business. Simone Simon makes an auspicious debut as a screen singer in this musical comedy. She has a well-trained voice and knows how to sell a number with charm and personality."

+ + **Film Daily** p5 D 22 '37

+ **Motion Pict Daily** p2 D 20 '37

" 'Love and Hisses' is not the picture 'Wake Up and Live' was. It lacks the spark that made the first Winchell-Bernie show a knockout, but it should do a fair to good business at any box office."

+ — **Phila Exhibitor** p63 Ja 1 '38

"This second teaming of Walter Winchell and Ben Bernie in a feature won't be as signally embraced as was the first, 'Wake Up and Live.' . . Word-o'-mouth is certain to brand it a notch below the lofty standard the Winchell-Bernie combination scaled in their first pairing. . . As a musical, it is not pretentious and certainly doesn't appear a costly production. At times it limps in the telling of its story, chiefly because the romantic angle is decidedly aged-ankled."

+ — **Variety** p17 D 22 '37

"Crisp and funny, melodious and swiftly moving, 'Love and Hisses' is hit stuff for any kind of trade—entertainment all the way and a cinch pay picture. Expertly organized and guided by Associate Producer Kenneth Macgowan, the offering has the smart manner and precision which has become the trademark of the 20th-Fox musical comedy."

+ + **Variety (Hollywood)** p3 D 18 '37

LOVE, HONOR AND BEHAVE. Warner 68min Mr 12 '38

Cast: Wayne Morris. Priscilla Lane. John Litel. Thomas Mitchell

Director: Stanley Logan

Music director: Leo F. Forbstein

Original story: Stephen Vincent Benet

Screen writers: Clements Ripley. Michel Jacoby. Robert Buckner. Lawrence Kimble

This is the tale of a young Yale man who believes in being a good loser. He marries a practical young woman and finds that a lot of family interference and an old beau of his wife's almost bring his marriage to an end. The young husband decides he must not be a good loser, but must fight, and he proceeds to do so, scrapping with his wife's friend and giving her a spanking.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."

Christian Century p351 Mr 16 '38

"Good. Too much emphasis on the marital difficulties of two couples. Mature." DAR

+ **Fox W Coast Bul** F 19 '38

"Family-mature." Am Legion Auxiliary

"Some may feel the inharmony of divorce unpleasant. Mature." Calif Fed of Business & Professional Women's Clubs

"A well written interesting light comedy with a commendable performance by each member of the able cast, satisfactory direction and pleasing photography. Entertaining though of doubtful ethical value. Mature." Gen Fed of Women's Clubs (W Coast)

"Entertaining social drama of modern divorce. Adult." Nat Council of Jewish Women

"Amusing and thought-provoking social comedy, with a good realistic story and definite, constructive theme. Family." Nat Soc of New England Women

"A well defined, excellently worked out and thought-provoking plot, with excellent direction and cast. Worthwhile but definitely mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 26 '38

"While the conclusion follows the latest vogue for rowdyism when Ted administers a spanking to his wayward wife, the theme of the film gives one food for thought. Adolescents, 12-16 & children, 8-12: no."

+ **Motion Pict R** p8 Mr '38

"Objectionable in part."

Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"An attractive film which owes much more to cast and production than to story and whose principal merit is the introduction to motion picture audiences of Priscilla Lane. Adults."

+ **Christian Science Monitor** p15 Mr 19 '38

"Handled as comic, rather than as dramatic material, the theme of 'Love, Honor and Behave' makes passable, though superficial, entertainment. That it fails to be more is due largely to the fact that, though it starts out as drama, it skips too nimbly into farce-comedy, skimming lightly across the surface of its provocative theme." Jesse Zunser

+ — **Cue** p45 Mr 19 '38

"It is an entertaining picture, but peculiar in construction. . . 'Love, Honor and Behave' is of the stage, stagey. I am getting fed up on screen entertainment which does not even hint at the consciousness on the part of its producers that there is such a thing as screen art."

+ — **Hollywood Spec** p8 F 26 '38

"It is a screen parable which has little point and less amusement. It has to do with the drawbacks of being a good loser, but the thesis is thin and the moral is muddled. . . You are likely to find it notably and consistently boring." Howard Barnes

— **N Y Herald Tribune** p8 Mr 21 '38

"It is an inoffensive and mildly amusing potboiler." B. R. C.
— + **N Y Times** p18 Mr 21 '38

"[It] studies divorce, marriage, and such matters, including love, and ends on the high key of a moral, or a message, to the effect that one must beat one's wife. The final tussle expounding the thesis, enacted by two energetic youngsters (Priscilla Lane and Wayne Morris), seems an episode of spirit, but spirit is something the rest of the story, leading up to this final scramble, distinctly lacks." John Mosher
+ — **New Yorker** p74 Mr 19 '38

"Competently acted, this comedy is passable entertainment for youngsters and for grown-ups with a nostalgia for the prohibition era."
+ — **Newsweek** p26 Mr 21 '38

Trade Paper Reviews

"Lacking in both established marquee names and entertainment punch, this slow-moving comedy, which essays to solve in the lighter vein the social problem of parental influence, fails to do that job in either an entertaining or creditable manner. Family."
— + **Boxoffice** p23 F 26 '38

"This domestic comedy drama is very enjoyable, and as program fare should be well received. The opening is rather slow, but just as soon as Priscilla Lane and Wayne Morris enter the picture, things start to hum. A lot of laugh situations develop and the affair becomes very entertaining."
+ — **Film Daily** p8 F 18 '38

+ — **Motion Pict Daily** p3 F 19 '38

"Here is a mild program offering, with Wayne 'Kid Galahad' Morris as the bright light for marquees, but not so bright in this one, destined for dual service. . . Audience reaction was very mild. Estimate: mild entainment; sell Wayne Morris."
— + **Phila Exhibitor** p92 Mr 1 '38

"[It] is first-rate entertainment. It is a strong secondary for the duals and brings Wayne Morris along a bit further as a box office asset."
+ **Variety** p17 F 16 '38

"A pair of gifted young players, decidedly on the highroad to genuine importance in pictures and already of definite popularity, take this rather elaborately explanatory tale of parental influence and pack it with entertainment for a wide range of audiences. While produced as a program offering, it has more than average class and appeal in this category and will carry its share of box office on almost any wisely arranged billing."
+ **Variety (Hollywood)** p3 F 15 '38

LOVE IS A HEADACHE. MGM 68-73min Ja 14 '38

Cast: Gladys George. Franchot Tone. Ted Healy. Mickey Rooney. Frank Jenks. Ralph Morgan

Director: Richard Thorpe

Music: Edward Ward

Screen writers: Marion Parsonnet. Harry Ruskin. William R. Lipman. Lou Heifetz. Herbert Klein

The action portrays Gladys George, Broadway actress, as an ambitious woman, anxious to become a great star. Her press agent, Ted Healy, with madcap schemes, proceeds to gum up the works. Franchot Tone, great admirer of the actress, is a Broadway columnist. He announces over the air that two orphans are in the market for a home and is furious when Ted Healy, seeing a great publicity story, has Miss George adopt the children. In the end a fake kidnapping and a hurried marriage for Miss George and Tone set everything to rights.

Audience Suitability Ratings

"A: dull; Y: poor; C: no."
— **Christian Century** p190 F 9 '38

"Family. Dull and meaningless. The acting and voice of Gladys George are mediocre, not at all convincing." Am Legion Auxiliary

"Amusing comedy with good production qualities and acceptable social values, but boisterous and unconvincing. An unworthy vehicle for the excellent cast. Mature." Calif Cong of Par & Teachers

"Unsatisfactorily developed social-comedy. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Inspiring, if believable. Mature-family." DAR

"Holds little entertainment for any audience. Adults." Gen Fed of Women's Clubs (W Coast)

"Mediocre social drama unworthy of its stars, and causing them to appear at a decided disadvantage. Fair dialogue and uninspired direction. Mature." Nat Council of Jewish Women

"Rather a poor vehicle for a good cast, but fairly entertaining. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 15 '38

"The abilities of Gladys George and Franchot Tone are wasted in this confused story. . . The children are used as a buffer between two selfish people. The picture is confused in ethics and unpleasant to see. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R** p7 F '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"A & Y: good comedy; C: mature."
+ **Parents' M** p72 Mr '38

"Family."
Wkly Guide Ja 15 '38

Newspaper and Magazine Reviews

"Five script writers and a director worked on this and the result is pretty thin soup. Adults and young people."
— **Christian Science Monitor** p15 Ja 29 '38

"Given [this cast], direction by Richard Thorpe and gowns by Adrian, with an MGM production budget and the spectator might expect a good motion picture. Instead he gets a rather fumbling and somewhat unbelievable yarn. . . 'Love Is a Headache' never gets going, and would not have gotten anywhere if it did. All the performers give their best in a hardy attempt to make the story breathe, but not go. The story moves woodenly to its inexorable climax." Robert Joseph
— **Hollywood Spec** p9 Ja 15 '38

"Aside from a certain deftness in direction highlighting the comedy, and good performances, especially by Ted Healy, the new film is pretty thin entertainment. . . How such topnotch players as Franchot Tone, Miss George, Mickey Rooney and others happen to be decorating this Class B product is not altogether clear, but there they are." Marguerite Tazelaar
— + **N Y Herald Tribune** p15 Ja 28 '38

Trade Paper Reviews

"Another of those surprising 'B' pictures which by virtue of excellent direction, story and acting, wins an 'A' rating at the boxoffice. Laughs, of the farcical variety, fly thick and fast until the last flicker. Family."
+ **Boxoffice** p19 Ja 15 '38

"A wealth of gags and bright lines entrusted to a splendid cast . . . make this a very enjoyable comedy of the better grade program variety. The story may have a few shortcomings such as the unconvincing sudden transition of Miss George from a publicity seeking actress to a loving mother and the trivialities on which the supposed kidnapping is based, but with the piece moving very fast and the laughs coming often and solid, the deficiencies are not too weighty."
+ **Film Daily** p7 Ja 13 '38

+ **Motion Pict Daily** p7 Ja 10 '38

"Audience reaction was good. Estimate: pleasing comedy program."
+ **Phila Exhibitor** p69 Ja 15 '38

"Quite an army figured in this production, but it turns out to be only a mildly amusing comedy. Film will have difficulty going solo excepting where exhibitor is smart enough to cash in on the comedy snatch angle, as done here. . . 'Love Is a Headache' is grooved for dualers."
— + **Variety** p15 F 2 '38

LOVE IS A HEADACHE—*Continued*

"Classily put together in all departments, Metro's 'Love Is a Headache,' is sure-fire entertainment. Picture has all the stuff that pleases, in performances, dialog and action to provide enjoyment for the maximum audiences. Cast itself is topnotch."
+ **Variety (Hollywood)** p3 Ja 8 '38

LOVE ON A BUDGET. 20th century-Fox 60min F 25 '38

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Kenneth Howell. George Ernest

Director: Bert I. Leeds

Music director: Samuel Kaylin

Screen writers: Robert Ellis. Helen Logan

Based on the characters created by Katharine Kavanaugh. Another in the Jones Family series. The story deals mainly with the affairs of a young couple, Shirley Deane and Russell Gleason. They have economic troubles caused by purchases on the installment plan and misappropriation of savings.

Audience Suitability Ratings

"Comedy drama, good production qualities, slight unconvincing story, censurable social values, but entertaining because of the likable cast. Adults." Calif Cong of Par & Teachers

"Settings very attractive, but story not up to usual interest of this charming series. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Another enjoyable episode in the life of the interesting Jones family. . . Entertaining for family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Domestic comedy with a good beginning which soon becomes exaggerated, inconsistent and artificial in tone. Mature." Nat Soc of New England Women

"Good entertainment for the family." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 22 '38

"The plot is highly artificial and often farcical, but there is a certain human quality in the characterizations. . . A large part of the picture's appeal is the familiarity of the various personalities who constitute the Jones family. Viewed by itself, the story is rather thin. Adolescents, 12-16: fair; children, 8-12: very little interest."
+ **Motion Pict R** p7 F '38

"General patronage."
Nat Legion of Decency F 3 '38

"Family."
Wkly Guide F 26 '38

Newspaper and Magazine Reviews

"Another episode in the saga of the Jones Family. . . 'Love On a Budget' is not as strong in the way of story material as most of the earlier films have been. Some of the characters are handled rather arbitrarily now and then, and there does not seem time for quite as much commentary on American small-town life." Bert Harlen
+ — **Hollywood Spec** p8 Ja 15 '38

Trade Paper Reviews

"Followers of the series everywhere should rate this one of the best of the Jones Family pictures, as it combines a liberal quota of laughs with plenty of the down-to-earth situations which have made past films in the series so popular. Neighborhood audiences in particular can be relied upon to give it their stamp of approval. Family."
+ **Boxoffice** p19 Ja 15 '38

"The problems which befall that typical American family, the Joneses, again make very enjoyable comedy entertainment maintaining the high standards set by its predecessors. The trade which knows the series will like this one and it should add many new adherents especially among the family trade."
+ **Film Daily** p6 Ja 10 '38
+ **Motion Pict Daily** p7 Ja 10 '38

"Preview audience registered complete satisfaction. Estimate: excellent Jones family offering."
+ + **Phila Exhibitor** p71 Ja 15 '38

"Another entertaining chapter of the Jones Family saga. This series of domestic comedies, portraying life in an American family and of which 'Love on a Budget' is eighth, is building consistent audience following. First run theatres will find this latest release a box office asset behind any 'A' booking."
+ **Variety** p14 Ja 12 '38

"The Jones family continues to roll along as successful popular entertainment and this newest of the group, 'Love on a Budget' bids to be the best of the series so far. Possessed of homely qualities, with a decided touch of the fireside and domesticity plus a wealth of very wholesome humor it has that down to earth quality that should certainly appeal to a wide audience."
+ **Variety (Hollywood)** p3 Ja 5 '38

LOVE ON TOAST. Paramount 65min D 3 '37

Cast: John Payne. Stella Ardler. Luis Alberni. Catherine Cane. Grant Richards

Director: E. A. Dupont

Screen writer: Richard Connell. Jane Storm. Doris Malloy

"A girl, campaign manager for a soup company, launches a contest to find 'Mr. Manhattan,' whom she plans to marry to 'Miss Brooklyn' but human emotions complicate matters." Calif Cong of Par & Teachers

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A, Y & C: harmless but no positive value."
Parents' M p56 F '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Ja 8 '38

Trade Paper Reviews

"Convincingly played by a cast of unimportant marquee names, which is the picture's only weakness, and high-lighted with swell comedy of the hokum variety, this film, with a little build-up can be marked for dependable boxoffice returns. Family."
+ — **Boxoffice** p13 Ja 8 '38

"Comedy and romance merge in this laugh-getter suited to all audiences."
+ **Film Daily** p6 F 25 '38

"This is decidedly 'B' or lower program, ending with a slapstick pie tossing finish that belongs in the old Mack Sennett era. Filled with new faces, it lacks marquee strength. . . Seen in a projection room, it was devoid of laughs, but audiences might get a few more chuckles out of it. Estimate: weak; for bottom of duals."
— **Phila Exhibitor** p54 D 15 '37

"Picture might have been far more impressive if farcical scenes had been built up instead of falling for the temptation to toss pastry and inject rough-house methods. These detract from what chances it had at double-picture window. . . Scripting is an instance of too many cooks dipping into the broth."
— + **Variety** p17 D 22 '37

"Entertaining comedy with a background of beauty contests and soup, this Emanuel Cohen production will please in any type of house. Absence of names will mitigate somewhat against its success, but the players to whom the various roles have been entrusted turn in satisfactory jobs."
+ — **Variety (Hollywood)** p3 D 23 '37

M

MAD ABOUT MUSIC. Universal 96-100min F 27 '38

Cast: Deanna Durbin. Herbert Marshall. Gail Patrick. Arthur Treacher. William Frawley

Director: Norman Taurog

Music: Harold Adamson. Jimmie McHugh

Original story: Frederick Kohner. Marcella Burke

Screen writers: Bruce Manning. Felix Jackson

Deanna Durbin is a pupil in an exclusive school in Switzerland. She is the lonely daughter of a Hollywood actress who cannot admit to a fourteen year old daughter. Miss Durbin invents for herself a fictitious father and when cornered admits before her school mates that he is Herbert Marshall, a composer who has come to the small town for a rest. In the end she introduces him to her mother in Paris and gains him for her step-father.

Audience Suitability Ratings

"Excellent. Family." DAR
+ + **Fox W Coast Bul** Mr 5 '38

"General patronage."
Nat Legion of Decency Mr 10 '38

"The picture is excellently directed by Norman Taurog. Miss Durbin may be almost a year older than she was in her last picture, but she has lost none of her natural charm. In fact, she is growing up to be a real actress."
+ **Scholastic** p35 Mr 19 '38

"Family. Outstanding."
+ + **Wkly Guide** Mr 5 '38

Newspaper and Magazine Reviews

"The basic idea, of course, is somewhat melodramatic, but wins complete vindication in the deep pleasures afforded by Miss Durbin's beautiful renditioning of several numbers. . . Although the muses of song and dance are busy these days with tuneful pictures very much the vogue, they generously refrain in this instance from forcing a predomination of action that monotonously sets its music theme in either a radio broadcasting studio or elsewhere behind-the-stage." J. P. Cunningham
+ **Commonweal** p554 Mr 11 '38

"Deanna Durbin, whose astonishing combination of dramatic and musical talents were so evident in '100 Men and a Girl,' proves in 'Mad About Music' that her success is no accident. Under skillful direction, and with the aid of a capable cast of juvenile and adult players, she carries her latest picture along through comedy, minor tragedy, and frequent sing-song, to make it completely satisfying film entertainment." Jesse Zunser
+ + **Cue** p40 Mr 12 '38

"Heart-warming indeed is the story of 'Mad About Music' as Norman Taurog tells it, a deeply human story of powerful emotional appeal which loses none of its force by virtue of being told delightfully and with light and amusing touch."
+ **Hollywood Spec** p5 Mr 5 '38

"Deanna Durbin is growing up rapidly. At any moment now I shall expect to see her burst forth as a glamour girl. The new film continues to cast her as a pert little miss. It is a preposterous part in a preposterous fable, but it is Miss Durbin's talent to make the most of every situation. . . Altogether the film makes a good vehicle for Miss Durbin, although it falls considerably short of '100 Men and a Girl' as entertainment." Howard Barnes
+ **N Y Herald Tribune** Mr 12 '38

"Deanna Durbin appears as a nice schoolgirl with a singing voice and unusual family problems. The problems form a basis for a plot of tears and comedy on which to hang occasional songs as well as to display Gail Patrick and Herbert Marshall in appropriate rôles. . . You can imagine that this is poignant at times, but gay, too, and certainly no great strain." John Mosher
+ **New Yorker** p74 Mr 12 '38

"With her third film Deanna Durbin reaffirms her claim to screen importance. . . Although this sentimental story lacks the originality that distinguished '100 Men and a Girl,' Norman Taurog has directed it with a canny blending of humor and pathos."
+ **Newsweek** p22 Mr 14 '38

"Worth every cent it cost, 'Mad About Music' is Deanna's (and the new Universal's) best picture to date. In the charming setting of a small Swiss village, Deanna lives out a gay-and-pathetic story. . . What makes 'Mad About Music' such heart-warming entertainment is that, in addition to a good cast and first-rate acting, it has a story into which Deanna's singing fits naturally and well."
+ + **Time** p38 Mr 7 '38

Trade Paper Reviews

"A sheer entertainment delight is this third Universal starring picture of talented Deanna Durbin's, ideally suited to her and affording her a chance to attain a new high in excellence. Family."
+ + **Boxoffice** p21 Mr 5 '38

"A new Deanna Durbin picture has always been an event and her latest lives up to and even exceeds expectations in every respect. . . Another Deanna Durbin triumph—sure to be acclaimed by audiences everywhere."
+ + **Film Curb** p16 Mr 5 '38

"Universal's bright young star, Deanna Durbin, is lovely to look at, delightful to hear, and her newest picture is tip-top entertainment for every type of audience. Providing the picture with an excellent cast, a heart-warming story and lilting music, Universal shot the works with well justified results that should pay big dividends at the box office."
+ + **Film Daily** p6 F 28 '38
+ **Motion Pict Daily** p2 F 25 '38

"Excellent throughout, with universal appeal, this latest Deanna Durbin vehicle should be sure-fire box office. Great care has been taken in all departments, the picture reflecting it. . . Estimate: another box-office Durbin."
+ + **Phila Exhibitor** p91 Mr 1 '38

"Joe Pasternak has done it again. In 'Mad About Music,' his third production with Deanna Durbin, he has turned in another smash. It cements the youngster's ranking as a major star and it will be a huge money-maker, probably even greater in that respect than 'Three Smart Girls' or '100 Men and a Girl.' . . 'Mad About Music' has a genuine and enthralling, if somewhat obvious story."
+ + **Variety** p15 Mr 2 '38

"The personality of a phenomenal star, a moving story and excellent music are so expertly fitted and so appealingly presented that 'Mad About Music' must rate as 100% entertainment anywhere in the world above the most sluggish theatre levels."
+ + **Variety (Hollywood)** p3 F 25 '38

MAID'S NIGHT OUT. RKO 62min Mr 4 '38

Cast: Joan Fontaine. Allan Lane. George Irving.

Director: Bert Holmes

Original story: Willoughby Speyers

Screen writer: Bert Granet

A wealthy son of the owner of a milk company makes a bet with his father that he can drive a milk wagon. He meets a society girl who is wearing a dust cap in the backyard of her home and mistakes her for the maid.

Audience Suitability Ratings

"Mature." Calif Cong of Par & Teachers

"Light, obvious, farcical comedy. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Innocuous, trite comedy romance. Mature-family." DAR

"Lightly amusing, frivolous, romantic comedy. Family." Gen Fed of Women's Clubs (W Coast)

MAID'S NIGHT OUT—*Continued*

"A vapid, obvious, stupid comedy with mediocre acting, routine plot and unimaginative direction, plus much slapstick. Family." Nat Council of Jewish Women

"Frothy, gay little comedy of errors, mildly amusing. Family." Nat Soc of New England Women

"Lively comedy. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 12 '38

"General patronage."
Nat Legion of Decency Mr 17 '38

Newspaper and Magazine Reviews

"The result is a mildly amusing farce which could have stood a good deal more milk and fish. Family."
— + **Christian Science Monitor** p17 Mr 5 '38

"The picture was shot in nine days, and showed it. And if I am wrong about the nine days, then it should have been shot in that length of time. So help me, the sequences between Billy Gilbert, a fine comedian, and Allan Lane—fully a reel and a half of them—were pointless and unfunny. . . I do not expect to see a 'Lost Horizon' or a 'Mad About Music' when I see a minor effort. But somehow or other Bryan Foy and Sol Wurtzel have turned out some pretty decent low-budget pictures."
+ **Hollywood Spec** p12 Mr 19 '38

Trade Paper Reviews

"This one from the charm school is about as consequential as a cream puff. With a story idea that generates little entertainment value, inadequate production and mediocre performances, the net result is a hodge-podge of talk and romantic-chase effects. Family."
— **Boxoffice** p23 F 26 '38

— + **Motion Pict Daily** p6 F 21 '38

"A mistaken identity picture, with a title that will probably have some exhibitors tearing their hair, this is dual fare, lacking names, lots more. . . Picture is inconsequential, will probably gain little attention in any spot."
— **Phila Exhibitor** p90 Mr 1 '38

"Dualers will hail RKO's Robert Sisk as an out-of-season Kris Kringle when they glimpse this one, for the producer has taken a bundle of fast moving comedy, dolled it up with silken ribbons, making it a belated Christmas present for any audience. It provides an hour of good, clean fun that will draw the laughter of young and old alike, even in the more discriminating sectors."
+ **Variety (Hollywood)** p3 Mr 9 '38

MAKING THE HEADLINES. Columbia 66min Mr 10 '38

Cast: Jack Holt. Beverly Roberts. Craig Reynolds. Marjorie Gateson

Director: Lewis D. Collins

Original story: Howard J. Green

Screen writers: Jefferson Parker. Howard J. Green

A mystery story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 24 '38

Newspaper and Magazine Reviews

"Larry Darmour has turned out a nice little whodunit as whodunits go. The story works logically and smoothly toward its climax, with some amusing by-play, an effective mood is established, and there is an engaging effortlessness in Lewis D. Collins' direction." Bert Harlen
+ **Hollywood Spec** p10 Ja 8 '38

Trade Paper Reviews

"Typical Jack Holt cops-and-robbers fare, well-steeped in gunplay and hokum, this will be a natural for the action trade and should strengthen Holt's firm foothold near the top rung of he-man thespians. Family."
+ **Boxoffice** p13 Ja 8 '38

"As a light breezy mystery which plays up the comedy angles, this should make pleasing program fare. The plot lines are not so different from the usual murder formulas, but the comedy handling makes it entertaining."
+ **Film Daily** p6 Ja 6 '38

+ **Motion Pict Daily** p3 Ja 10 '38

"Fresh, light treatment, capable direction lift it above the average murder mystery yarn. Suspense is well sustained, guilty party is revealed as complete surprise. Estimate: good."
+ **Phila Exhibitor** p69 Ja 15 '38

"Comedy, suspense and chills are combined to make this one a well-rounded program offering."
+ **Variety (Hollywood)** p3 D 31 '37

MAMA RUNS WILD. Republic 60-67min Ja 10 '38

Cast: Mary Boland. Ernest Truex. William Henry. Lynn Roberts

Director: Ralph Staub

Original story: Gordon Kahn

Screen writers: Hal Yates. Paul Gerard Smith. Frank Rowan. Gordon Kahn

Ernest Treux and Mary Boland are seen as a hen-pecked husband and a domineering wife. Ambitious socially and filled with high civic ideals, Miss Boland decides to run the town after she accidentally achieves prominence by apprehending a bank robber. She runs for mayor of the town and the men put up her husband to run opposite her. He wins and they are reconciled.

Audience Suitability Ratings

"An entertaining farce comedy. It offers good entertainment for the family." E Coast Preview Committee
+ **Fox W Coast Bul** F 12 '38

"General patronage."
Nat Legion of Decency Ja 20 '38

Newspaper and Magazine Reviews

"This is another film effort in the screwball tradition which is good entertainment and will please wherever shown, but which does not hit the mark for which it was intended. . . But the picture seems to lack the tempo and timing which are so essential to the epics of the crazy cycle." Robert Joseph
+ — **Hollywood Spec** p24 D 25 '37

Trade Paper Reviews

"Suitable for the supporting spot in any theatre, here's a film which will find takers among the comedy fans. There are plenty of laughs, able direction and a swell story. Family."
+ **Boxoffice** p23 D 25 '37

"Entertaining comedy with crack cast of funsters should be good box office draw."
+ **Film Daily** p6 D 22 '37

+ **Motion Pict Daily** p7 D 22 '37

"Low budget production, this is tops in entertainment for neighborhood houses, rural sections. . . Neighborhood preview audience received it with enthusiasm."
+ **Phila Exhibitor** p63 Ja 1 '38

"Stupid comedy has two name players but little else to recommend it. Succession of gags is stretched out for more than an hour, which gets pretty tiresome. Marquee names of Mary Boland and Ernest Truex will drag customers to the gates, but they'll be disappointed."
— **Variety** p16 Ja 5 '38

"[It] is a domestic comedy of suburban life that should be favorably received by general audiences. Picture should do more than average in the run of neighborhood trade. . . Despite exaggerated situations, made so for farce value, picture contains basic qualities of ordinary humans."
+ — **Variety (Hollywood)** p3 D 17 '37

MAN HUNTERS OF THE CARIBBEAN.

Inter-continent 51-56min Ja 14 '38

Cast: Andre Roosevelt. Capt E. Ersine Loch. Carol Jeffries

Directors: Andre Roosevelt. Ewing Scott

Original story: J. Hoffman. M. Shaff

Screen writers: Ethel La Blanche. Paul Franklin

The plot deals with a safari for stolen treasure in the Caribbean and involves tribes of Penitentes whose religious practice of flagelation is shown.

Newspaper and Magazine Reviews

"[It is] an amateurish film record of a lost city and some hidden treasure." T. M. P.
— **N Y Times p19 Ja 15 '38**

Trade Paper Reviews

"Meagre possibilities obtain here for exploitation-minded showmen. Otherwise it might be relegated to that ever-growing warehouse of elongated short subjects that contribute little or nothing by way of entertainment. Family."
— **Boxoffice p25 F 19 '38**

"The entire production is so synthetic with its obvious hokem scenes that it carries little to entertain the average audience that knows its way around. Okay for the thrill spots where the youngsters and male drop-in trade goes for this type of thriller. Looks like a rehash of a former picture that had Andre Roosevelt and a companion on an expedition into the Caribbean country."
— **Film Daily p7 Ja 24 '38**

"This is one of those phoney travel-melodramas, produced by explorers who think they can act. As melodrama, it smells; as adventure stuff, it is rather good; it must be sold from that angle."
— + **Phila Exhibitor p78 F 1 '38**

"Silly dialog, bad acting and almost total lack of realism will get this supposed thriller nowhere but fast. Where exploitation is extra heavy it might get by."
— — **Variety p19 Ja 19 '38**

MANHATTAN MERRY-GO-ROUND.

Republic 78-84min N 13 '37

Cast: Phil Regan. Leo Carrillo. Ann Dvorak. Tamara Geva. James Gleason. Ted Lewis. Cab Calloway

Director: Charles F. Riesner

Music: Harry Grey

Screen writer: Harry Sauber

Based on a musical revue of the same title by Frank Hummert. Leo Carrillo portrays a racketeer who purchases a phonograph record recording company which he had foreclosed following the firm's inability to get performers. Carrillo surrounded by a group of strong-arm men uses gangster tactics in rounding up famous performers to record their specialities.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: fair of kind; Y: probably amusing; C: doubtful."
Christian Century p94 Ja 19 '38

"A & Y: good; C: if interested."
+ **Parents' M p56 F '38**

Newspaper and Magazine Reviews

"A bit dizzy, as you can see, and not always as bright as its makers have meant it to be. However, it will entertain those who enjoy this revue type of show. Adults and young people."
+ — **Christian Science Monitor p15 D 18 '37**

"[It] is a minor, occasionally amusing comedy-musical, with half a dozen name bands and plenty of radio and screen vocal talent." Jesse Zunser
— + **Cue p39 Ja 1 '38**

"Homesick New Yorkers in alien deserts may enjoy 'Manhattan Merry-Go-Round.'" John Mosher
New Yorker p45 Ja 1 '38

MANNEQUIN.

MGM 92min Ja 28 '38

Cast: Joan Crawford. Spencer Tracy. Alan Curtis. Ralph Morgan

Director: Frank Borzage

Music: Edward Ward

Screen writer: Lawrence Hazard

Based on a novel Marry for Money by Katharine Brush. The plot recounts the story of Joan Crawford, daughter of an East side tenement family who marries a man from up town to better her condition. Her husband turns out to be a lazy man of few principles who urges her to a career of blackmail. Joan turns from him to a rough, uncouth but successful operator of a line of harbor tugboats. After a divorce she marries him.

Audience Suitability Ratings

"A: perhaps; Y & C: no."
Christian Century p222 F 16 '38

"Good. Unwholesome. Unwholesome story premise. Adults." DAR
Fox W Coast Bul D 24 '37

"Well cast and the best performance Miss Crawford has given in a long time. Entertainment: intensely interesting and convincing; direction: excellent; artistic values: costumes lovely. Sound spotty (may have been fault of machine at preview); audience suitability: mature." Am Legion Auxiliary

"Technically outstanding, and with good acting by the leads, this social drama offers better than average entertainment, in spite of direction that is at times unconvincing, and a commonplace story. Adults." Calif Cong of Par & Teachers

"Slow-moving social drama, unrelieved by novelty or suspense. Rating: disappointing. Adult." Calif Fed of Business & Professional Women's Clubs

"The work of a fine cast is very convincing. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Beautifully contrived hokum proves highly entertaining comedy. Flawless direction, good dialogue, excellent cast, lavish stage settings. Distorted presentation of social conditions." Nat Council of Jewish Women

"An old plot consistently developed, well staged, vividly acted with touches of bitter philosophy and clear-cut characterizations. Adults." Nat Soc of New England Women

"Well directed, with excellent cast and support. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 1 '38

"Good acting makes the picture interesting but does not compensate for the drabness of the story nor for its unconvincing conclusion. Adolescents, 12-16: no—unsuitable theme; children, 8-12: no."
+ — **Motion Pict R p7 F '38**

"Objectionable in part."
Nat Legion of Decency Ja 13 '38

"One of the best of Joan Crawford's pictures for her admirers. Mature."
+ **Wkly Guide Ja 8 '38**

Newspaper and Magazine Reviews

"Miss Crawford speaks well, acts fairly well, but she scarcely arouses any sympathy. Mr. Tracy himself is not happily cast, but he is at least believable as the rough and ready rich man." Mordaunt Hall
+ — **Boston Transcript p5 Mr 12 '38**

"The perfect vehicle for Joan Crawford. . . Spencer Tracy and the supporting cast . . . give the film whatever genuineness it has. Adults and mature young people."
+ — **Christian Science Monitor p15 Mr 19 '38**

"Though divorce is the motivation, 'Mannequin' boasts of some remarkably harmonious performances by a cast which rises well above the dated pattern of a domestic triangle. . . The play is by no means an outstanding one, but has its interesting moments." J. P. Cunningham
+ — **Commonweal p272 D 31 '37**

MANNEQUIN—*Continued*

"Joan Crawford fans—to whom all Joan Crawford pictures are works of art, things of beauty, and matters for aspirate adoration—will adore 'Mannequin.' . . But ordinary folk, who judge Miss Crawford's pictures by story, performance, and entertainment quality, will be a little less enthusiastic about it. . . In it, sound logic, good acting, intelligent story give way to heaving bosoms, synthetic heart throbs, glycerine tears, fluttering lashes." Jesse Zunser
+ — **Cue p46 Ja 22 '38**

"Before going into 'Mannequin's' defects, let me assure you it is a picture well worth your time. . . Alan Curtis is burdened with a part written too much in the same key and directed with a heavy hand which does not give it the relief it should have. . . Frank Borzage's poorest exhibition of direction is in a cafe sequence. . . It is highly entertaining."
+ **Hollywood Spec p16 D 25 '37**

"Not a great picture—but Joan Crawford's best in many months." (2½ stars) Beverly Hills
Liberty p44 F 12 '38

"Take away the dynamic personalities and the sheen and it remains no more than a very familiar screen theme, executed with scarcely any variations. . . 'Mannequin' has good direction, acting and scenic investiture. All it lacks is a good story. It's a considerable lack." Howard Barnes
— + **N Y Herald Tribune p13 Ja 21 '38**

"[It] is a sleek restatement of an old theme, graced by a superior cast and directed with general skill by Frank Borzage who has a gift for sentiment. All this is more than the story deserved. but about what one expects from an MGM 'Mannequin,' with Joan Crawford. Call it fair." F. S. Nugent
+ — **N Y Times p15 Ja 21 '38**

"Everybody is handsome, beautiful, and well-dressed, if not quite bright, in 'Mannequin.' . . Joan Crawford . . . is a great talker in the film, with a leaning toward poetic imagery. . . Again and again a simple statement of some truths on her part would solve all her problems and everybody would be happy; but then, I suppose, there wouldn't be any story." John Mosher
+ — **New Yorker p63 Ja 22 '38**

"A good cast and Frank Borzage's imaginative direction fail to impart a minimum of credibility to the story. . . Chief virtue of the unconvincing tenement-to-penthouse fable is that it gives Joan Crawford her best recent role."
— + **Newsweek p27 Ja 24 '38**

"The bugaboo of the whole affair is the plotting and particularly the motivation, both of which are annoyingly weak. . . *But it accomplishes exactly what it sets out to do: to please Miss Crawford's countless fans and make M-G-M countless thousands.*"
Stage p12 F '38

"[It] does not depart perceptibly from the customary Crawford orbit—an upsy-daisy chute-the-chutes ride, with shrieks and giggles on the hairpin turns and a happy splash at the end. With all the shiny morality and cultural lag of an old Will Hays collar, 'Mannequin' tells the tale of a slum girl who tries to dodge her environment."
Time p36 Ja 24 '38

Trade Paper Reviews

"Another triumph for Tracy and a comeback for Crawford, this powerful drama of human emotions wisely and ably specializes in the tried-and-true entertainment elements which will guarantee its success in audience acclaim and boxoffice figures. Family."
+ **Boxoffice p23 D 25 '37**

"They have taken Joan Crawford away from the purely glamorous role and given her a chance to act and be human, and she comes through in grand style. Spencer Tracy has a great part done with his inimitable touch, a part that was hand-tailored to fit him."
+ **Film Daily p7 D 29 '37**

+ **Motion Pict Daily p4 D 16 '37**

"Joan Crawford, Spencer Tracy are good for the marquee but this will need plenty of selling as entertainment. . . This failed to impress a preview audience."
— + **Phila Exhibitor p61 Ja 1 '38**

"One of the best Joan Crawford starring pictures in several seasons, 'Mannequin' is a down to earth story, interestingly related, excellently directed by Frank Borzage and splendidly acted. . . Film is pointed to substantial box office receipts and will revive the Crawford fan following."
+ **Variety p16 D 22 '37**

"[It] will carry Joan Crawford along without disturbing her present status. It stirs the emotions but makes no deep impression, possibly because the story is a little too self-consciously 'dramatic.' It has a favorable prospect for comfortable business, especially in the keys. But it will need selling. Somewhat depressing in mood, very talky, projecting one extremely unsympathetic, although very ably played principal character, and lacking any great walloping situation, advance exploitation will have to take the place of advantaging word-of-mouth."
+ — **Variety (Hollywood) p3 D 15 '37**

MAN-PROOF. MGM 74-80min Ja 7 '38

Cast: Myrna Loy. Franchot Tone. Rosalind Russell. Walter Pidgeon

Director: Richard Thorpe

Music: Frank Waxman

Screen writers: Vincent Lawrence. Waldemar Young. George Oppenheimer

Based on a novel of the same title by Fanny Heaslip Lea. Miss Loy is cast as a wealthy Long Island society girl who is given a rude shock when she is asked to be a bridesmaid at the wedding of the man with whom she is in love. She masks her resentment and after the ceremony tells the bridegroom that she wants to be his friend. When she believes she is madly in love with him, she telephones his wife who tells her that he is a fortune hunter. Out of love now, Miss Loy turns to Franchot Tone, a newspaper man who solaces her for her disillusionment.

Audience Suitability Ratings

"A: good of kind; Y: better not; C: no."
+ **Christian Century p30 Ja 5 '38**

"Excessive drinking objectionable. Classification: class B—social drama; entertainment: sophisticated, lively; artistic values: good; social values: none; audience suitability: adults." Am Legion Auxiliary

"Smart, sophisticated, better than average entertainment. Adult." Calif Cong of Par & Teachers

"Rating: excellent-sophisticated. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Interesting story, sparkling, witty dialogue, excellent cast, smooth, fast moving direction. Excessive drinking. Mature." Nat Council of Jewish Women

"Excessive drinking. Mature." Nat Soc of New England Women

"A mediocre picture with lavish settings and a great deal of drinking. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul D 24 '37

"For the average movie-goer, the attractive settings and costumes, photography, smart dialogue and tone of sophistication will put this film in a favored class although the theme of a three-cornered love affair grows wearisome. Adolescents, 12-16: too sophisticated; children, 8-12: no interest."
+ — **Motion Pict R p7 F '38**

"Adults."
Nat Legion of Decency D 23 '37

"Mature."
Wkly Guide D 18 '37

Newspaper and Magazine Reviews

"There is nothing new at all in this triangle among the so-called smart society set of Long Island, nor is the play outstanding, although it was given expert treatment in dialogue and story, and in the acting." J. P. Cunningham
Commonweal p327 Ja 14 '38

"It's all superficially polished, sophisticated and worldly-wise; but its emotions are elementary. What resourceful production and acting can do to make a major entertainment out of a minor romantic indecision is done here. Many will enjoy it."
+ — **Film Wkly** p25 Ja 8 '38

"A smart, sophisticated comedy, directed smoothly, acted intelligently and mounted with Cedric Gibbons' usual grasp of the pictorial possibilities of a script and the part sets can play in developing and sustaining a picture's mood."
+ **Hollywood Spec** p6 D 18 '37

"Somehow the edge of this comedy is a little dull." (2½ stars) Beverly Hills
Liberty p41 F 26 '38

"You may be surprised, but love is the all-embracing topic of the new picture. . . Mr. Thorpe's direction has comedy, lightness and pace. Perhaps that is the reason there seemed to be a kind of shrill high school appreciation running through the Capitol audience yesterday afternoon, uninterrupted by the ill-bred yawns of your world-weary correspondent. . . The witty dialogue, and the direction [are] rapid and farcical enough to give the piece suspense and some charm." Marguerite Tazelaar
+ — **N Y Herald Tribune** p12 Ja 14 '38

"You may grow ever so slightly fatigued before 'Man-Proof' arrives at its almost purely conversational conclusion on the Capitol screen. . . The picture is not without assets. The dialogue is sporadically engaging; Miss Loy puts on one of the gracefulest upper-class drunks of recent record, and all the incidents take place in the glamorous, opulent, unreal world of Metro-Goldwyn-Mayer." B. R. C.
— + **N Y Times** p21 Ja 14 '38

"The talk in 'Man-Proof' is all love, love, love. Nothing new is revealed, however. . . Walter Pidgeon and Franchot Tone have a good deal to say themselves throughout, but the ladies seemed to me the best of the talkers. Tireless heroines, each with a nobility of motive that is impressive." John Mosher
New Yorker p63 Ja 22 '38

"Another undramatic instance of words speaking louder than actions."
Newsweek p27 Ja 24 '38

Reviewed by Katharine Best
Stage p60 Mr '38

"Myrna Loy, Franchot Tone, Rosalind Russell and Walter Pidgeon [are cast] as four smart young people bandying sharp-eyed badinage. Even when they are seething with despair or rage, they pretend to be as gay as the late Don Marquis' mehitabel. Most frequent line: 'Don't like you.' "
Time p45 Ja 17 '38

Trade Paper Reviews

"As is, this stands as a noteworthy boxoffice attraction. An imposing array of names head the cast, there is a script intelligently written, but mainly because of the obvious lack of dramatic tempo, the picture fails to be completely satisfying. Family."
+ — **Boxoffice** p23 Ja 22 '38

"Nothing has been stinted in this new M-G-M picture, with a fine cast and a smart production job, but the story never reaches a tempo that arouses any great interest as there is too much dialogue and too little action. However, the fans who go for the brightly dialogued, modern, sophisticated type of picture, will file past the box office to see this one."
+ — **Film Daily** p10 Ja 11 '38

+ **Motion Pict Daily** p4 D 15 '37

"With good whimsy, smart dialogue, this is a class attraction built to order for women patrons. . . Theatre preview audience reaction was fair. Estimate: good class program."
+ **Phila Exhibitor** p62 Ja 1 '38

"The film will be welcome as topliner in first runs. Such a quartet of names ought to bring them in. What they will see on the inside is a smartly produced, well directed and excellently acted society comedy-drama. It is what is known in the picture business as a sophisticated film."
+ **Variety** p17 D 15 '37

" 'Man-Proof' is too urbane and exclusive for the mass custom, but will please the carriage crowd. It will be ideal in a deluxer coupled with a more exciting, robust companion piece."
+ — **Variety (Hollywood)** p3 D 9 '37

MERLUSSE. French motion picture 65min Mr 16 '38

Cast: Henri Poupon. School boys and teachers

Director: Marcel Pagnol

Screen writer: Marcel Pagnol

French dialogue film with English subtitles made in Marseilles, France. Second version of film made. It recounts an episode in a French Lycée on Christmas eve. A school teacher called by the boys "Merlusse" (The Codfish) because of his deformed appearance and terrible temper is hated by the boys who make him the butt of practical jokes. The boys are left at school over the holidays because their parents do not want them home. On Christmas morning each one finds a gift from "Merlusse." They realize then what is beneath his horrible exterior and each presents him with his dearest treasure.

Audience Suitability Ratings

"Adults and young people." E Coast Preview Committee
Fox W Coast Bul Ja 22 '38

"General patronage."
Nat Legion of Decency Mr 31 '38

Newspaper and Magazine Reviews

" 'Merlusse' is an ugly, sordid, poorly made and awkwardly directed study of an introvert French schoolmaster." Jesse Zunser
— **Cue** p45 Mr 19 '38

" 'Merlusse' tells with almost criminal awkwardness the story of a schoolmaster who manages in a crisis to win the hearts of twenty small devils. . . The direction has failed; nor does it seem worth while to examine the reasons." Mark Van Doren
— **Nation** p366 Mr 26 '38

"Marcel Pagnol has composed and directed a touching film in 'Merlusse.' . . It is a bit too theatrical for a true motion picture; too pat in its resolution for a completely satisfying emotional experience. Nevertheless, it represents several of the best aspects of the French film." Howard Barnes
+ **N Y Herald Tribune** p14 Mr 17 '38

"Pagnol, conscious of its simplicity, has presented his tale with a starkness, an economy of imagery amounting to miserliness. . . 'Merlusse' is an awkward business technically but interesting dramatically. The English subtitles are fair, but probably do not match the subtleties of the French dialogue." F. S. Nugent
+ — **N Y Times** p17 Mr 17 '38

"An actual lycée near Marseille (whose pupils serve as actors) creates a realistic background for this otherwise ineptly handled study of provincial school life."
— + **Newsweek** p36 Ja 3 '38

Trade Paper Reviews

"This psychological study of a French pedagog surmounts its production defects to attain dramatic depth and sincerity. Its appeal, however, is to limited audiences, particularly those of the foreign film and art cinema houses. Family."
Boxoffice p25 F 19 '38

"Because of the remarkable sensitiveness and intimacy of its treatment, the fidelity of its reporting and the utter naturalness and sincerity of its acting this 'Merlusse' becomes an intense personal experience. Not since

MERLUSSE—*Continued*

'Maedchen in Uniform' (which it resembles only in its simplicity of theme and brilliant penetration of character) has there been such an uncommonly interesting human document."
+ + **Canadian Moving Pict Digest** p8 Jl 13 '36

"French dialogue in this picture kills any box-office value it might have for other than French speaking audiences, as the English titles do not give an adequate description of what is happening, or being said. The most compelling scenes in the picture could only be appreciated by an audience with a thorough knowledge of the language. The story is bitingly true to life, and, although slightly amateurish in production, it should meet with a good reception in its proper sphere."
+ **Film Daily** p5 D 16 '37

+ — **Motion Pict Daily** p11 D 10 '37

"'Merlusse' drips with sentimentality. Story is too thin for the 65 minutes the picture consumes. Arty production and direction, plus the very good acting of all concerned, will bring it to the attention of the U. S. audience for French-fashioned films. That audience is arty in its tastes. Should do good business in regular channels for French releases in America, but that will exhaust the picture's possibilities."
+ **Variety** p16 Mr 23 '38

MERRILY WE LIVE. Roach-MGM 90-95min Mr 4 '38

Cast: Constance Bennett. Brian Aherne. Alan Mowbray. Billie Burke. Bonita Granville. Tom Brown. Patsy Kelly

Director: Norman Z. McLeod

Music director: Marvin Hatley

Screen writers: Eddie Moran. Jack Jevne

Brian Aherne portrays a novelist who is mistaken for a tramp by Billie Burke, wealthy eccentric, whose passion it is to coddle tramps. Aherne allows himself to become a family servant rather than to attempt explanations. He has a hard time getting on with the temperamental family and the other servants and after an amusing series of adventures, wins the hand of the debutante daughter.

Audience Suitability Ratings

"A: very good of kind; Y and C: very amusing."
+ **Christian Century** p383 Mr 23 '38

"A laugh-provoking picture. The spectacle of the drunken father will be objectionable to many and adds nothing to the picture. Mature-family." Am Legion Auxiliary

"It is attractively staged, finely photographed and excellently acted. Adults." Calif Cong of Par & Teachers

"Hilariously funny situations, clever dialogue, excellent production values, direction and acting make of this madcap bit of nonsense highly diverting entertainment. Mature theme." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"One sequence involving the father unnecessary. If not taken seriously, lively entertainment. Family-mature." Gen Fed of Women's Clubs (W Coast)

"Gay, madcap farce comedy, brilliantly cast and directed with verve and spirit. The trite story is lost sight of in the abundance of clever dialogue. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Hilarious and nonsensical farce. There is some unnecessary drinking and the whole is highly sophisticated. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 5 '38

"General patronage."
Nat Legion of Decency Mr 10 '38

"Family. A very competent cast makes a hilarious lark of a series of highly absurd situations."
+ **Wkly Guide** Mr 5 '38

Newspaper and Magazine Reviews

"After a slow first half, the picture gathers speed and the gags come fast and furious. There is no attempt at characterization or reason—so that you must decide for yourself if you like self-conscious madcaps leaping all over the place, or not. 'Merrily We Live' left us curiously unsatisfied. The cast works hard, and with occasional successes." Jesse Zunser
— + **Cue** p44 Mr 19 '38

"Quite a joyous affair. To me, as audience, the only thing which matters is that I was smiling, grinning or laughing all the time 'Merrily We Live' was running. Of course, there is the consideration that the authors of the screen play had their task eased somewhat by the friendly collaboration of their memories of 'My Man Godfrey,' but what of it?"
+ **Hollywood Spec** p6 Mr 5 '38

"At its best it is hilarious farce, with crazy characters involved in crazy doings to a running accompaniment of flip wisecracks. At its worst it is the dullest sort of slapstick. In any case it represents a late flowering of a film formula which has been worked perilously close to the point of exhaustion. There is still enough vitality in 'Merrily We Live' to make for a generally amusing entertainment, but it might well be considered a last, lusty gasp of what the screen ad writers call 'laugh riots.'" Howard Barnes
+ — **N Y Herald Tribune** p14 Mr 18 '38

"Hal Roach has taken the livery of 'My Man Godfrey' from its closet, has whisked it a bit and lengthened the sleeves to suit Brian Aherne. . . Possibly 'My Man Godfrey' spoiled us, or possibly it left too clear an impression. 'Merrily We Live' is too close for comfort and altogether too loose to be anything but average light entertainment. If you haven't seen 'Godfrey,' naturally you'll enjoy it." F. S. Nugent
+ — **N Y Times** p23 Mr 18 '38

"'Merrily We Live' belongs to the dizzy, loony-bin school, but neither Constance Bennett nor Brian Aherne seems to know it. They are very dignified and sane throughout all the antics played around them, which is disconcerting, as they make us think that we really mustn't be silly enough ourselves to laugh at them." John Mosher
New Yorker p80 Mr 26 '38

"In producing a worthy successor to 'Topper' (his first feature-length film), Hal Roach has assembled a talented cast and passed up plot in favor of rampant comedy and the foibles of an eccentric family."
+ **Newsweek** p23 Mr 14 '38

"Before its capricious hour-and-a-half is over, 'Merrily We Live' whisks up a first-rate cast, deposits them in a neat row leading straight to its sure-fire climax."
+ **Time** p52 Mr 14 '38

Trade Paper Reviews

"Still another in the apparently endless madcap comedy cycle, this, through the weight of a star-studded cast and a brimming load of laughs, should receive more than ordinary patron attention and prove a top money grabber at the turnstiles. Family."
+ **Boxoffice** p33 Mr 5 '38

"A comedy triumph for Producer Hal Roach and the entire cast of brilliant farceurs—certain to be a box office hit."
+ + **Film Curb** p11 Mr 5 '38

"Hal Roach's comedy is very amusing and, when it goes slapstick toward the end, becomes hilarious. It is entertainment on the same lines as 'My Man Godfrey' and should be enjoyed by the same audiences which means it should do very well at the box-office."
+ **Film Daily** p5 Mr 1 '38

+ **Motion Pict Daily** p8 F 24 '38

"A Hal Roach production for Metro release, this is the tops in screwball comedy, full of snappy lines, hilarious situations. It is a natural for the masses. Preview audience reaction was very good, picture clocking plenty of laughs."
+ **Phila Exhibitor** p97 Mr 15 '38

"Its chances for substantial popular box-office appeal might have been better if it had come earlier in the cycle of screwy farces. Nevertheless, it makes them laugh, and apparently that is what is intended. . . Picture is in the high cost bracket and rates top billing when dualed, with a chance it is strong enough to carry first runs as a single."
+ **Variety** p15 Mr 2 '38

"Here is screwball comedy carried to its most advanced degree of ludicrous nonsense. . . [It] seems to have ample entertainment for the majority, with every indication of doing well at the wicket."
+ **Variety (Hollywood)** p3 F 23 '38

MIDNIGHT INTRUDER. Universal 66min F 6 '38

Cast: Louis Hayward. Eric Linden. J. C. Nugent. Barbara Read. Sheila Bromley

Director: Arthur Lubin

Screen writers: George Waggner. Lester Cole

Based on the novel of the same title by Channing Pollock. A murder mystery.

Audience Suitability Ratings

"A social drama with sufficient intrigue and realism to make an entertaining program picture. A moderately interesting picture for the entire family." Am Legion Auxiliary

"Ordinary program picture, with some good acting, a little humor, unconvincing story and confused social values. Adult: matter of taste." Calif Cong of Par & Teachers

"Careful direction and sincere acting make this rather fantastic story acceptable, if not entirely believable. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Ethics unsuitable for children. Adults." DAR

"Improbable story, fairly well produced, interest held through broad humorous situations. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Consistent, original, convincing mystery story, well motivated and satisfying, with good photography and fair acting. Mature." Nat Soc of New England Women

"The comedy is weak and drinking is prevalent. Mature." S Calif Council of Fed Church Women

"Channing Pollock spins a good yarn and one cannot help being interested in the turn of events, although, when one views the picture in retrospect, one discovers examples of coincidence and faulty ethics. . . The film is better than average program fare. Adolescents: standards somewhat confused; children: no." Women's Univ Club, Los Angeles
Fox W Coast Bul F 5 '38

"Adults."
Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"It was dashed off by Universal in a thoughtless moment." T. M. P.
— **N Y Times** p11 Mr 19 '38

Trade Paper Reviews

"Despite the limitations of a low budget and the handicap of a lack of important marquee names, nothing in the way of entertainment has been overlooked in making this a surprisingly delightful picture. Family."
+ **Boxoffice** p18a Ja 29 '38

"This is a happy mixture of comedy and drama, with Arthur Lubin's deft direction doing much to account for an entertaining picture. Trem Carr rates credit as producer. Louis Hayward turns in a highly satisfactory performance."
+ **Film Daily** p8 Ja 31 '38
+ **Motion Pict Daily** p4 Ja 27 '38

"This offers more comedy than the title conveys; it is a good offering for dual support. Audience reaction was fair."
+ — **Phila Exhibitor** p78 F 1 '38

"'Midnight Intruder' has plenty of title, but practically nothing with it. Playdates will find it all the way from the second feature in the second or third house, to likewise duals in the action brackets. No member of the cast means a dime on the marquee."
— + **Variety** p14 F 23 '38

"Occasionally a sneaker from the lower brackets comes along that jumps from its originally planned category to emerge as more entertainment than first expected by the producer. Such a one is 'Midnight Intruder.'"
+ **Variety (Hollywood)** p3 Ja 24 '38

MONASTERY. World film 55min Mr 9 '38

Director: Robert Alexandre

Narrator: Rev Michael J. Ahern, S. J.

Based on the poem The Monks by Emil Verhaeren. This is in the nature of a travelogue and explains the workings of two kinds of monastic orders in the Catholic Church—the contemplative and the active. A Trappist order in France illustrates the first and the active order is shown by the famed Great St Bernard Monastery in Switzerland.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"When a Catholic motion picture bears such authentic documentation as that carried by 'Monastery,' enjoyed such cooperation as that extended by its frocked subjects, and was molded so expertly by those responsible for its technical construction, it can hardly fail to gain expressive commendation. . . [It] is both simple and sincere, illustrative of monkish ways as no other pictorial document has ever been, and eloquent both in its action and contemplation of a strange and mystical beauty." J. P. Cunningham
+ **Commonweal** p440 F 11 '38

"Though the picture is essentially Catholic in its subject matter, it will be found of much interest to persons of other religious faiths as well." Jesse Zunser
+ **Cue** p45 Mr 19 '38

"While the film has been produced with economy, and bare, stark simplicity, it tells a story fascinating, and still untheatrical. . . The film follows one made a few seasons ago describing life in a convent and called 'Cloistered.' It has less a story and is more severe in its gaunt treatment. But for information about strange lives it should not be missed." Marguerite Tazelaar
+ **N Y Herald Tribune** p15 Mr 10 '38

"The scenes, of more academic than dramatic interest, and in the main crudely photographed, receive an official flavor from the narrative by the Rev. Michael J. Ahern. And the all-important mood of bells, aged cloisters and soaring 'Te Deums' is sometimes spoiled by a strange and depressingly ecclesiastical perfunctoriness, and a sense of bleakness, as if the poverty of this world might not be wholly physical." B. R. C.
N Y Times p16 Mr 10 '38

"'Monastery' doesn't go very far behind the scenes of either of the institutions that it covers. It is at its best, I should say, with the monks of the St. Bernard Monastery, though what it shows us of a French Trappist's life may seem stranger to the laity." John Mosher
New Yorker p74 Mr 19 '38

Trade Paper Reviews

"Recorded with austere simplicity, befitting the subject, 'Monastery' proves to be a soul-stirring document that should be of vital interest to all those of the Catholic faith and those theologically minded. Family."
+ **Boxoffice** p45 F 12 '38

"This film will prove absorbing to all serious-minded picturegoers, regardless of their religious belief. . . As a pictorial document the film will be especially appropriate for exhibition during the Lenten season."
+ **Film Curb** p10 F 12 '38

MONASTERY—*Continued*

"This film is an intensely interesting document dealing with the lives of members of the Catholic Monastic orders, and it has an appealing quality of simplicity that will be received well by audiences in general, regardless of religious affiliations. The picture is a straightforward story . . . without at any time injecting any word or thought that might be construed as religious propaganda."

+ Film Daily p6 F 2 '38

+ Motion Pict Daily p5 F 1 '38

"Absorbing to the Catholics, especially the devout, 'Monastery' should certainly draw with them. It has realism that should lend to exploitation."

+ Phila Exhibitor p85 F 15 '38

"As for its box office chances, these are almost nil. It might serve as Lenten fare in Catholic communities; otherwise its playing dates will be private—in parochial schools, colleges and clubs. Slim though its commercial chances are, it is nevertheless interesting."

+ Variety p17 F 2 '38

MY OLD KENTUCKY HOME. Monogram 72min F 9 '38

Cast: Evelyn Venable. Grant Richards. Clara Blandick. Bernadene Hayes. The Hall Johnson Choir

Director: Lambert Hillyer

Screen writer: John T. Neville

Grant Richards, a play-boy comes to tell Bernadene Hayes who loves him, that he will marry Evelyn Venable. She attempts to drink poison and in struggling with him, the poison reaches his eyes and blinds him. He is taken to his old home in Kentucky where he recovers his sight and later marries Evelyn Venable.

Audience Suitability Ratings

"An unconvincing and uninspired story with little to recommend it in plot, acting or direction, except the excellent singing of the Hall Johnson Choir in old time Southern melodies. Adults and young people." E Coast Preview Committee

— + Fox W Coast Bul F 12 '38

"Adults."

Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"There is a pleasant Dixie background, but the story does not ring true because of its many obviously manufactured complications." (2 stars) Beverly Hills

Liberty p38 Mr 19 '38

Trade Paper Reviews

"Following a tried and true story formula that somewhat ingeniously utilizes the picture's title, Monogram's unpretentious little drama stays in its class as acceptable fare for subsequent spots. Family."

+ — Boxoffice p25 F 5 '38

"An outstanding feature of this new Monogram production is the singing of the Hall Johnson Choir. Although it may be somewhat lacking in action, the story's heart interest and singing make it O.K. for popular consumption. Producer E. B. Derr aims the picture right at the market it is meant for, and it will go in its proper sphere."

+ — Film Daily p9 Ja 26 '38

+ — Motion Pict Daily p11 Ja 26 '38

"This will please best in the very small houses, in the neighborhoods. **It has pleasant** music, plenty of it, in the Hall Johnson voices; but it is questionable whether their 'draw' is sufficient to warrant space given them. The drama is straight hokem."

— + Phila Exhibitor p76 F 1 '38

"Practically no action, but nonetheless above average for the Monogram brand. Should fit nicely in the multiples. Camera stuff and settings are ingenious considering the setup."

+ Variety p15 F 9 '38

"There is much more entertainment in 'My Old Kentucky Home' than in the vast majority of independent offerings. . . This is another one of those isolated cases when an independent producer just barely misses vaulting a picture out of its intended classification into the upper strata."

+ Variety (Hollywood) p3 F 2 '38

N

NAVY BLUE AND GOLD. MGM 90-95min N 19 '37

Cast: Robert Young. James Stewart. Florence Rice. Billie Burke. Lionel Barrymore. Tom Brown

Director: Sam Wood

Music: Edward Ward

Screen writer: George Bruce

Based on the novel of the same title by George Bruce. Story deals with the football activities of the Annapolis Naval Academy and the effect of academy training on three youths of widely divergent types.

Audience Suitability Ratings

"A, Y & C: excellent."

+ + Parents' M p56 F '38

Newspaper and Magazine Reviews

"Well stocked with atmosphere shots taken at the United States Naval Academy at Annapolis, it is wholesome and entertaining. Family."

+ Christian Science Monitor p15 D 18 '37

"[It] carries out the traditional formula prescribed for Annapolis football pictures, and polishes it up so brilliantly that you'll probably enjoy it." Jesse Zunser

+ Cue p49 D 25 '37

"A service school yarn in the usual formula —yet entertaining for all that." (2½ stars) Beverly Hills

Liberty p36 Ja 1 '38

"There is nothing in the slightest bit novel about this film, and there is a great deal that might properly be placed under the heading of banal. . . The production could have stood considerable cutting, particularly in the football sequences, but it still adds up to persuasive entertainment of its peculiar kind." Howard Barnes

+ — N Y Herald Tribune p8 D 24 '37

"As one would scarcely expect, after recalling those prior dozens of service pictures dealing with the brass-buttoned middies at Annapolis, it is one of the more agreeable entertainments the screen has provided this season. . . It [is] a good show, swiftly paced, capitally played and easy to sit through." F. S. Nugent

+ N Y Times p21 D 24 '37

"The football, especially the Army-Navy game, is done well and in a big way. The younger element, if it is able to tear itself away from the underworld films, may enjoy the affair." John Mosher

+ New Yorker p49 D 25 '37

"Nothing new in the way of information on the Academy is presented, but what is presented is sincerely acted with chin-high devotion to all high-minded principles. A large dose of sentiment of the manly variety."

+ Stage p14 Ja '38

Trade Paper Reviews

"This is one of those 'sleepers' that Hollywood loves talking about. . . After its first sneak preview, the producers knew they had a winner on their hands. 'Navy Blue and Gold' has done excellent business in every spot it has played, in many cases outgrossing pictures that cost more than twice as much, and that had star-studded casts."

+ + Canadian Moving Pict Digest p6 Ja 22 '38

NIEDORAJDA. Centrala filmow 83min D 29 '37

Cast: Adolf Dymsza. Jozef Orwid. Wanda Jarszewska

Director: Miexzyslaw Krawicz

Music: Henryk Wars

Screen writers: Jan Fetke. Napoleon Sadek

Polish dialogue film without English subtitles. It is the tale of a man who disguises himself in order to gain the confidence of his sweetheart's domineering mother.

Trade Paper Reviews

"Adolf Dymsza, one of Poland's leading screen comedians, almost puts on a one man show in this Polish picture and his antics amused the Polish audiences no end. . . The burlesque comedy technique used in this one went out here many years ago, but it apparently is still appreciated abroad."
+ **Film Daily** p8 Ja 17 '38

"Its chief merit is that it keeps the audience, which understands the native tongue of Poland, constantly laughing. Bulk of this is provoked by seemingly witty dialog plus energetic performances by a fine bunch of troupers."
+ **Variety** p27 Ja 12 '38

NIGHT SPOT. RKO 60min F 25 '38

Cast: Allan Lane. Joan Woodbury. Bradley Page. Lee Patrick. Gordon Jones. Parkyakarkus

Director: Christy Cabanne

Original story: Anne Jordan

Screen writer: Lionel Houser

It is the tale of a young girl who seeks employment in a night club and becomes involved with a ring of jewel thieves.

Audience Suitability Ratings

"Average entertainment. A crime picture with much gun play. Adult." Am Legion Auxiliary

"Fairly entertaining, with ordinary story. Too much detail of crime. Adults." Calif Cong of Par & Teachers

"A program melodrama with average production values. Adults." Calif Fed of Business & Professional Women's Clubs

"An entertaining, well staged detective yarn. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Fair story. Forced comedy of Parkyakarkus extraneous. Adults." Nat Council of Jewish Women

"Well staged and fairly well acted. Uneven in direction and jerky in continuity. Adults." Nat Soc of New England Women

"Many tense moments, but some comedy relief. Nothing out of the ordinary. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul F 12 '38

"Negative social values. Adults. Mediocre." DAR
— + **Fox W Coast Bul** F 26 '38

"Some of the situations are improbable, but on the whole the suspense is good and the acting satisfactory. Adolescents, 12-16: no; children, 8-12: unsuitable."
+ — **Motion Pict R** p8 Mr '38

"Adults."
Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews

"It is all so much whangdoodle, but told with a certain dash. . . The picture should serve satisfactorily on a double bill for which function evidently it was designed."
+ — **Hollywood Spec** p8 Mr 19 '38

Trade Paper Reviews

"A minor crook drama offering. Ample comedy by Parkyakarkus partially makes up for the rubber-stamped plot and the uninspired performances by the rest of the cast, but even then the film can only expect secondary consideration. Family."
— + **Boxoffice** p19 Mr 19 '38

+ — **Motion Pict Daily** p7 Mr 23 '38

"This is a crime drama in which a silly story, fuzzy inaccuracies, low comedy nullify whatever tense drama there is. Picture depends on laughs it can draw; it can draw laughs only from mass audiences."
— **Phila Exhibitor** p76 F 1 '38

"Less than average programmer, this RKO production is a conglomeration of virtually everything from slapstick to crime. Film doesn't jell. It wanders presenting a spotty production that hops and jumps leaving it up to the audience to pick up the ragged edges."
— **Variety (Hollywood)** p3 Mr 8 '38

NO TIME TO MARRY. Columbia 62½ min Ja 10 '38

Cast: Richard Arlen. Mary Astor. Lionel Stander. Virginia Dale

Director: Harry Lachman

Screen writer: Paul Jarrico

A newspaper comedy in which Richard Arlen and Mary Astor, reporters, plan to marry on Christmas Eve. The managing editor sends them out to buy a pair of goats for his son's Christmas present. A well-known heiress is supposedly kidnapped. The reporters come upon her during their travels and scoop the other papers. Based on the Saturday Evening Post short story Night Before Christmas by Paul Gallico.

Audience Suitability Ratings

"A: hardly; Y & C: probably amusing."
— + **Christian Century** p319 Mr 9 '38

"Good entertainment, full of action and some highly amusing situations. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Ja 22 '38

"General patronage."
Nat Legion of Decency Ja 13 '38

Newspaper and Magazine Reviews

" 'No Time to Marry' is up to its neck in animals. . . Unless you are a pushover for menagerie antics, though, you will find the film as palpably Class B as those which make more use of human actors. The truth of the matter is that bad material makes hams out of even our four-footed friends." Howard Barnes
— **N Y Herald Tribune** p12 F 23 '38

" 'No Time to Marry' is one of those antic little farces which never stop moving for the obvious reason that they'd be crushed in their tracks if they did. . . [The cast] play it for a lot more than it's worth, and a tolerant holiday audience laughed a lot harder than it deserves." F. S. Nugent
— + **N Y Times** p27 F 23 '38

Trade Paper Reviews

"This bit of trivia is played for laughs and should be fairly successful along these lines before receptive audiences. . . It's definitely without rhyme or reason and stands a good chance of being received in kind. Family."
+ — **Boxoffice** p21 Mr 5 '38

"A completely, goofy, hilarious farce, that will keep you in stitches most of its sixty-four minutes. . . Your reviewer enjoyed the work of every member of the cast except Mary Astor."
+ **Canadian Moving Pict Digest** p6 Ja 29 '38

"What probably seemed a delightfully amusing story in print has been filmed as a nonsensical farce without rhyme or reason. . . Farce that leans too heavily on the slapstick side—must be coupled with a strong dramatic picture on double bills."
— + **Film Curb** p7 Mr 5 '38

"Here is one of the wackiest stories the films have produced. The wacky material was designed to bring laughs, which it did at the showing caught in the Rialto on Broadway. But the nonsensical material goes so far afield for the laughs that it automatically rules itself out for presentation to discriminating audiences. It is a mob picture that will go with indiscriminate audiences because of the snickers that are fed persistently through the action regardless of the particular appropriateness to the business in hand."
— + **Film Daily** p6 F 25 '38

NO TIME TO MARRY—*Continued*

"Dualler, this has a nice yarn but Richard Arlen, Mary Astor seem to be miscast. Estimate: fair program; top dualler."
+ — **Phila Exhibitor** p69 Ja 15 '38

"Paul Gallico's original story was much better reading than it comes out on the screen. . . It lacks care in directorial grooming which would make its silliness not appear so far-fetched. And the cast is predominantly 'B.'. . It's a dualler, but it'll be rapid fire enough to satisfy most people. Topside and okey for some pairings."
— + **Variety** p15 F 23 '38

NOTHING SACRED. United artists 74min N 26 '37

Cast: Carole Lombard. Fredric March. Sigmund Rumann. Frank Fay. Charles Winninger. Walter Connolly

Director: William A. Wellman

Music: Oscar Levant

Screen writer: Ben Hecht

Filmed in Technicolor. A small town girl (Carole Lombard) believed to be dying of radium poisoning is brought to New York by a circulation-hungry newspaper and exploited by a reporter (Fredric March) who falls in love with her. Miss Lombard knows all the time that the physician has made a wrong diagnosis but keeps the fiction going because she wants a free vacation. Based on the short story of the same title by James H. Street.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Hilarious events follow one another quickly in this laugh-provoking gem of the screen. Mature." Am Legion Auxiliary

"The action is fast-moving and ably planned, the dialogue is keen and sparkling, and the whole is exceedingly clever and delightfully entertaining except for the serious theme, the treatment of which is a breach of good taste, and will be repellent to many people. Adults." Calif Cong of Par & Teachers

"Rating: excellent for type. Mature." Calif Fed of Business & Professional Women's Clubs

"Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"The idea may possibly offend the sensitive, but it is handled in a way which brings spontaneous laughter. . . It is not a long picture, but the ending is somewhat of a letdown, for the pace is difficult to sustain at the high speed of the first reels. . . The picture is sophisticated fare, clever in its burlesque, witty in its lines and challenging in its satire. Children, 8-12: no; quite beyond them; adolescents, 12-16: sophisticated." Women's Univ Club, Los Angeles
Fox W Coast Bul D 11 '37

Reviewed by H. M. LeSourd
Motion Pict & Family p3 D 15 '37

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"While less funny than it should be, this is a fairly riotous farce with a touch of malice to sharpen its jabs. Adults and mature young people."
+ — **Christian Science Monitor** p15 Ja 29 '38

"Another mad fantastic comedy—and a cynical slant on modern high-pressure journalism." Beverly Hills
Liberty p35 Ja 1 '38

"This is by far William Wellman's best direction. By superior detail work he keeps the film to a rollicking pace, and by firm compression keeps his grip on a lusty idea. *Go 'way out of your way.*"
+ + **Stage** p14 Ja '38

O

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston. James Stewart. Gene Reynolds. Beulah Bondi. Guy Kibbee. Charles Coburn. John Carradine

Director: Clarence Brown

Music: Herbert Stothart

Screen writer: Bradbury Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

A Guide to the study of the screen version of Of Human Hearts, prepared by Elizabeth Lay Green is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A: notable; Y & C: no."
+ + **Christian Century** p255 F 23 '38

"Good. Discriminating audiences will applaud the fine characterizations of Walter Huston and Beulah Bondi. Adults." DAR
+ **Fox W Coast Bul** F 19 '38

"Thought-provoking drama of parental sacrifice, with outstanding cast, expertly directed. Family-mature." Am Legion Auxiliary

"An outstanding cast, masterly, sympathetic direction and fine production make this picture 'not to be missed.' Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"The interest never flags from the opening scene to the final fade-out, showing splendidly that while manners and parental methods have changed, the fundamental yearnings of parents over their children have not. Except for a distressing scene between the father and son which while necessary to the plot was unduly prolonged, acting and direction leave nothing to be desired. Family." E Coast Preview Committee

"Will be of absorbing interest to those of understanding. Family-mature." Gen Fed of Women's Clubs (W Coast)

"The picture clearly emphasizes 'Man's ingratitude to man.' Family." Nat Council of Jewish Women

"Poignant, homespun social drama. Superb acting, valuable, constructive sentiment. Family." Nat Soc of New England Women

"It is well presented and interestingly portrayed with good cast and direction. Family." S Calif Council of Fed Church Women
Fox W Coast Bul F 26 '38

"The cast is excellent, each characterization standing out as a distinct entity. [It] is a real contribution to our appreciation of this historical period. While the latter part of the picture is sentimental at times, it is yet a human story which will touch the heart strings. Adolescents, 12-16: very serious and mature; children, 8-12: unsuitable."
+ + **Motion Pict R** p8 Mr '38

"General patronage."
Nat Legion of Decency F 17 '38

"A, Y & C: excellent."
+ + **Parents' M** p76 Ap '38

"Now and then a film appears which makes no pretensions to glamour and glitter but which, perhaps because of its simplicity, merits more superlatives than all the magnificence Hollywood can muster. Such a film is 'Of Human Hearts.' . . It is a fine contribution to the growing list of period films which recreate the pioneer spirit of America."
+ + **Scholastic** p30 F 26 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving. Mature."
+ **Wkly Guide** F 12 '38

Newspaper and Magazine Reviews

"Family. An honest, sincere and moving film though somewhat spoiled by a melodramatic ending."
+ **Christian Science Monitor** p17 Mr 5 '38

"Clarence Brown has made an impressive, frequently touching drama. . . [It] is carried through the Civil War period with a meticulous attention to period detail, and an arresting and sympathetic insight into the emotional conflicts of its characters." Jesse Zunser
+ + **Cue** p45 F 19 '38

"Perfect character acting, lovely rural settings and well-blended humour and pathos give it a simple dignity and deep human appeal. Unusually fine and very refreshing."
+ **Film Wkly** p23 Mr 5 '38

"Truly a great picture. A human document which dignifies the medium recording it. . . Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. . . Under no circumstances miss seeing 'Of Human Hearts.' "
+ + **Hollywood Spec** p5 F 12 '38

"[It is] a long, rambling story of pioneer days. . . Leatrice Joy Gilbert, daughter of the late Jack Gilbert and of Leatrice Joy, makes her screen debut as a little girl of the pioneer village and shows real possibilities." (2½ stars) Beverly Hills
Liberty p37 Mr 19 '38

"At perhaps a dozen moments in the film there is something like a dead stop, with something like a voice saying: 'Continued in our next.' That the next issue follows immediately by the clock does not mean that continuity has been kept. . . 'Of Human Hearts' is not singly and therefore perhaps honestly sentimental. It has been calculated as a series of devices to 'get' us, each of them well tried, known to have worked before, and counted on confidently now—so confidently that nobody in power has given a thought to the story supposedly being told." Mark Van Doren
— + **Nation** p254 F 26 '38

"The picture has moments of genuine emotion. . . It is the authentic reproduction, in atmosphere, setting, customs and pace, of life in a tiny, remote Ohio village nearly a century ago that captures the imagination, especially since it is combined with a constant emotional appeal." Marguerite Tazelaar
+ **N Y Herald Tribune** p15 F 18 '38

"Metro-Goldwyn-Mayer has wrought a strong and fine drama. . . Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." F. S. Nugent
+ + **N Y Times** p23 F 18 '38

" 'Of Human Hearts' is a big, sombre sob sketch that may bestir the sedate tear at times and, one realizes, bears the marks of conscientious studio application. . . Beulah Bondi seems the most inspired member of the clan. . . It is probably this performance that is the really distinguished element in the film." John Mosher
+ **New Yorker** p71 F 12 '38

"Although the story's impact is lessened by a saccharine conclusion, it is superior film making, excellently acted."
+ **Newsweek** p29 F 21 '38

"Director Clarence Brown has taken a rambling story of assorted emotions and given it a cohesion it never deserved; he has taken undistinguished material and given it unfailing human handling. His work, the work of the three principals and some minutely etched background characters make this more than worth while. *Good pathos.*"
+ **Stage** p62 Mr '38

"[It] is dedicated to the proposition that a boy's best friend is his mother. . . But before it begins gesturing at its stagy moral, 'Of Human Hearts' does a patient, workmanlike job of reconstructing life in an early 19th-Century Ohio River outpost. . . [Its title will] guarantee the motion picture a flying box-office start."
+ **Time** p56 F 21 '38

Trade Paper Reviews

"A superb and touchingly human document, this will win a warm place in the hearts of film patrons. . . Although highlighted by pathos it is so masterfully contrived that the feature never approaches the maudlin and a wholesome thread of comedy is insurance against making the general theme depressing. Family."
+ + **Boxoffice** p45 F 12 '38

"[It] is a picture to stand out in every picturegoer's memory. . . One of the most human and tender dramas to reach the screen in recent years—superbly directed and acted to perfection."
+ + **Film Curb** p13 F 19 '38

"Box office honey—powerful punch in drama of three lives carrying poignant story expertly acted. This is the type of production that intelligent and thoughtful theater-goers will welcome."
+ + **Film Daily** p9 F 8 '38

+ + **Motion Pict Daily** p2 F 5 '38

"Penetrating drama of Mother love, this has definite mass appeal, should garner plenty word of mouth praise from women patrons. . . Preview audience reaction was very good. Estimate: good program drama."
+ **Phila Exhibitor** p83 F 15 '38

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. . . Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ — **Variety** p14 F 9 '38

"To the myriads of every showman's precinct who seek entertainment less frothy and inconsequential than the general run of recent picture fare, this fine and deeply penetrating drama of human hearts will provide refreshing change and emotional stimulus. It hasn't had many competitors for excellence in the same class within the past few years. Count it splendid hokum—if the word has better box office implications."
+ + **Variety (Hollywood)** p3 F 4 '38

OLD BARN DANCE. Republic 60min Ja 29 '38

Cast: Gene Autry. Smiley Burnette. Helen Valkis. Sammy McKim

Director: Joseph Kane

Original story: Bernard McConville

Screen writers: Bernard McConville. Charles Francis Royal

A western melodrama.

Audience Suitability Ratings

"A Western which is full of action and directed in lively fashion. Family." E Coast Preview Committee
+ **Fox W Coast Bul** F 12 '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"A singing cowboy picture, which departs entertainingly from the usual formula for such films, and is not only interesting but very likeable. Family-juvenile."
+ **Wkly Guide** Ja 8 '38

Trade Paper Reviews

"It is an agreeable picture and there are some good action scenes. Family."
+ **Boxoffice** p19 Ja 15 '38

OLD BARN DANCE—*Continued*

"There is more of a musical background in this new Autry opus than usual, but enough action has been injected into the picture to keep it moving at a rapid pace. Autry sings several pleasing numbers, and Burnette has ample opportunity for his amusing clowning."
+ **Film Daily** p6 Ja 10 '38

+ **Motion Pict Daily** p6 Ja 10 '38

"Excellent, one of the best Autrys, this has music all through; some fine folksy musical talent which should please the western fans plenty. Estimate: extra good Autry."
+ + **Phila Exhibitor** p70 Ja 15 '38

"Gene Autry maintains his lofty perch as the most popular of the present-day western stars. . . Film comes through with a dash of music, some salty humor, two-fisted action and just enough romance to escape sentimental bankruptcy."
+ **Variety** p15 Ja 12 '38

OUTLAWS OF THE PRAIRIE. Columbia 56min D 31 '37

Cast: Charles Starrett. Donald Grayson. Iris Meredith. Norman Willis

Director: Sam Nelson

Original story: Harry F. Olmsted

Screen writer: Ed Earl Repp

A western melodrama

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bul F 12 '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"Family. Above the average Western."
+ **Wkly Guide** Ja 8 '38

Trade Paper Reviews

"Charles Starrett and a fine group of troupers have seen to it that Western fans get a full share of what's expected from a well-knit prairie product. The musical interludes are a definite asset, as is the photography and the judicious minimizing of plot complications. Family."
+ **Boxoffice** p25 F 5 '38

"An exciting outdoor thriller that divides the footage between fast action and cowboy crooning."
+ **Film Curb** p5 F 12 '38

"Swiftly paced cowboy melodrama will entertain the action fans."
+ **Film Daily** p6 F 2 '38

"This is an above average Western, with plenty of action, shooting, to please western fans. It can hold its own with any as part of a twin bill."
+ **Phila Exhibitor** p75 F 1 '38

"Not billed as a musical Western, there's enough in 'Outlaws' to allow the exhibitor in those places liking Westerns to say it is. . . Film itself is the best of the Charles Starretts, with stuff to garner a fair share of the Western clique."
+ **Variety** p15 Ja 26 '38

OUTSIDE OF PARADISE. Republic 66min F 7 '38

Cast: Phil Regan. Penny Singleton. Bert Gordon. Leonid Kinskey. Ruth Coleman

Director: John H. Auer

Music: Jack Lawrence. Peter Tinturin

Screen writer: Harry Sauber

This is a musical tale of a New York orchestra leader who is made heir to a castle in Ireland. He takes along members of his troupe and finds that the castle is owned by a young girl and himself jointly. When she refuses to permit him to sell his share, he opens a hot dog business which meets with success with the local people. A wealthy English girl falls in love with him. This leads to jealousy of the Irish co-owner and in time to love.

Audience Suitability Ratings

"A semi-musical production with some excellent dance numbers, good singing and fair comedy cheapened by some poor slapstick. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** F 26 '38

"General patronage."
Nat Legion of Decency F 17 '38

Trade Paper Reviews

"A mildly diverting musical whose appeal will be strongest in subsequent spots. Despite an aimless production, there is much in the proceedings to concentrate on for good returns. Family."
+ — **Boxoffice** p23 F 19 '38

"An unpretentious and mildly-amusing comedy with several musical sequences and a pleasing knockabout romance. . . It will fit in neatly with a drama or mystery on double bills and it should completely satisfy neighborhood and small town audiences."
+ — **Film Curb** p14 F 19 '38

"Mildly diverting program picture will be o. k. as a filler for small neighborhood houses."
+ — **Film Daily** p15 F 11 '38

+ **Motion Pict Daily** p3 F 14 '38

"A well produced, generally entertaining—if neither sumptuous nor lavish—comedy-drama with music, 'Outside of Paradise' offers a little bit of almost everything, so contrived as to make some over an hour's sustained interest. . . This should go well where majors' musicals click."
+ **Phila Exhibitor** p84 F 15 '38

"This is a very enjoyable musical of 'A' independent rank. . . The production is not the most lavish nor is the story the most original, but in the blending of a fairly intriguing plot, song and dance numbers, romantic flavor and comedy, the results prove encouraging enough to suggest picture will do considerably better than average."
+ **Variety** p17 F 16 '38

"[It is] a hodge-podge of music, gags, romance and blarney which emerges as a fair program musical but it is far outside of being a near hit production even in its class. Continuity of the film is as spotty as Swiss cheese and hops and bounces about, but there are redeeming features which should carry the production as a program filler."
+ — **Variety (Hollywood)** p3 F 12 '38

P

PAID TO DANCE. Columbia 55min N 4 '37

Cast: Don Terry. Jacqueline Wells. Rita Hayworth. Arthur Loft

Director: C. C. Coleman, Jr

Music director: Morris Stoloff

Original story: Leslie T. White

Screen writer: Robert E. Kent

"Yarn has to do with a secret operative sent to break up the traffic in dime-and-dance hostesses. Detective muscles in on the racket, falls for one of the girls (she has a heart of the purest gold), nearly gets bumped off, but finally wipes out the mob." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: hardly; Y and C: no."
Christian Century p158 F 2 '38

"A: strong melodrama; Y & C: no."
+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"Just another Grade B melodrama. Adults and mature young people."
— + **Christian Science Monitor** p15 Ja 22 '38

Trade Paper Reviews

"Taking a page from the expose school of films—herein dedicated to the taxi dance hall racket—this is decidedly minor stuff, stretched considerably beyond the realm of realism, acted with little conviction and produced along typical budgeted lines. Family."
— + **Boxoffice** p23 D 18 '37

"This is just another racketeer picture. . . [It is played in] a very average Class B melodramatic manner."
— + **Variety (Hollywood)** p3 D 11 '37

PAINTED TRAIL. Monogram 50min F 16 '38

Cast: Tom Keene. Eleanore Stewart. LeRoy Mason. Walter Long

Director: Robert Hill

Music director: Abe Meyer

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 24 '38

Trade Paper Reviews

"Formula Western with enough action to satisfy the outdoor fans, this affords Tom Keene opportunity for a better performance than his usual delineation of the he-man of the great open spaces. Family."
+ — **Boxoffice** p29 Mr 12 '38

"Satisfactory entertainment for Western fans has well sustained action."
+ **Film Daily** p7 Mr 15 '38

"Estimate: good for Keene, Western fans."
+ **Phila Exhibitor** p89 Mr 1 '38

"Monogram has turned out a Western that will fulfill all requirements for Saturday matinees and neighborhood screenings. As a production bow for Robert Tansey, picture shows apt handling for this type of feature, and should draw future assignments."
+ **Variety (Hollywood)** p3 Mr 3 '38

PANAY NEWSREELS. Universal 23min 20th century-Fox 9min

Cameraman: Eric Mayell (Fox)

Cameraman: Norman Alley (Universal)

Both newsreels tell of the sinking of the U. S. S. Panay by Japanese bombs on December 12, 1937 while the Panay was on duty on the Yangtze. Also included are views of the burning of Nanking, the arrival of the wounded survivors from the Panay to the mainland and in the Universal reel the film's rush from Shanghai via battleship, China Clipper and cross country plane.

Audience Suitability Ratings

"Public interest in news value justifies the showing of the films. The thing not justified is the editorial comment accompanying the films which swerves far from the field of merely relating what is being shown on the screen. . . The films do not live up to the tremendous build-up they have received. . . It is essential if one is to keep his balance, to divide what the newsreels are portraying—the actual scenes on the screen, from the running comment."
— **Bul on Current Films** Ja 5 '38

Newspaper and Magazine Reviews

"Either genius or good luck has produced such distinguished news photographs as those of the sinking of the Vestris, the burning of the Hindenburg, and the assassination in Marseilles. Neither seems to me evident in the case of the bombing of the Panay. I do not mean that the Panay films lack all quality. . . I think we might have expected more of what was actually important." John Mosher
+ — **New Yorker** p77 Ja 8 '38

"As confirmation of newspaper reports the films provided a double check in almost every detail. . . The brief shots of the actual engagement are undramatic by Hollywood and headline standards, important by history's. . . Movietone's nine-minute release concentrates on the hardship of the survivors' overland escape to safety. Universal's 23-minute three-reeler also gives shots of sacked and burning Nanking."
Time p25 Ja 10 '38

Trade Paper Reviews

"This [Universal newsreel] builds up to a great letdown. . . The bombing itself—just a few flashes of two men at machine guns, a plane power diving, some bloodied heads, sailors abandoning ship, the boat sinking. Just a few feet, and they don't stand up to public expectation after the terrific ballyhoo."
— + **Phila Exhibitor** p72 Ja 15 '38

"This [is a] remarkable pictorial news story. Naturally, much interest is attached to Panay's sinking because it figured in exchange of notes between U.S. and Japan. It's to Charles Ford's credit [Universal newsreel] as a producer that he was able to do so much. . . Probably the highlight of Universal's featurette is the clever manner in which Alley follows the sinking of the Panay, once it has been abandoned. Movietone and News of the Day, with latter giving nearly same material a little more deft treatment, focus more attention on actual incident. Most dramatic scene is that photographed from the deck of the gunboat after it was hit."
+ **Variety** p16 Ja 5 '38

PARADISE FOR THREE. MGM 75min Ja 28 '38

Cast: Frank Morgan. Robert Young. Mary Astor. Edna May Oliver. Florence Rice. Reginald Owen

Director: Edward Buzzell

Music: Edward Ward

Screen writers: George Oppenheimer. Harry Ruskin

Based on the novel Three Men in the Snow by Erich Kaesner. An American manufacturer after instituting a slogan contest goes incognito to a resort in the Alps. The winner of the slogan contest whose prize is a vacation appears at the resort and is mistaken for the millionaire.

Audience Suitability Ratings

"A: amusing; Y & C: mostly amusing."
+ **Christian Century** p222 F 16 '38

"Highly entertaining social comedy. Wholesome. Family." Am Legion Auxiliary

"Sophisticated, but in good taste. Mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Farce comedy, so expertly handled it becomes enjoyable. Mature." DAR

"An evening of fun for the family." Gen Fed of Women's Clubs (W Coast)

"Delightful entertainment. Mature." Nat Council of Jewish Women

"Lighthearted, diverting farce in lively tempo. Adults." Nat Soc of New England Women

"Sophisticated and highly entertaining. Mature." S Calif Council of Fed Church Women

"Out of the mass of recent, half-way funny films, this emerges as delightful, spontaneous comedy. Excellent for adolescents; children: perhaps." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 29 '38

"Adults."
Nat Legion of Decency Ja 27 '38

"A, Y & C: excellent comedy."
+ + **Parents' M** p72 Mr '38

"A pleasant comedy. Family."
+ **Wkly Guide** Ja 29 '38

Newspaper and Magazine Reviews

"[It] provides a light, amusing comedy in the best tradition of its kind. Adults and young people."
+ **Christian Science Monitor** p15 F 26 '38

"Highly entertaining. Brilliantly written, mounted smartly, acted cleverly and directed with only a few lapses, 'Paradise for Three'

PARADISE FOR THREE—*Continued*

proves to be one of the gayest comedies offered us in a long time. . . You safely can put it down as another such box-office surprise as 'The Awful Truth.' "
+ + **Hollywood Spec** p7 Ja 22 '38

"Actually the comedy is a bit more amusing than it sounds, thanks to the excellent cast. . . 'Paradise for Three' is weak in freshness of story. But it is amusing a good part of the time." (2½ stars) Beverly Hills
Liberty p58 Mr 5 '38

"Competent players are given floundering assignments in 'Paradise for Three.' The photoplay is one which must have looked better in preparation than it does on the screen. There is no other way to explain the presence of Frank Morgan, Reginald Owen, Robert Young and other ranking MGM performers in a shoddy comedy of manners. . . The script is exceedingly bad." Howard Barnes
— **N Y Herald Tribune** p12 F 16 '38

"For casual comedy, you can do fairly well with 'Paradise for Three.' There's nothing extraordinary, however, in this little concoction about Switzerland in ski time." John Mosher
+ — **New Yorker** p74 F 19 '38

"Expert comedians sustain this diverting comedy of errors and incognitos at a Swiss winter resort."
+ **Newsweek** p24 F 7 '38

"Vienna was never like this." Katharine Best
Stage p62 Mr '38

Trade Paper Reviews

"Sparkling farce comedy of the pseudo-screwball variety of which so many have dotted the current production trend, this is pleasing general audience fare and will make a creditable mark for itself in the money department. Family."
+ **Boxoffice** p19 Ja 29 '38

"Fine comedy cast romps through a laugh-filled farce."
+ **Film Curb** p6 F 26 '38

"This is a delightful farce that should please all types of audiences. It is rich in laughs and has been expertly directed by Edward Buzzell, who has extracted a full measure of comedy from every situation."
+ **Film Daily** p6 Ja 20 '38

+ **Motion Pict Daily** p5 Ja 18 '38

"Preview audience was well pleased. Estimate: high rating program."
+ **Phila Exhibitor** p76 F 1 '38

"There's a laugh a minute in 'Paradise for Three,' a genuinely funny farce which is played humorously by a cast that knows how to stir the risibles. It is a film of general appeal, possessing unusually fine pictorial features, and suited to all types of theatres. . . It rates as one of the best comedy entertainments of the season."
+ + **Variety** p19 Ja 19 '38

"This [is a] delightful but unpretentious farce. . . Offering will tickle the risibles on any program."
+ **Variety (Hollywood)** p3 Ja 15 '38

PAROLED—TO DIE. Republic 55-60min Ja 10 '38

Cast: Bob Steele. Karl Hackett. Horace Murphy. Kathleen Eliot

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 20 '38

Trade Paper Reviews

"All the ingredients that go into making a Western acceptable generally are evident in Bob Steele's latest. The picture follows the familiar pattern which Director Sam Newfield is so adept at handling. Family."
+ **Boxoffice** p23 Ja 22 '38

"This is a typical blood and thunder Western with villains, double crossing, gun fights galore, fist fights, bank robberies, romance and a few other odds and ends put together in a fast moving picture that will please the western fans and the children."
+ **Film Daily** p10 Ja 11 '38

+ **Motion Pict Daily** p6 Ja 10 '38

"Rather good, it gives Steele chance to be more bold, dashing, consequences-be-damned than in previous picture. Estimate: okay for small neighborhood duals."
+ — **Phila Exhibitor** p70 Ja 15 '38

"Bob Steele is still two-fisted; he rides with ease, and still manages to shoot with unerring skill. Which just about sums up this dime-a-dozen horse opera. It is definitely labeled with a provincial dialect."
+ — **Variety** p15 Ja 12 '38

PARTNERS OF THE PLAINS. Paramount 65min Ja 28 '38

Cast: William Boyd. Harvey Clark. Russell Hayden

Director: Lesley Selander

Screen writer: Harrison Jacobs

Based on the novel Bar 20 Days by Clarence E. Mulford. A western melodrama.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Acting: overdrawn, and unconvincing leading feminine role; entertainment: mediocre; direction: good as far as scenery, horsemanship are concerned; social value: nil." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre. Repetition of riding shots detracts from entertainment values. Mature-family." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Audience suitability: family; entertainment value: ordinary; artistic and technical values: fine photography of the out-of-doors, good direction and cast; social values: conventional." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 18 '37

"There are a few discrepancies in the plot, but scenery, horses, and cowboy songs are above par, and there is plenty of rousing action to please the patrons of western films. Adolescents, 12-16: yes, especially boys; children, 8-12: too exciting for most."
+ **Motion Pict R** p6 Ja '38

"General patronage."
Nat Legion of Decency D 23 '37

Trade Paper Reviews

"Hopalong Cassidy invades the romantic field with decidedly amusing results—an out-of-the-ordinary Western."
+ **Film Curb** p12 Mr 5 '38

"Up to standard 'Hop-a-Long Cassidy,' this has more mature appeal than fore-runners due to better story development, excellent casting. Estimate: top notch Western."
+ **Phila Exhibitor** p54 D 15 '37

"It is a bit above the Cassidy average, if anything. Where dramas of hoofbeats and six-gun prowess are desired on double bills, this one furnishes more than is normally looked for."
+ **Variety** p17 F 16 '38

PATIENT IN ROOM 18. Warner 58min Ja 15 '38

Cast: Patric Knowles. Ann Sheridan. Eric Stanley

Directors: Bobby Connolly. Crane Wilbur

Screen writers: Eugene Solow. Robertson White

Based on the mystery novel of the same title by Mignon Eberhart. Mystery story about radium stolen from a hospital.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 6 '38

Newspaper and Magazine Reviews

"It is the usual routine mystery affair. Adults and mature young people."
— + **Christian Science Monitor** p15 F 19 '38

Trade Paper Reviews

"Good mystery melodrama packs neat suspense and plenty of thrills for the fans."
+ **Film Daily** p12 F 11 '38

"Weak sister that will need lots of support, this has no names to entice the customers, no story to hold interest, definitely reaches a low in entertainment, almost too low for the lower half of a dual bill."
— — **Phila Exhibitor** p64 Ja 1 '38

"Built for the action traffic and mystery-farers, this won't arouse much enthusiasm and be taken in the same stride as the dime-a-dozen pulp magazine yarns. As a hope for theatre marquee strength and box office magnetism, it has but slim chances."
— + **Variety** p14 Ja 26 '38

"Mystery melodrama of who did what to whom and when, plus a motivating force that finds very little vim, 'The Patient in Room 18,' hits some sort of new low in this sort of who-dunit. Story starts out with a weak premise and maintains that medium throughout with audience in same frame of mind."
— — **Variety (Hollywood)** p3 D 13 '37

PENITENTIARY. Columbia 74-78min Ja 17 '38

Cast: Walter Connolly. John Howard. Jean Parker. Robert Barrat

Director: John Brahm

Screen writers: Fred Niblo, Jr. Seton I. Miller

Based on the play Criminal Code by Martin Flavin. This is a remake of the film called Criminal Code released in 1931, and starring Walter Huston and Phillips Holmes. It details the effect of prison life on a young man who is imprisoned for accidental manslaughter.

Audience Suitability Ratings

"A: feeble; Y & C: no."
— **Christian Century** p158 F 2 '38

"Good. However, the sentimental, illogical story accents the wrong social values. Adults." DAR

"Adults." E Coast Preview Committee
Fox W Coast Bul F 12 '38

"Adults."
Nat Legion of Decency F 3 '38

"A: good of kind; Y & C: unsuitable."
+ **Parents' M** p76 Ap '38

"A grim but tense and impressive story of prison life. Mature."
+ **Wkly Guide** Ja 22 '38

Newspaper and Magazine Reviews

"[It] is chiefly interesting as the second picture directed in the United States by John Brahm, who has a certain flair for getting grim effects. As to story and performances it is a minor affair. Adults."
+ — **Christian Science Monitor** p17 Mr 5 '38

"The title of this new picture and its lack of outstanding star names will keep it from being a great box-office success, but to the personnel of the film industry and the hundreds of Motion Picture Appreciation classes which use the Spectator in their studies, I heartily recommend it as an object of study. . . [It is] the most skilfully directed talkie I had ever seen."
+ + **Hollywood Spec** p6 F 12 '38

"'Penitentiary' is presented with such clarity, logic and absorbing story-telling and is acted by Walter Connolly, John Howard and an excellent supporting cast with such conviction that the sinister episodes of the dungeon and the uncensored behavior of the vicious guard are extremely shocking. This is by far the best of the prison pictures which have hovered like a cloud of locusts over Broadway for the last week." Marguerite Tazelaar
+ **N Y Herald Tribune** p12 Mr 8 '38

Trade Paper Reviews

"This gripping drama of penitentiary life is above average fare for support on de luxe programs and can maintain the top spot in subsequent and neighborhood houses. Family."
+ **Boxoffice** p45 F 12 '38

"Rating high in every department, this drama of prison life is strong stuff well-suited to audiences who prefer a rousing and realistic story to the lighter more easily-forgotten fare."
+ **Film Curb** p6 Mr 19 '38

"This absorbing drama of what goes on behind prison walls holds one at a tension from start to finish. It is powerful fare which regular audiences will find very interesting. For an average budget picture, its box office returns should be very gratifying."
+ **Film Daily** p4 F 5 '38
+ **Motion Pict Daily** p7 F 4 '38

"[It] is substantial melodrama of the more brutal sort. It should go in grind houses as well as those having played the earlier editions of the drama with success. Estimate: red meat for the action houses; exploitable anywhere."
+ **Phila Exhibitor** p75 F 1 '38

"'Penitentiary' is the old 'Criminal Code' yarn, almost word for word and situation for situation. . . So alike are the two scripts, it will probably distract the seer trying to figure out where he saw it before and yet not with the present cast. . . Film is one of the best of the penal yarns building all the way to the smash finish with each step providing interest and suspense. It is doubtful, however, that the remake will click as did its predecessor. . . Early showings with headline bally may get some money. It had better be protected in a dual setup."
+ **Variety** p15 Ja 26 '38

"This stands up among the best few of the many prison tales the screen has coined, from the dramatic and entertainment angle. . . Theatrical it is, in the sense that all activity of prisoned men is theatrical. But it is never off key, never overboard in its tragic melodramatics."
+ **Variety (Hollywood)** p3 F 2 '38

PENROD AND HIS TWIN BROTHER. Warner 62-69min F 26 '38

Cast: Billy Mauch. Bobby Mauch. Frank Craven. Spring Byington. Charles Halton

Director: William McGann

Screen writers: William Jacobs. Hugh Cummings

Second of Penrod stories series produced. Characters based on Booth Tarkington's stories. Billy Mauch portrays Penrod, and Bobby appears as a tough youngster who has lately moved into town. A game of G-men unexpectedly develops into a kidnapping in a gangster hideout. The boys are rescued when their dog leads police to them.

Audience Suitability Ratings

"Good entertainment for all interested in boys; direction: inconsistent; acting: good. Social value: doubtful. Mature." Am Legion Auxiliary

"Capable cast and commendable social values, but loosely put together. Family." Calif Cong of Par & Teachers

"Very good. All audiences will enjoy this picture. Family." Calif Fed of Business & Professional Women's Clubs

PENROD AND HIS TWIN BROTHER
—Continued

"Good. Family." DAR

"Refreshing entertainment for the family." Gen Fed of Women's Clubs (W Coast)

"Delightful, refreshing social drama. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"This is delightfully clean entertainment for the family." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 22 '38

"The children are well cast and their doings are amusing, but it seems too bad that such menacing and objectionable characters as murderers and kidnapers had to be injected into this otherwise pleasant juvenile comedy. Adolescents, 12-16: entertaining; children, 8-12: not recommended for emotional children."
+ **Motion Pict R** p8 F '38

"General patronage."
Nat Legion of Decency Ja 27 '38

"A, Y & C: good comedy."
+ **Parents' M** p76 Ap '38

"Too much time is taken up with the adult bickerings. The screen play is supposedly based on the Penrod stories, but the Booth Tarkington tang is noticeably lacking."
— + **Scholastic** p30 F 26 '38

"The picture should appeal to both young and old. Family-juvenile."
+ **Wkly Guide** F 19 '38

Newspaper and Magazine Reviews

"Warner Brothers seem to have something here. . . The Mauch twins . . . soon should attract a large following if presented in pictures not quite so loosely put together as this first joint starring venture. . . A fact the audience cannot be asked to accept as an excuse for the weakness of the story, is that the script was written originally for one boy and the other was injected as an after-thought."
+ — **Hollywood Spec** p7 Ja 15 '38

Trade Paper Reviews

"A sure-fire picture for the juvenile trade [which] . . . will have the Saturday matinee audiences raising the roof from start to finish, though adult patrons who have been absorbing Hollywood's more sophisticated product may find themselves a trifle bored with the adolescent antics of the Mauch Twins. Family."
+ **Boxoffice** p19 Ja 15 '38

+ — **Motion Pict Daily** p6 Ja 11 '38

"This will satisfy the boys as it is strictly a boys' picture. It has a certain appeal for the grown-ups. Audience reaction was fair."
+ — **Phila Exhibitor** p71 Ja 15 '38

"There are good money reasons why exhibitors should encourage Warner Bros.' 'Penrod' series. [This is] just right for the family trade, in the light of proof of good showmanship in the feature serial idea. The Penrods also pull in the youngsters, which means upped matinees. Audience interest becomes accumulative as the series progresses."
+ **Variety** p14 Ja 12 '38

"A boys' picture for boys, primarily, and ideal for the Saturday trade. Picture also has enough general interest for adults in its shrewdly humorous commentary on parental problems to carry its share of program entertainment for the family areas."
+ **Variety (Hollywood)** p3 Ja 7 '38

PEOPLE OF BERGSLAGEN. Scandinavian talking pictures 80min Mr 13 '38

Cast: Hugo Bjorne. Gerda Bjorne. Karin Ekelund. Arnold Sjostrand. Sten Lindgren

Director: Gunnar Olsson

Music: Hilding Rosenberg

Screen writers: Waldemar Hammenhog. Solve Cederstrand

Swedish dialogue film with English subtitles. This is a pastoral tale of a community which is sold on the idea of digging for copper because of the representations of a former native son who decamps with the proceeds.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 24 '38

Newspaper and Magazine Reviews

"The current importation from Stockholm is a far better production, and more interesting, than the recent comedies which have arrived, full of giggling ingenues and feeble farcical situations. . . The real entertainment value of the picture, which is worth seeing, is its portrayal of the essence of the Swedish landowner's character, and also the beauty of the Swedish landscape." Marguerite Tazelaar
+ **N Y Herald Tribune** p8 Mr 14 '38

Trade Paper Reviews

"This new Swedish film will entertain the foreign fans. It has an effective story, well worked out, and an excellent cast. The direction of Gunnar Olsson is top-notch."
+ **Film Daily** p8 Mr 15 '38

"Despite a hackneyed plot, this [is] a pretty good Swedish picture, in native dialog but with explanatory English titles which are a help, although some are too literal. On the American angle, there is nothing unique about it. It's okay arty material."
+ **Variety** p17 Mr 23 '38

PETER THE FIRST. Amkino 96-105min D 24 '37

Cast: Nikolai Simonov. Nikolai Cherkassov. Alla Tarasova. M. Zharov

Director: Vladimir Petrov

Music: M. Cherbatchev

Screen writers: Alexei Tolstoy. Vladimir Petrov

Russian dialogue film with English subtitles. Awarded prize at the 1937 Paris Exposition for excellence. Based on the novel of the same title by Alexei Tolstoy. It deals with a lusty age—the opening of the eighteenth century when the Czar of all the Russias, Peter, conquered the Swedes and founded St. Petersburg. He sent members of the royal family to foreign schools, and shortly thereafter a fleet was built, iron in the Ural Mountains mined and a laundress became Czarina Catherine.

Audience Suitability Ratings

"A: notable; Y: mature; C: no."
+ + **Christian Century** p62 Ja 12 '38

Newspaper and Magazine Reviews

"The Soviet Amkino has fashioned a spectacular historical drama. . . 'Peter the First' is far above most Soviet productions, in technique and performance." Jesse Zunser
+ **Cue** p38 Ja 1 '38

"Nikolai Simonov, who portrays the greatest of the Romanoffs, gives one of the finest performances I have ever seen. . . It is impossible to judge the current epic by Hollywood standards. Russian technique is vastly different. Slow and perhaps stodgy at first, it grows on you. It has the power of a heavy piston that leaves an indelible impression. . . [It] is a great picture, and will rank among the greatest in screen history." Robert Joseph
+ + **Hollywood Spec** p12 Ja 8 '38

"Director Vladimir Petrov, has caught the strange, sullen spirit of the land made up of serfs, boyars, nobles, and monks, all living in dirt and discord. Here is unadulterated history, dirty, immoral, and doubtless exceedingly true. . . The playing is a little studied for all its detailed realism. The superimposed English titles mince no words in telling the story." (3 stars) Beverly Hills
Liberty p57 Ja 29 '38

"Vladimir Petrov has directed his material into a good simple line. But there is a certain ponderous quality here that helps disperse the more intense emotions. Many scenes should have been cut in half, particularly the long group scenes. . . Add to this the fact that the 'once upon a time' form may achieve truth and still miss organic drama, and you may understand why this is grand to see, but still does not shake the house." Otis Ferguson
+ **New Repub** p311 Ja 19 '38

"[It] is more provocative than it is emotionally stirring. . . Great directing and great acting have gone into its making, but the power of the outstanding sequences is not sustained throughout the production. . . [It] is definitely to be recommended to those who care for cinematic quality—but with reservations." Howard Barnes
+ **N Y Herald Tribune** p8 D 25 '37

"[It] is bound to have many volubly enthusiastic admirers, some of whom will be sincere. . . We do not begrudge them their delights. . . Speaking personally, though, we found it comically grotesque. . . Call it an epic theme and you give it no more than its due. But strip it to its filmic components and you have a boorish czar flashing his teeth before a camera lens." F. S. Nugent
+ — **N Y Times** p10 D 25 '37

"The Moscow studios . . . have turned out a film which stands among the very best of the historical pictures. . . These elements are simplified here to fit the limitations of a screen play that has been contrived with a care, unusual in Amkino productions, for pace and unity and characterization. . . [It] makes noble stuff for the screen." John Mosher
+ + **New Yorker** p45 Ja 1 '38

"Overly long, slow in spots, this portrait of Peter the Great and his rude times is none the less a lusty and memorable film experience."
+ **Newsweek** p23 Ja 8 '38

"[It] is a colossally bad imitation of Hollywood's super-colossal technique. . . [It] shows Peter as an anti-religious reformer, a groundbreaker for Stalin."
— — **Time** p30 Ja 3 '38

Trade Paper Reviews

"[It] turns out to be a powerful historical film. Although a trifle sluggish, it is an often impressive production, invigorated by performances of a splendid troupe of actors. Family."
+ **Boxoffice** p25 F 19 '38

"This new Russian importation . . . is one of the most interesting pictures to come from Russia. It has a lusty, vigorous and powerful story."
+ **Film Daily** p8 D 31 '37

+ **Motion Pict Daily** p2 D 30 '37

"Theatre audience was well entertained. Estimate: swell for art houses."
+ + **Phila Exhibitor** p65 Ja 1 '38

"Russian producers have come a long way from usual dramatic features to this present moving, actionful screen epic. Several sincere portrayals, finely defined direction of a virile story and bold photographic strokes made up the surprisingly strong result. English titles probably will help the feature make a bid for early theatre showing, and it's a cinch in Russian-languagers."
+ **Variety** p24 D 22 '37

PORT OF MISSING GIRLS. Monogram 60-72min F 23 '38

Cast: Judith Allen. Milburn Stone. Harry Carey. Betty Compson. Matty Fain

Director: Karl Brown

Music: Eddie Cherkose. Charles Rossoff

Music director: Abe Meyer

Screen writer: Karl Brown

Miss Allen portrays a night club singer who hides on a freight ship when she is wrongfully implicated in a murder. After many adventures her name is cleared and she continues a romance with the ship's wireless operator.

Newspaper and Magazine Reviews

"Unfortunately there are some rather large holes in the story, the camera work tends to be stiff, probably because a low budget prohibited the filming of sufficient truck shots, close-ups, and other shots which would have lent variety and emphasis to the scenes, and the film is generally lacking in the finish which characterizes pictures suitable for playing the better first-run dates. Less exacting audiences of the neighborhood theatres, however, will find it sustains their interest and tells a diverting tale." Bert Harlen
— + **Hollywood Spec** p10 Mr 5 '38

Trade Paper Reviews

"Below Monogram's average, this weak and unconvincing hokum will appeal mainly to dyed-in-the-wool action addicts who may be satisfied with the gun-play and gangster element. Acting and production are satisfactory, but the story is hopelessly stereotyped and inconsequential. Family."
— **Boxoffice** p23 Mr 5 '38

"Strictly for the lesser runs where the lurid title should bring in good box office returns."
+ — **Film Curb** p11 Mr 5 '38

"This production is an out-and-out wild melodrama, best suited to the thrill fan trade. Carelessness in production is obvious."
— + **Film Daily** p5 Mr 1 '38

+ — **Motion Pict Daily** p7 F 25 '38

"Possessing a title which is manifestly exploitable, backed up by a fast-moving narrative, exceptionally well acted, with extraneous matter largely cut out, 'The Port of Missing Girls' offers a melodrama of the top order for action houses, a picture which might stand alone over week-ends in spots where the patronage really goes for this type of entertainment."
+ **Phila Exhibitor** p89 Mr 1 '38

"This one will have to be sold to unimportant dualers on the strength of its title. As entertainment, it has little to offer. Ancient plot formula 799-C has been dusted off and given a slight revamping."
— **Variety (Hollywood)** p3 F 24 '38

PRESCRIPTION FOR ROMANCE. Universal 62-68min D 12 '37

Cast: Mischa Auer. Wendy Barrie. Kent Taylor. Dorothea Kent. Frank Jenks. Henry Hunter

Director: S. Sylvan Simon

Original story: John Reinhardt. Robert Neville

Screen writers: James Mulhauser. Robert T. Shannon. Albert R. Perkins

While tracking Henry Hunter, suspected of embezzlement, Kent Taylor, detective, follows him to Budapest. Hunter is friendly with an American girl who is in Budapest studying medicine. In the end Taylor gets the embezzler and wins the girl.

Audience Suitability Ratings

"A: hardly; Y: fair; C: no."
— + **Christian Century** p62 Ja 12 '38

"The production lacks outstanding quality, but has some good comedy moments, as well as some excellent incidental music. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** Ja 1 '38

"Adults."
Nat Legion of Decency Ja 6 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p17 N 27 '37

"The piece succeeds very well in enlisting and sustaining our interest. The picture holds a good pace, and the intrigues and tangents of the characters are plentifully spiced with humor. Not everything is subtle, not everything is believable, but as a picture it *is* entertaining." Bert Harlen
+ **Hollywood Spec** p9 D 18 '37

Trade Paper Reviews

"A thoroughly enjoyable picture which will find most takers among the small deluxers where it will make top billing. It boasts a smooth blend of comedy and romance in what is basically a cops-and-robbers yarn. Family."
+ **Boxoffice** p23 D 18 '37

"All it would have taken to have made this an 'A' picture was a good original story and a good working script. Unfortunately both were lacking, but despite that, 'Prescription For Romance' is right up there with the best of the 'B's.' "
+ — **Canadian Moving Pict Digest** p6 D 18 '37

PRESCRIPTION FOR ROMANCE—*Continued*

"Only fair picture. Whenever Mischa Auer is on the screen, this comedy drama is very entertaining. . . Even with Mischa's splendid work the piece doesn't get above minor program fare."

+ — **Film Daily** p4 D 21 '37

+ — **Motion Pict Daily** p4 D 17 '37

"A pleasant programmer, this ought to entertain audiences. It is suitable for a top spot on duals, showed up nicely in projection room viewing."

+ **Phila Exhibitor** p55 D 15 '37

"Romance, intrigue and a Continental aura embellish this Universal dualer with considerable to be desired. . . Auer deserves particular mention for his usual scene-pilfering contributions. It is not one of his best, but then again the mediocrity of the picture serves to stifle him a bit."

— + **Variety** p17 D 22 '37

"What was obviously intended to be a romantic story that turns out to be a conglomeration of topheavy, ungainly gags, Universal's 'Prescription for Romance' is dull and uninteresting except for a few isolated moments when Mischa Auer comes forward to inject lively antics into an otherwise lethargic production."

— **Variety (Hollywood)** p3 D 9 '37

PRISON NURSE. Republic 65min Mr 1 '38

Cast: Henry Wilcoxon. Marian Marsh. Bernadene Hayes. Ben Welden. Ray Mayer. John Arledge. Fred Kohler, Jr

Director: James Cruze

Original story: Adele Buffington. Dr Louis Berg

Screen writers: Earl Fenton. Sidney Salkow

Based on the novel of the same title by Dr Louis Berg. A young doctor is sent to prison for participating in a mercy killing. While in jail he meets a young nurse who persuades him to practice medicine when the regular doctor is ill. A jail break ensues and the doctor is taken along as a hostage. He is implicated in the killing of a guard during the break and has difficulty extricating himself.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 17 '38

Newspaper and Magazine Reviews

"It is scarcely the dish for adults subject to the vapors or the more contemporary jitters, even though Henry Wilcoxon does his best to be nonchalant in the face of varied dangers. . . James Cruze shows a masterly hand in keeping the pace of his script in harmony with its lurid substance. His camera work, too, and lighting heighten the climax and clarify the staccato action." Marguerite Tazelaar

+ **N Y Herald Tribune** p14 Mr 4 '38

"All things considered, the plight of the prison nurse is less serious than that of Republic Pictures, which seems to have been at the end of its corporate wits when it brought forth 'Prison Nurse.' Four authors appear to have been involved in the matter, three as accessories after the fact, at least, not to mention Director James Cruze, who did what he could to make his material presentable for the screen." B. R. C.

— **N Y Times** p17 Mr 4 '38

Trade Paper Reviews

"Republic's entry in the resurgent flock of prison pictures that have emerged recently from Hollywood is above average as an exciting melodrama of the big house. Mainly because of the deft directorial hand of James Cruze, the film is a compact and colorful story. Family."

+ **Boxoffice** p29 Mr 12 '38

"As in most prison stories the romantic angle is unconvincing but Marian Marsh and Henry Wilcoxon do their utmost to give it a measure of plausibility. . . A prison melodrama with action and suspense—well suited to double bills."

+ — **Film Curb** p8 Mr 12 '38

"While full of thrilling incident and suspenseful situations, this production tells of prison life in a sincere and forthright manner, and is free of the usual melodrama and lurid treatment associated with this type of picture."

+ **Film Daily** p7 Mr 4 '38

+ — **Motion Pict Daily** p5 Mr 11 '38

"A topnotch programmer, there is realism here in settings, action, dialogue. . . This is high rating action stuff, a credit to Republic."

+ **Phila Exhibitor** p98 Mr 15 '38

"Republic Pictures has taken a good cast, given the directoral assignment to James Cruze and thus turned out one of its better duals. This third-rate story is [turned] into one of more creditable proportions."

+ **Variety** p14 Mr 9 '38

PURPLE VIGILANTES. Republic 58min Ja 24 '38

Cast: Bob Livingston. Ray Corrigan. Max Terhune. Joan Barclay

Director: George Sherman

Screen writers: Betty Burbridge. Oliver Drake

A western melodrama.

Audience Suitability Ratings

"An undistinguished Western in which mystery and suspense play a large part. Family." E Coast Preview Committee

— + **Fox W Coast Bul** F 12 '38

"A little above the average Western. Family."

+ **Wkly Guide** Ja 29 '38

Trade Paper Reviews

" 'The Three Mesquiteers' ride again, with salvos of bullets, galloping horses and enough action to please the most rabid of the Western fans."

+ **Film Daily** p9 Ja 31 '38

+ **Motion Pict Daily** p8 Ja 31 '38

"This is standard; meaning exciting, thorough entertainment."

+ **Phila Exhibitor** p77 F 1 '38

"Those 'Three Mesquiteers' are still crusading for law and order. . . 'The Purple Vigilantes' is probably the best effort they have made in the series. Modeled after the Black Legion incidents, 'Vigilantes' provides considerable entertainment, particularly through the efforts of its trio of stars."

+ **Variety** p17 F 2 '38

Q

QUICK MONEY. RKO 59min D 10 '37

Cast: Fred Stone. Gordon Jones. Berton Churchill. Dorothy Moore. Paul Guilfoyle

Director: Edward Killy

Screen writers: Arthur T. Horman. Franklin Coen. Bert Granet

"Fred Stone is a small town mayor. Into the placid backwash of Glenwood, Kansas, comes Berton Churchill, local boy who is believed to have made good in a big way in the city, and his sleek secretary, Paul Guilfoyle. The two are really Wallingford and Blackie Daw come to life and their sole objective is to trim the suckers wherever they find them." Variety (Hollywood)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"All ages will enjoy this, but perhaps mother should hide little Willie's chemistry set for 24 hours until any urge to imitate 'Freddie's' chemical experiments has subsided. Family." Am Legion Auxiliary

"Average program picture. Farce. Family." Calif Cong of Par & Teachers

"This is a routine story of small town folks. Rating: waste of time. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"Family." Nat Council of Jewish Women

"An average cast portrays small town characters naturally and with unexaggerated humor. The plot develops swiftly and the ethics are satisfactory. Good program film." Nat Soc of New England Women

"This [is an] interesting program picture for the family." S Calif Council of Fed Church Women
Fox W Coast Bul D 11 '37

"Characters are not very spontaneous, production values are weak. Adolescents, 12-16: no, cheap standards; children, 8-12: no."
— **Motion Pict R** p6 Ja '38

"A, Y & C: mediocre."
— + **Parents' M** p56 F '38

Trade Paper Reviews

"Entertaining small town story with plenty of laughs has good neighborhood appeal."
+ **Film Daily** p7 F 9 '38

" 'Quick Money' is a quickie that evidences low money cost, falls into the lower spot on a dual bill. . . Preview audience reaction was cold."
— **Phila Exhibitor** p54 D 15 '37

"Mediocre potboiler, for the minor duals. Fred Stone isn't much help to this one."
— + **Variety** p25 F 16 '38

R

RADIO CITY REVELS. RKO 84-90min F 11 '38

Cast: Bob Burns. Jack Oakie. Kenny Baker. Ann Miller. Victor Moore. Milton Berle. Helen Broderick. Buster West. Jane Froman. Melissa Mason

Director: Ben Stoloff

Dances: Hermes Pan

Music director: Joseph Santley

Original story: Matt Brooks

Screen writers: Matt Brooks. Eddie Davis. Anthony Veiller. Mortimer Offner

Musical and dancing spectacle with a background of radio. Bob Burns tries to write songs. He gets wonderful ideas while he sleeps but can not remember them when he awakes. Oakie and Berle then attempt to keep him asleep and awake as needed.

Audience Suitability Ratings

"A: stupid; Y: perhaps; C: probably amusing."
— **Christian Century** p222 F 16 '38

"Social values acceptable. Family." Am Legion Auxiliary

"Musical comedy, with lavish production, some good dancing and some distasteful, good singing, amusing lines and situations, but with poor continuity and unconvincing story climax. Mature." Calif Cong of Par & Teachers

"Family." E Coast Preview Committee

"A pleasing vehicle for screen and radio favorites, smartly directed. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Hilarious farce with music in which the comedy is frequently overdone. Mature." Nat Soc of New England Women

"For all who enjoy relaxation and good clean fun, this picture will supply it. . . Clean, wholesome though nonsensical entertainment. Family." S Calif Council of Fed Church Women
Fox W Coast Bul F 12 '38

"Good specialities, lavish sets and catchy songs; weak story; undesirable dance. Good. Mature." DAR
+ **Fox W Coast Bul** F 26 '38

"Sleek, sophisticated settings, one attractive dance ensemble, and some pleasant songs are offered for the more discriminating, but the film as a whole is obvious, low-brow entertainment. Adolescents, 12-16: little to recommend it; children, 8-12: no."
— + **Motion Pict R** p9 Mr '38

"General patronage."
Nat Legion of Decency F 10 '38

"Good fun, better tunes."
+ **Scholastic** p23e Mr 5 '38

"A gay hodge-podge of dancing, singing and comedy. Family."
+ **Wkly Guide** F 5 '38

Newspaper and Magazine Reviews

"This proves Miss Ann Miller an even more versatile tap dancer than she was shown to be in 'Stage Door.' It does little else, however, for the cause of the musical picture, following strictly the lines of others of its genre which use vaudeville sketches with well-known comedians against impressively rigged backgrounds of white and silver, but never becoming either very novel or very impelling."
+ — **Christian Science Monitor** p15 F 26 '38

"Considering the talent available for a good show in the popular musical comedy vein, 'Radio City Revels' lags occasionally in action and flattens out in dialogue. There is, however, enough entertainment to maintain a fairly pleasing level." J. P. Cunningham
+ — **Commonweal** p496 F 25 '38

"You'll find this no super-epic. But it is, gratefully enough, one of those nice, amusing, and occasionally quite funny little comedies that manage satisfactorily to fill in the entertainment void between such times as the million-dollar musicals come rolling out of the projectors." Jesse Zunser
+ — **Cue** p38 F 12 '38

"The principal reason for the failure of this piece to result in a really bang-up show is that the ever present problem in the production of musicals—the deft alliance of story and musical elements—is not well met. Production numbers are inserted into the action, rather than being allied with it, while the plot is allowed to peter out without a good climax and in an unconvincing way." Bert Harlen
+ — **Hollywood Spec** p10 F 5 '38

"Current stars of the radio throw all their talent into one heap; the director gives it a touch worthy of George Abbott, and the result is a musical comedy that may set a trend for this type of screen medium. . . Somebody has started to wise up the musicals. . . It is an excellent entertainment." R. W. D.
+ + **N Y Herald Tribune** p8 Mr 21 '38

"Let it be said for the motion-picture people that they will occasionally admit their mistakes—else 'Radio City Revels,' an unfortunate botchery of comic talents, might have been foisted upon the public under more pretentious auspices than it currently enjoys at the Globe. There, without any fake fanfare, it is doing the best that it can—which, considering everything, is really not so bad. Like water, it seems to have found its level." B. C.
— + **N Y Times** p18 Mr 21 '38

"A super-vaudeville show for those who prefer their entertainment in quantity."
Newsweek p26 F 14 '38

"A funny idea, some fine comedians, and the silliest direction and writing seen hereabouts. *The result: terrible.*" Katharine Best
— — **Stage** p62 Mr '38

"[It] is a fancy patch of cinematic needlework stretched over the hoop-la idea of a song writer who works only in his sleep."
Time p59 F 21 '38

Trade Paper Reviews

"Here is a brilliant kaleidoscopic entertainment, projected with a lavish hand by top-flight names from radio, stage and screen. . . It cannot be discounted on any score and will most certainly set enviable boxoffice records wherever it plays. Family."
+ + **Boxoffice** p25 F 5 '38

"With Bob Burns heading a battery of comedians consisting of Jack Oakie, Milton Berle, Helen Broderick and Victor Moore, there is a

RADIO CITY REVELS—*Continued*

lot of amusing entertainment in this singing and dancing comedy which all audiences should find very enjoyable."

+ **Film Daily** p9 F 1 '38

+ **Motion Pict Daily** p8 Ja 26 '38

"Radio's entrant, bearing a title that should be intensely saleable anywhere, shapes up as very good program. . . Good musical specialties are interwoven with the picture bound to pull not only on its name but on word-of-mouth."

+ **Phila Exhibitor** p77 F 1 '38

"'Radio City Revels' is a slight disappointment, partly because of the cast which, on paper, would suggest something much better. . . While the laugh portions are unique in some instances the sum total is not too punchy. Occasionally it's stretched so that it drags. The songs are better than the dialog, and some of the cast appear to have been considerably wasted."

+ — **Variety** p15 F 2 '38

"'Radio City Revels' is a smart and elegant entertainment pot pourri, decidedly on the right side for producer and exhibitor; brisk, funny, tuneful and picturesque. It has the common appeal in its comedy and music, its romance and specialty diversion and will profitably top the bill wherever it may have to double up, or stand confidently alone in the solo spots."

+ **Variety (Hollywood)** p3 Ja 29 '38

RANGERS ROUNDUP. Spectrum 55min F 15 '38

Cast: Fred Scott. Al St John. Christine McIntyre

Director: Sam Newfield

Original story: George Plympton

A western melodrama.

Trade Paper Reviews

"This Fred Scott starrer lacks dramatic punch but has been played with an eye to the comedy angles and with much emphasis on the music. Although it may be considered an unimpressive first production effort for Stan Laurel, in view of the high budget pictures in which he personally appears, it is entirely satisfactory film fare in the field for which it was made. Family."

+ **Boxoffice** p25 F 5 '38

"This should do well in neighborhood houses and will be especially popular with the youngsters. It has much hard riding, fist fights, excellent comedy and is strong in the vocal department."

+ **Film Daily** p7 F 9 '38

+ **Motion Pict Daily** p3 F 7 '38

"This is formula Western best suited to the Saturday matinee trade. . . Children at preview showing ate it up."

+ **Phila Exhibitor** p85 F 15 '38

"Standard Western for the Saturday matinees and the remote spots, with the singing of Fred Scott making a bid for the better neighborhood programs. Scott has been given a nice cluster of songs."

+ **Variety (Hollywood)** p3 Ja 31 '38

THE RAT. RKO 68-73min Ja 21 '38

Cast: Ruth Chatterton. Anton Walbrook. Rene Ray. Beatrix Lehmann

Director: Jack Raymond

Screen writer: Marjorie Gaffney

Based on the play of the same title by Ivor Novello and Constance Collier. Filmed in England. Previously filmed as a silent picture. "Story is melodrama about a handsome apache, whom the women cannot resist. One of the gang is about to be guillotined and sends for him, begging him to look after his little daughter. He takes the girl to his garret, where she makes a home for him." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Smooth direction and several tense scenes save the production from mediocrity. Adults." E Coast Preview Committee

+ — **Fox W Coast Bul** F 12 '38

"Objectionable in part."

Nat Legion of Decency F 3 '38

"A: good melodrama; Y & C: too sophisticated."

+ **Parents' M** p72 Mr '38

Newspaper and Magazine Reviews

"[It is] lifted out of the yellow, paper-back novel era. . . The preposterous story revolves around a handsome young Paris apache. Be sure to miss it." Jesse Zunser

— **Cue** p38 Mr 5 '38

"The American customs inspectors, who are usually most cautious against the admission of foreign rodents into this country, must have been looking the other way upon the arrival of 'The Rat,' an English-made quota film. Or else the inspectors didn't think it mattered anyhow—which it doesn't. For 'The Rat' is a pitifully bedraggled romantic melodrama." B. C.

— **N Y Times** p19 F 28 '38

"Ruth Chatterton, in 'The Rat,' achieves at the very end some heights of nobility as a fashionable woman who loves an *apache*. . . The picture is something very British, though dealing with that fast, wicked capital of France, and no one is more British in it than the American Miss Chatterton." John Mosher

New Yorker p65 F 26 '38

"Anton Walbrook, miscast as a jewel thief and Rene Ray suffer along with Miss Chatterton in giving the otherwise inferior film a faint pretension to worth."

— + **Newsweek** p23 F 7 '38

"Anton Walbrook gives the picture what drama it can squeeze from so quiet a theme. . . There is a certain mood achieved and held, making the picture a monotone. *No spirit.*" Katharine Best

+ — **Stage** p62 Mr '38

"'The Rat' was originally (1924) a pot-boiled play by England's Constance Collier and Ivor Novello. On the screen it is still the same lukewarm dish of tea."

— + **Time** p58 F 7 '38

Trade Paper Reviews

"Dated in approach and treatment, this British made film fails to impress as a melodrama of the Paris underworld. A number of able performers are wasted on a highly impossible yarn that borders on the ludicrous. Adults."

— **Boxoffice** p29 Mr 12 '38

"Very stagey melodrama. . . This one creaks mechanically but still offers sound craftsmanship by Anton Walbrook and Ruth Chatterton. The balance of the cast does not help much."

— + **Film Daily** p8 Ja 31 '38

"Show is in the better division of British shows, with the appeal depending entirely on whether the house can use foreign product. As a production, it has to make apology to no one. Estimate: well made melodrama, for houses which can play British product."

+ **Phila Exhibitor** p7 F 1 '38

RAWHIDE. Principal-20th century-Fox 59min Ap 8 '38

Cast: Smith Ballew. Lou Gehrig. Evalyn Knapp. Arthur Loft

Director: Ray Taylor

Original story: Dan Jarrett

Screen writers: Jack Natteford. Dan Jarrett

A western melodrama.

Newspaper and Magazine Reviews

"It is a dern good little Western, as such pictures go. If 'Rawhide' comes to your theatre in the same box with other fare, you need not be afraid of it. Take along a bag of pop corn, stick your critical judgment in your pocket, and let yourself go."

+ **Hollywood Spec** p9 Mr 19 '38

Trade Paper Reviews

"A topnotch Western which boosts Lesser Productions another step nearer the summit in the Western field. It has plentiful exploitation possibilities in Lou Gehrig, the best of the recent athlete-to-actor converts, who should mean real money in the till when his name hits the sports page headlines this summer. Family."

+ **Boxoffice** p21 Mr 19 '38

+ **Motion Pict Daily** p6 Mr 17 '38

"While surrounded with familiar Hollywood actors, Gehrig commands most of the footage and definitely capitalizes on his name. . . 'Rawhide' is one of those films that if properly exploited should do excellent business in its class."

+ + **Variety (Hollywood)** p3 Mr 14 '38

READY FOR ACTION. See Klart till drabbning

REBECCA OF SUNNYBROOK FARM.
20th century-Fox 80min Mr 18 '38

Cast: Shirley Temple. Randolph Scott. Jack Haley. Gloria Stuart. Phyllis Brooks. Helen Westley. George (Slim) Summerville. Bill Robinson. J. Edward Bromberg

Director: Allan Dwan

Dance directors: Nick Castle. Geneva Sawyer

Music: Mack Gordon. Harry Revel. Lew Pollack. Sidney D. Mitchell. Sam Pokrass. Jack Yellen. Raymond Scott

Screen writers: Karl Tunberg. Don Ettlinger

Based on the novel and play of the same title by Kate Douglas Wiggin. Filmed previously with Mary Pickford in the lead. Only the title of the classic is used in this tale of a radio broadcasting station. Shirley wins a contest, then is lost when the advertising agency tries to find her to tell her the good fortune. She is found on Aunt Mirandy's farm.

Audience Suitability Ratings

"A and Y: fairly good; C: amusing."

+ — **Christian Century** p383 Mr 23 '38

"It is primarily a picture that will appeal to grown-ups, and the children who go to see their beloved Rebecca are going to be terribly disappointed. Family." Am Legion Auxiliary

"Good entertainment, but not 'Rebecca of Sunnybrook Farm' except in name. Direction and photography are of the best, but the social values are questionable. Mature." Calif Cong of Par & Teachers

"Delightfully naive one moment and gracefully modern the next. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Family." DAR

"A delightfully refreshing picture which will further endear the little star to her admiring public. All ages." Gen Fed of Women's Clubs (W Coast)

"This picture is NOT 'Rebecca of Sunnybrook Farm' but is diverting entertainment due to the delightful charm and talent of the little star. You would never recognize the old farm. Family." Nat Council of Jewish Women

"Enjoyable. Family." Nat Soc of New England Women

"The whole is clever and highly entertaining. The feeling of resentment at the liberties taken with the original story is forgotten as the plot unfolds. Family." S Calif Council of Fed Church Women

"It is the type of adventurous, humorous story which would have given wide scope to Shirley Temple's spirited and delightful personality. It is therefore a decided disappointment to find only the title of the book left and to find a very modern Rebecca. . . The screen play is trite and obvious, but it will prove lightly entertaining, for Shirley has the rare ability to shine in the dreariest surroundings. Children who care for good literature will be disappointed and it adds nothing worthwhile to their experiences which are already too colored by modern sophistication. Adolescents and children: yes. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul Mr 12 '38

"General patronage."

Nat Legion of Decency Mr 17 '38

"An excellent Shirley Temple picture, though it has practically nothing to do with the story that gives it its title. Family."

+ + **Wkly Guide** Mr 19 '38

Newspaper and Magazine Reviews

"What happened to Kate Douglas Wiggin's novel? Don't ask us. But Shirley Temple fans are going to find her more delightful than ever. Family."

+ **Christian Science Monitor** p15 Mr 19 '38

"The production is synthetic, someone having aptly observed that a more appropriate title would be 'Rebecca of Radio City.' However, strictly from the viewpoint of Temple-fare, this is one of Shirley's best. An exaggerated story blends the bucolic savor of rusticism with the hurly-burly of radio-land and a full supply of Temple repartee and mimicry." J. P. Cunningham

Commonweal p608 Mr 25 '38

"It may not be the story ten million children know, but Hollywood thinks it's box-office. Handicapping Miss Temple in her laudable effort to provide employment for thousands, and dividends for 20th Century-Fox, are Randolph Scott, Helen Westley, Slim Summerville, and a hundred more." Jesse Zunser

Cue p38 Mr 26 '38

"One thing 'Rebecca' establishes is that Shirley Temple is not just a child actress whose professional career will cease with her childhood. 'Rebecca' as a story will disappoint those who are familiar with the original, but Shirley will not disappoint them. Admirable restraint is displayed in the picture's use of her. She is not forced down our throats. We feel at the end that we could have stood a lot more of her."

Hollywood Spec p9 Mr 12 '38

"A Mr. Tunberg and a Mr. Eilinger have so completely removed any traces of Kate Douglas Wiggin that the sketch is now all about radio people and their efforts. Possibly Miss Temple is more at home here than she would have been among the cows and daisies, but the title may mislead oldish readers of American folk tales." John Mosher

New Yorker p81 Mr 26 '38

"This musical has only its title in common with the Kate Douglas Wiggin novel which Mary Pickford filmed in 1917, but Temple worshipers will enjoy the showmanship with which the screen's No. 1 box-office star spruces up an indifferent story."

+ **Newsweek** p26 Mr 21 '38

"Few cinemoppets would be capable of bringing to life the character, imagination and enterprise of Kate Douglas Wiggin's calico-&-pigtails heroine. Smirking, preciously gifted, 9-year-old Shirley Temple is not one of the few. . . To the cinema version, warped to suit her rapidly narrowing talents, Shirley brings her dimples, a few precocious songs, two tap dances, and cements three adult romances—two over par, even for Shirley."

+ — **Time** p38 Mr 21 '38

Trade Paper Reviews

"That lil' Temple gal is here again and in another sure-shot boxoffice hit, launching her on a flying start to maintain for another year her position as No. 1 celluloid revenue producer. Family."

+ + **Boxoffice** p29 Mr 12 '38

"This is highly pleasing entertainment that will delight the Shirley Temple fans and add new friends for the little star. Allan Dwan's direction is of the best and Raymond Griffith rates credit as associate producer."

+ + **Film Daily** p7 Mr 10 '38

+ + **Motion Pict Daily** p4 Mr 9 '38

"[It] should materially aid in bringing the small star back into the big-money class. While the title should have some power at the box office, exhibitors would be well advised to

REBECCA OF SUNNYBROOK FARM —*Continued*

emphasize the other merits, leaving any deductions on the relationship of the title to Wiggin story quite to the public. Estimate: potential moneymaker; re-sell Temple."
+ + **Phila Exhibitor** p98 Mr 15 '38

"Shirley Temple proves she's a great little artist in this one. That means she is going right ahead to bigger and better grosses. The rest of it is synthetic and disappointing. Why they named it 'Rebecca of Sunnybrook Farm' is one of those mysteries."
+ **Variety** p14 Mr 9 '38

"Each succeeding Shirley Temple performance is more interesting than the preceding and more surely indicates that her theatrical genius will carry her through the transition from chubby, imitative childhood to secure station as a great entertainer and money name in the adolescent phase of her career. 'Rebecca of Sunnybrook Farm' . . . displays her in her most beguiling manner in her best picture."
+ + **Variety (Hollywood)** p3 Mr 5 '38

THE RIVER. Paramount 30min F 3 '38

Director: Pare Lorentz
Music: Virgil Thompson
Music: Played by New York Philharmonic
Music director: Alexander Smallens
Narrator: Thomas Chalmers
Screen writer: Pare Lorentz

Filmed by the Farm Security Administration of the Department of Agriculture. The camera follows the great Mississippi, its tributaries and the land which it waters with its fertility. Then it shows the great destructive force of the river with its deforested areas flooded and the top soil carried to the Gulf of Mexico. Man's efforts to tame the river consist of flood control, reforestation by the CCC and the building of the Tennessee River dams.

Audience Suitability Ratings

Reviewed by Harold Turney
Motion Pict & Family p6 F 15 '38

"It is a splendid documentary film, but aside from this it is exquisitely photographed . . . and is very entertaining to view. Adolescents, 12-16: exceptionally good; children, 8-12: yes."
+ + **Motion Pict R** p8 F '38

"A, Y & C: excellent educational picture."
+ + **Parents' M** p72 Mr '38

"A film of only thirty minutes' duration, it conveys a powerful meaning in its story of the struggle between man and the Mississippi. . . 'The River' is an interesting, instructive, and important film—a film of which every American should be proud."
+ + **Scholastic** p8 Ja 22 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 F 26 '38

" 'The River' is a beautifully photographed, impassioned appeal. . . It should, by all means, be seen." Jesse Zunser
+ **Cue** p39 F 5 '38

"Notwithstanding their excellences, it is evident that Lorentz's filmic projects are not yet clear of the experimental stage, and that he has yet to achieve complete unity of tone and viewpoint in his compositions. . . The picture takes on the features of a newsreel or 'March of Time' treatise now and then. So it is that the picture has occasional fluctuations in tone and, apparently at least, in purpose. These divergent portions, furthermore, have a tendency to give other parts of the film an 'arty' aspect. These are problems which Lorentz will have to work out. Still the picture has enough artistic unity when viewed as a whole to make it impressive." Bert Harlen
+ **Hollywood Spec** p9 Ja 22 '38

" 'The River' probably has no general popular appeal. It is a series of shots with a voice chanting smoothly of the wrongs done to ol' man river. In brief, pretty propaganda." (3 stars) Beverly Hills
Liberty p57 Mr 5 '38

"Majestic, impressive, intensely dramatic, 'The River' is a motion picture of which all Americans will be proud. Not often are we blessed with films of epic stature telling of our own land and people. Here is one so stirring that in spite of its dearth of human interest it makes a colossal spectacle an immediate personal experience."
+ + **Lit Digest** p34 N 20 '37

"The first of these films, 'The Plow That Broke the Plains' . . . was an extraordinarily successful work of cinematic art. And its successor, 'The River,' is even more so. Politics aside, 'The River' deserves to sweep the country and I think it will. . . The vastness of the theme, the speed and brevity with which it is handled, and the apparent lightness—these in their combination achieve an effect as moving as anything I can remember. Politics aside, the United States government is one of our most brilliant producers." Mark Van Doren
+ + **Nation** p485 O 30 '37

"Pare Lorentz has made the Mississippi the subject of a magnificent motion picture. All the high promise of 'The Plough That Broke the Plains' is more than realized. There have been few documentary films to match it for the striking presentation of facts or for sheer screen artistry. . . 'The River' accomplishes the extraordinary feat of educating and entertaining at one and the same time." Howard Barnes
+ + **N Y Herald Tribune** p7 F 5 '38

"The Administration seems to be very successful with the movies it makes. 'The River' is its latest contribution to the art of the cinema, a picture which perhaps exceeds in beauty and force that earlier effort, beautiful and forceful too, which was known to us as 'The Plow That Broke the Plains.' . . One's only complaint can be that the picture is too brief, a phenomenal objection in this bustling world, and that the half-hour it runs seems to pass in a jiffy." John Mosher
+ + **New Yorker** p59 F 5 '38

"[It is] a magnificently conceived life story of the Mississippi River. . . In oral and pictorial poetry, and in dramatic power, it ranks with the greatest of its kind."
+ + **Newsweek** p30 D 13 '37

"[It has] been produced by the government for enlightenment, for entertainment, and for some first-class propaganda. . . Taken all in all, this is a shrewd job of film-making. Pare Lorentz's best contribution is a poetic-prose narration which, in the end, gives the film its stature. *Well worth your while.*"
+ **Stage** p30 D '37

"[It is] a motion picture of startling photographic beauty, sweeping scope and social importance. . . 'The River' is in the same small class with Robert Flaherty's 'Mo'ana,' John Grierson's 'Drifters,' Joris Ivens' 'New Earth.' . . Like the mighty Mississippi that is both hero and villain of the picture, 'The River' has a powerful locomotive quality that is pointed up by a Virgil Thompson score based on bright scraps of locality music."
+ + **Time** p49 N 8 '37

Trade Paper Reviews

"This is a truly absorbing documentary short. . . [It] is supplemented by an excellently delivered narrative and a musical score played by the New York Philharmonic Symphony in superb style."
+ **Boxoffice** p27 F 5 '38

"The film, excellent in dramatic and pictorial quality, probably is the most telling argument yet devised for pressing home the Government's point that such conservation is important to the country's welfare. . . Although designed for a purpose, the subject is at the same time good theatrical material."
+ **Motion Pict Daily** p6 Ja 10 '38

"It is a magnificent production job, evidencing imaginative scope and the technical ability to put much of the aim into execution. But by its very approach to perfection, 'The River' makes its flaws stand out regrettably. . . It fails to tie its interrelated parts into a whole that is entirely clear or convincing. It skips from fact to fact, argument to argument, but doesn't quite weave a perfect pattern."
+ — **Variety** p15 F 9 '38

ROMANCE IN THE DARK. Paramount 80min Mr 4 ’38

Cast: Gladys Swarthout. John Barrymore. John Boles. Claire Dodd

Director: H. C. Potter

Music: Ralph Rainger. Leo Robin. Phil Boutlje. Ned Washington. Jay Gorney

Music director: Boris Morros

Screen writers: Frank Partos. Anne M. Chapin

A romantic comedy in which Miss Swarthout plays a country girl in Budapest who has operatic aspirations. Boles, portraying a famous Hungarian tenor, is annoyed by her attentions and palms her off as a Persian princess on Barrymore, an operatic impresario. When a columnist finds out about the hoax, Boles in love with the girl, helps her out on her debut night by singing with her. Based on the play The Yellow Nightingale by Hermann Bahr.

Audience Suitability Ratings

“A: depends on taste; Y: sophisticated; C: no.”
Christian Century p383 Mr 23 ’38

“Excellent talent wasted on a story lacking in spontaneity. Some lovely musical sequences but on the whole a disappointing production. Adults.” Am Legion Auxiliary

“Enjoyable musical comedy, sophisticated story, excellent production qualities, good acting and clever direction. Mature.” Calif Cong of Par & Teachers

“Music is exquisite, but could have been more effectively presented. Mature.” Calif Fed of Business & Professional Women’s Clubs

“Excellent. Mature-family.” DAR

“Success will attend this smartly groomed, continental-flavored musical comedy. Family.” Gen Fed of Women’s Clubs (W Coast)

“Mature.” Nat Council of Jewish Women

“Mature.” Nat Soc of New England Women

“The singing of Swarthout and Boles is most pleasing and deserves a better vehicle. However, the picture is entertaining with no objectionable features but too mature for children. Mature.” S Calif Council of Fed Church Women

“The plot is trite. It would not seem an impossible task to write a story for an attractive opera singer which would hold up under scrutiny, but it is rarely accomplished. . . The film is highly entertaining but disappointing if intended as a vehicle to introduce good music. Adolescents: yes; children: no interest. Family.” Women’s Univ Club, Los Angeles
Fox W Coast Bul Mr 5 ’38

“General patronage.”
Nat Legion of Decency F 17 ’38

“A, Y & C: entertaining.”
+ **Parents’ M** p77 Ap ’38

“Family.”
Wkly Guide F 12 ’38

Newspaper and Magazine Reviews

“The first of Miss Gladys Swarthout’s pictures in which she has appeared to real advantage.”
+ **Christian Science Monitor** p15 Mr 12 ’38

“[It] is a slowly-paced comedy-musical, with some good operatic singing interludes.” Jesse Zunser
+ — **Cue** p39 Mr 26 ’38

“A treat; the finest musical comedy the screen has given us. Its chief virtue—the one which made all the others possible—is the sustained continuity of the story which picks up the musical interludes in its stride. Miss Swarthout was lucky this time. In her Paramount has a box-office asset which will grow with each picture.”
+ + **Hollywood Spec** p7 F 26 ’38

“That story’s here again, the one about the man who pushes his too persistent girl friend into his best friend’s arms. This little number is done so delightfully and acted so deftly this time that we believe you will enjoy its return.” (3 stars) Ruth Waterbury
Liberty p53 Mr 26 ’38

“It has all the ingredients of the regulation operetta of a decade ago. . . There is also a tuneful score [and] Miss Swarthout’s singing, enjoyable because of warmth and depth. Nevertheless, the picture is old-fashioned entertainment, with dull interludes, due to its moth-eaten situations, the triviality of its dialogue and the triteness of its plot.” Marguerite Tazelaar
— + **N Y Herald Tribune** p8 Mr 21 ’38

“A slight little fable with about as much originality as the popular part of its score, it is neither especially romantic nor especially comic; and, for a romantic comedy, that is unfortunate. . . Miss Swarthout sings competently, but rather listlessly, and she meets her part with a matter-of-factness which robs it of whatever vivacity it might have had. In a cliche, Miss Swarthout lacks conviction.” F. S. Nugent
+ — **N Y Times** p18 Mr 21 ’38

“It is a minor item of musical ambitions and John Barrymore romance in Budapest.” John Mosher
— + **New Yorker** p81 Mr 26 ’38

“The comedy is pleasant but on the dull side.”
— + **Newsweek** p32 F 28 ’38

“ ‘Romance in the Dark’ is like most other attempts to hitch the Hollywood wagon to a grand opera star. . . Miss Swarthout’s version of an old story is pleasantly ingenuous.”
Time p57 F 21 ’38

Trade Paper Reviews

“Artfully aimed at mass audiences, this film should be a cinch for above par takes. There is a canny combination of operatic and popular numbers to appeal to every musical taste. Family.”
+ **Boxoffice** p23 F 26 ’38

“Tuneful musical comedy handsomely produced and well cast should be well received.”
+ **Film Daily** p6 F 14 ’38
+ **Motion Pict Daily** p2 F 11 ’38

“It is sad that more time, a more popular touch was not given the gags in which these characters figure; as it is, the comedy is sometimes on too high a level for the masses. Estimate: good class picture, with feminine, culture angles, okay for neighborhoods, with selling.”
+ **Phila Exhibitor** p84 F 15 ’38

“This is the fourth film with which Paramount has tried to coax socko box office rating for Gladys Swarthout, and it will come the closest to achieving that goal. . . Business will be good, if no wow. John Boles and John Barrymore will give some tug to the tide against the turnstiles. Notices and word-o’-mouth will be rightside up, even though they won’t suggest the film as a must.”
+ **Variety** p15 F 16 ’38

“Smart combination of music and sophisticated comedy, produced with taste and luxuriant quality, makes ‘Romance in the Dark’ sure fire for the deluxers. It also has sufficient common appeal in its romantic implications and diversity of laugh elements to carry far down the line as heavy pay entertainment.”
+ **Variety (Hollywood)** p3 F 16 ’38

ROSALIE. MGM 122min D 24 ’37

Cast: Nelson Eddy. Eleanor Powell. Frank Morgan. Edna May Oliver. Ray Bolger. Ilona Massey. Billy Gilbert. Reginald Owen

Director: W. S. Van Dyke

Dance director: Albertina Rasch

Music: Cole Porter

Music directors: Merrill Pye. Herbert Stothart

Screen writer: William Anthony McGuire

Based on the play of same title by William Anthony McGuire and Guy Bolton. Musical comedy treatment is given the story of Nelson Eddy, West Point cadet, and famous grid star who falls in love with Eleanor Powell, Princess of a mythical kingdom whose father has betrothed her to a Prince for reasons of state.

ROSALIE—*Continued*

Audience Suitability Ratings

"A: good of kind; Y: good; C: hardly."
+ **Christian Century p30 Ja 5 '38**

"Disappointing though spectacular musical whose theme number is its one high-light. Mature." DAR
Fox W Coast Bul Ja 1 '38

"Nelson Eddy is too mature an actor to waste his talents and voice on a light musical. Family." Am Legion Auxiliary

"Musical extravaganza with superb singing, expert dancing and lavish production, but at times boring because of poor story and extreme length. Family." Calif Cong of Par & Teachers

"Nelson Eddy and Eleanor Powell delightful when singing and dancing, but unconvincing as a romantic team. Mature." Calif Fed of Business & Professional Women's Clubs

"The production values are of the highest; the cast an expert one, especially lovely the voice of Ilona Massey; and amusing the comedy of Frank Morgan, while the direction is of a superior quality. However, many will feel the music, though gay and tuneful, does not offer full scope for the quality of Nelson Eddy's voice. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Delightful for family." Nat Soc of New England Women

"Good light entertainment, clean in character. Family." S Calif Council of Fed Church Women

"Given such experts in the realm of song, dance and comedy, and such magnificence of background as the production provides, the picture takes its place without further need of endorsement. Family." Mrs T. G. Winter
Fox W Coast Bul Ja 8 '38

"The production is opulent throughout, culminating in a wedding sequence out of a fairy book. But in spite of spectacular effects, singing and dancing, the film is a little disappointing. It is one of those pictures which has bright moments and a scattering of dull ones. Adolescents, 12-16: yes; children, 8-12: mature."
— + **Motion Pict R p8 F '38**

"General patronage."
Nat Legion of Decency D 30 '37

"Family-outstanding."
+ + **Wkly Guide D 25 '37**

Newspaper and Magazine Reviews

"One of the season's keenest disappointments. With everything in its favor—cast, production, music—it turns out to be badly managed and to have some of the most dreadful gingerbread scenery that even MGM has ever constructed. Adults and young people."
— **Christian Science Monitor p15 Ja 8 '38**

"'Rosalie' was generally conceded to be a super-extravaganza musical comedy on the stage; using the words of Hollywood, it is super-colossal on the screen, in glittering lavishness, in gargantuan size, spreading spaciously and populously over two long hours. . . All of the cast and technical staff engaged to fabricate this musical comedy magnitude are of the best. Questionable is that magnitude." J. P. Cunningham
+ **Commonweal p300 Ja 7 '38**

"There are two schools of thought regarding film musicals. Number 1 group expects and demands good story. Number 2 group is content with no story at all—if it can be sure of catchy tunes, lively dancing. . . 'Rosalie,' measured by the standards of group number 2, is undoubtedly a swell show. . . Members of group 1 school-of-thought may be warned that 'Rosalie's' plot is the venerable one about the commoner and the princess." Jesse Zunser
Cue p38 Ja 8 '38

"Very good when it's good, but unwieldy and overlong."
+ — **Film Wkly p13 Ja 29 '38**

"Screen scenes are known by the company they keep. There are many excellent scenes in 'Rosalie,' but the picture as a whole is so boring that even the good scenes seem to add to the boring quality. Following the preview something probably will be done to the picture before it is released. There are episodes in it which cry out for cutting."
— + **Hollywood Spec p18 D 25 '37**

"A creaky, old-fashioned musical-comedy story done with lavishness. . . 'Rosalie' is far too long—but it is big, expensive, garish, very, very super and ultra." (3 stars) Beverly Hills
Liberty p57 Ja 29 '38

"In the language of the world in which it was made, 'Rosalie' is a smash flop. There have been many pictures worse than 'Rosalie,' even in the past year, but on none has so much money been spent and so much carpentry been employed. . . The story takes us from a movie West Point to a movie Vassar. . . Students at both these educational centres will suffer only embarrassment at this screen presentation. They will not be amused. It is hard to believe anyone will be, though the movie public is a mystery, of course." John Mosher
— **New Yorker p77 Ja 8 '38**

"'Rosalie' has been staged on so massive a scale that William Anthony McGuire . . . and the director were both apparently forced to sit back and let opulence take its course. It is a very ponderous course, threaded with a wisp of a story. . . Although the operetta's humor is tinseled under along with its plot, and Cole Porter's songs are not from his top drawer, 'Rosalie' has its moments."
+ **Newsweek p27 Ja 10 '38**

"It is a gigantic, ponderous show with acres and acres of Albertina Rasch dancers. . . It's one of those 'terrific' shows in the Hollywood sense."
+ — **Stage p12 F '38**

"Since Actor Nelson Eddy was schooled for five weeks by Lieut. Frederick M. Thompson in the proper bearing of a West Point undergraduate, it is obvious that no embarrassment to the Academy was intended by casting him as Cadet Dick Thorpe. Nevertheless, there are times when even civilians feel uncomfortable about the things he does in 'Rosalie.' . . Eleanor Powell . . . dances down a flight of 16 drums, the last one only 12 inches high. This is the best dance in the show."
Time p30 Ja 3 '38

Trade Paper Reviews

"Producer William Anthony McGuire's celluloid edition of his popular operetta will be sweet music to the boxoffice. If for no other reason than the magnitude and lavishness of its production numbers, seldom paralleled and certainly never surpassed, the feature must be placed high among the season's best film musical hits. Family."
+ + **Boxoffice p23 D 25 '37**

"'Rosalie' is M-G-M's eye-filling, melodious tunefilm of the season. With its breath-taking gargantuan sets (but truly colossal!) its winning melodies, and its splendid array of talent from comics to leads, 'Rosalie' should find a place in the front ranks. . . Ample shearing, particularly of the opening scenes of football, will speed the tempo and greatly enhance the more important musical and comedy values. When some of the heavy overload has been dropped, 'Rosalie' will emerge a delightfully gay romance, and will garner its due at the box office."
+ + **Film Daily p5 D 22 '37**

+ + **Motion Pict Daily p3 D 18 '37**

"Preview audience reaction was good. Estimate: box office if properly sold."
+ **Phila Exhibitor p62 Ja 1 '38**

"Super-musical extravaganza is 'Rosalie,' the most lavish, ornate, tinseled and glittering production which has come from Hollywood. . . Everything about it is gigantic, gargantuan and cyclopic—except the box-office values. . . Ready for holiday release, it is aimed at the kiddies, provided they can be tied into their seats for two hours without a trip up the aisle. . . [It is] a remarkable entertainment, much too long, but not without its high spots of enjoyment."
+ — **Variety p16 D 22 '37**

"[It] is devised wholly for entertainment and gives full measure. . . Picture can profit by considerable cutting from its preview overlength. . . 'Rosalie' has a generous amount of audience material, inviting names, splendid

presentation by the producer and should fare very well at the pay window."
+ **Variety (Hollywood)** p3 D 17 '37

RUSSIA MARCHES ON. World advance pictures 90min F 8 '38

Narrator: Charles Francis Drake

This is a feature length travelogue made by an amateur cameraman who traveled through the Caucasus, Baku, the Cola Peninsula, Crimea and the Ukraine.

Newspaper and Magazine Reviews

"Armed with more enthusiasm than talent, Charles Francis Drake has taken various shots of the U.S.S.R. and pieced them together in a rambling and tedious travelogue. The photography is consistently poor, while Mr. Drake's narration of his journeys is a compendium of philosophical wheezes and cliches. The net result is a sprawling and singularly dull screen record." Howard Barnes
— **N Y Herald Tribune** p15 F 9 '38

"'Russia Marches On' is obviously dated, filmed no one knows when and given contemporary meaning chiefly by its narration. . . We were more interested in the scenery, people and customs than we were in tractors, harvesters, railroads and cafeterias and Mr. Drake's eulogies thereupon. In any case, 'Russia Marches On' marches far too long, even for the best camera tour." F. S. Nugent
+ — **N Y Times** p16 F 9 '38

Trade Paper Reviews

"Moderately interesting travelogue film about Russia and its present development."
+ — **Film Daily** p9 F 18 '38
— **Motion Pict Daily** p3 F 14 '38

"Its appeal is only for sympathizers of the movement which restricts it to the radical neighborhoods. Despite its obvious propaganda, the film is swift, graphic and colorful."
Variety p15 F 23 '38

S

SALESLADY. Monogram 65min Ja 26 '38

Cast: Anne Nagel. Weldon Heyburn. Harry Davenport. Harry Hayden

Director: Arthur G. Collins

Original story: Kubec Glasmon

Screen writer: Marion Orth

Anne Nagel portrays a wealthy girl who hides her identity and accepts a job in a department store. She falls in love with a fellow clerk, Weldon Heyburn, and they marry. He loses his job and she tells him of her identity. He refuses to accept money from her grandfather and leaves to make his way alone. When he is successful in business, they meet again and are reconciled.

Audience Suitability Ratings

"A somewhat monotonous but mildly entertaining story. Family." E Coast Preview Committee
— + **Fox W Coast Bul** F 26 '38

"General patronage."
Nat Legion of Decency Ja 27 '38

Newspaper and Magazine Reviews

"The direction misses out on the human qualities that lift a story from mechanical romance into life." (2 stars) Beverly Hills
Liberty p59 Mr 5 '38

Trade Paper Reviews

"Hitting at the core that motivates the lives of countless young married couples, 'Saleslady' wisely skirts all attempts at philosophizing and delivers, albeit in too talkative tones, a logical account of the economic pitfalls that take their daily toll. As such its marketability may be wide and its returns a matter of showmanship. Family."
Boxoffice p18a Ja 29 '38

"[It] should get a good reception. Although the story is light, it has been nicely worked out with pleasing results for the audiences who like typical happy endings."
+ — **Film Daily** p15 Ja 21 '38
— + **Motion Pict Daily** p8 Ja 21 '38

"A simple programmer for the family, this is pleasant, human. Estimate: dualler, might stand top billing in small house."
+ **Phila Exhibitor** p76 F 1 '38

"Low-budgeted, domestic drama, this production will have to struggle for survival. Picture lacks concise story structure, mobility, humor, smooth direction or above average performances. Anne Nagel and Weldon Heyburn both register negatively in lead roles."
— **Variety** p14 Ja 26 '38

"Trite, and therefore unimpressive, in screen play and handling, this domestic drama swung on a low budget, fails to register and barely tags along on the duals."
— **Variety (Hollywood)** p3 Mr 1 '38

SALLY, IRENE AND MARY. 20th century-Fox 72-86min Mr 4 '38

Cast: Alice Faye. Tony Martin. Fred Allen. Joan Davis. Marjorie Weaver. Gregory Ratoff. Jimmy Durante. Louise Hovick

Director: William A. Seiter

Music and lyrics: Walter Bullock. Harold Spina. Mack Gordon. Harry Revel

Screen writers: Karl Tunberg. Don Ettlinger

Based on the musical comedy of the same title by Edward Dowling and Cyrus Wood. Musical fare in which three manicurists try to go on the stage. Alice Faye, one of the three girls, is in love with Tony Martin but is ready to give him up when a wealthy patroness of the theatre decides to star Tony in a play. Fred Allen portrays a theatrical agent and Durante plays his partner. Previously filmed in 1926.

Audience Suitability Ratings

"Good. Mature-family." DAR
+ **Fox W Coast Bul** Mr 5 '38

"Charming musical comedy. Family." Am Legion Auxiliary

"Musical comedy with some pleasing music and entertaining sequences, but with much that is boring, including some inane comedy and dancing that borders on vulgarity. Adults." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"An elaborately produced lively musical comedy which depends largely upon specialty numbers for its entertainment value. Entertaining if you enjoy the type. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"A wholesome, trite, musical comedy with some amusing gags and some pleasing tunes. The direction lacks spontaneity and the result is disappointing. Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"A pleasing musical comedy, light and airy, providing refreshing entertainment. Family." S Calif Council of Fed Church Women

"Stereotyped musical comedy plot elaborated with specialty acts. Pleasing family entertainment. Adolescents: yes; children: passable." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 12 '38

"General patronage."
Nat Legion of Decency Mr 10 '38

"Family."
Wkly Guide Mr 5 '38

Newspaper and Magazine Reviews

"Watching the musicals go by and watching the Fords go by have a good deal in common. Darryl F. Zanuck pulls the lever, the conveyor belts roll and out pops another model from the

SALLY, IRENE AND MARY—*Continued*

production end. It's all as simple and easy and unimportant as the stories involved. Adults and young people."
Christian Science Monitor p17 Mr 5 '38

" 'Sally, Irene and Mary' turns out to be a tuneful, amusing, fairly entertaining musical-comedy romance. Its well-worn, exceedingly familiar backstage plot is sufficiently atoned for by the comic antics and lively dialogue." Jesse Zunser
+ **Cue** p38 Mr 5 '38

"There is nothing new in the picture, no novelty, no outstanding feature to make it anything but a run-of-mill musical. With the sound reduced to normal and dialogue delivered in conversational tones, it might have been mildly entertaining."
— + **Hollywood Spec** p9 Mr 5 '38

"[It] is a haphazard entertainment. . . The show's merriment is intermittent, and is badly offset by passages in which every one from the director to the scenic designer seems to have been marking time. . . Even Fred Allen and Jimmy Durante frequently find the going heavy." Howard Barnes
+ — **N Y Herald Tribune** p6 F 26 '38

"So long as we must have these musicals—and Mr. Zanuck of Twentieth Century-Fox keeps insisting we must—we suppose they might as well be like 'Sally, Irene and Mary.' At least, it is unabashedly what it is. . . [It] is altogether too light to fret about." F. S. Nugent
+ — **N Y Times** p9 F 26 '38

"The musical show jolts along pretty briskly and is distinguished by occasional surprises like a gipsy dance with Gregory Ratoff, a tune called 'Help Wanted—Male,' some Durante spasms, and a big, wild final moment on a crazy old tub of a boat." John Mosher
New Yorker p62 Mr 5 '38

"Better than average song-and-dance numbers are topped by the varied comedy of Fred Allen, Jimmy Durante, and Gregory Ratoff."
Newsweek p20 Mr 7 '38

"[It] lacks the timely zing that makes most Darryl Zanuck cinemusicals seem a little better than they are."
+ — **Time** p38 Mr 7 '38

Trade Paper Reviews

"Dressed in new clothing, this famous musical is a boxoffice bonfire of madcap merriment and tuneful melodies. It is an old story hypoed with a plethora of star ingredients. Family."
+ **Boxoffice** p23 Mr 5 '38

"Pleasant musical entertainment with a capable cast—best suited to general audiences in subsequent runs."
+ — **Film Curb** p15 Mr 5 '38

"Fast paced direction by William Seiter in which he cleverly mixes rhythm, songs and laughs, puts this one definitely in the division that the popular audiences will not want to miss."
+ **Film Daily** p6 F 26 '38
+ **Motion Pict Daily** p2 F 26 '38

"A story moving according to formula, expensive settings, fast direction, really swell comedy by Fred Allen, Jimmy Durante, Gregory Ratoff all combine in making this strictly box office. While contrived for adults, it is, however, a picture the entire family may see, appreciate, enjoy."
+ **Phila Exhibitor** p90 Mr 1 '38

" 'Sally, Irene and Mary' is another in the Zanuck formula of vaudscreen musicals, skillfully blending the variety components and dovetailing them into an amiable entertainment. . . Alice Faye, Tony Martin, Fred Allen, Joan Davis, Gregory Ratoff and Jimmy Durante for the marquee, more than adequately fill the bill. It's palatable light entertainment that is not Pulitzer prizer but it's prize box office."
+ **Variety** p15 Mr 2 '38

"Screen filmmusical equivalent is commendable entertainment, although it falls short of distinction. It has enough names identified with specific show world virtues and repute to warrant a rolling start, and their contributions support the repute, compensating generally for lack of zing in the narrative material and some other lethargic elements. May be counted on for satisfactory business, but no wow."
+ — **Variety (Hollywood)** p3 F 26 '38

SARA LAR SIG FOLKVETT. Scandinavian talking pictures 78min F 16 '38

Cast: Tutta Rolf. Emma Meissner. Aino Taube. Kotti Chave. Hakan Westergren

Director: Gustaf Molander

Music: Jules Sylvain

Screen writer: Gosta Stevens

Filmed in Sweden with English subtitles. English title: Sara Learns Manners. Sara is a servant who exasperates her employers with stupid blunders. She inherits a fortune and marries the son of the house.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 3 '38

Newspaper and Magazine Reviews

"[It] seemed to appeal mightily yesterday to Swedish patrons, who laughed heartily at the sallies and exchanges of wit. . . Those depending upon the unwieldly English subtitles had less fun, but still there is a liveliness and scintillaton about the performance that may make it worth while." Marguerite Tazelaar
+ **N Y Herald Tribune** p19 F 17 '38

Trade Paper Reviews

"A daffy comedy, amusing complications and a good cast, this new Swedish picture will meet with a favorable reception from the foreign fans. The story is well paced and the comedy situations are well sustained."
+ **Film Daily** p9 F 18 '38

"Infectious comedy that will tickle Swedish audiences and please a limited American public, but not for the general trade."
+ **Variety** p15 F 23 '38

SCANDAL STREET. Paramount 62min F 11 '38

Cast: Lew Ayres. Louise Campbell. Roscoe Karns. Porter Hall. Virginia Weidler

Director: James Hogan

Original story: Vera Caspary

Screen writers: Bertram Millhauser. Eddie Welch

This is a tale of scandal-mongering, gossip and small town doings which involve a murder and the circumstantial evidence against a young librarian recently come to the town.

Audience Suitability Ratings

"A second rate picture of little interest, poorly directed, the characters way over-drawn and the moral of the whole thing lost by making the husband a man with a roving eye. Adults if any." Am Legion Auxiliary

"Melodrama, with mediocre story, unconvincing acting, and poor dialogue. Adults." Calif Cong of Par & Teachers

"Trashy program picture with obvious situations poorly directed." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Waste of time. Adults." DAR

"A human-interest story, amusing doings of small town society and the appealing performances of several players give this picture its entertaining qualities. Mature." Gen Fed of Women's Clubs (W Coast)

"An obvious, mediocre story. Mature." Nat Council of Jewish Women

"Interesting and well worked out social drama, combined with murder mystery. Mature." Nat Soc of New England Women

"A rather spotty overdrawn picturization of small town life. Mediocre. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul F 19 '38

"By the title of this picture one is well prepared for the plot. Those who find this formula appealing may like 'Scandal Street,' but the picture is only a mediocre attempt to satirize the scandal-mongering population of a small town. . . Many of the characters are overdrawn, and the children who play a large part on the campaign of vicious lies do not improve the entertainment values of the film. Adolescents, 12-16: poor; children, 8-12: no."

— + **Motion Pict R** p9 Mr '38

"General patronage."

Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews

"'Scandal Street' [is] a minor murder mystery." Jesse Zunser

— + **Cue** p39 F 5 '38

"As with wayward children, one always feels a double pang of regret when a picture starts out well and then goes wrong. . . The film as it stands is only a passable B product. If you have a new fudge recipe or have not finished 'Gone With the Wind' you will probably find one of these pursuits more enjoyable." Bert Harlen

— + **Hollywood Spec** p8 F 26 '38

"'Scandal Street' is a hapless small-town murder melodrama, produced with what appears to have been little attention by Paramount; ineptly directed and perfunctorily performed." Howard Barnes

— **N Y Herald Tribune** p7 F 5 '38

"I suppose I had some of the vibrations associated with humor in occasional moments of 'Scandal Street.' The vibrations, hardly perceptible, were inspired by scenes of small-town types . . . and no vibrations of any sort were stirred by the murder that occurs somewhere in the sketch." John Mosher

— + **New Yorker** p72 F 12 '38

Trade Paper Reviews

"[It is] a well-made comedy drama, neatly enacted and consistent in story development, which is ideally geared for neighborhood theatre consumption. Fine work by the principals makes it thoroughly enjoyable entertainment that will not come amiss on any program. Family."

+ **Boxoffice** p45 F 12 '38

"A well-acted but unpretentious character comedy best suited to double bills."

+ — **Film Curb** p7 F 12 '38

"Mildly diverting human-interest murder yarn for average patrons. . . It is no fault of the cast or the technicians that the footage does not click. It's just one of those things."

— + **Film Daily** p4 F 5 '38

— + **Motion Pict Daily** p6 F 8 '38

"Suited for double billing, with a better appeal for small town, neighborhood spots, this is just a programmer. . . It seems pleasant but unimportant."

— + **Phila Exhibitor** p83 F 15 '38

"'Scandal Street' is for the duals, where it should prove acceptable. It's manifestly a modest-budget effort, made with a minimum of time and care. It's also light on marquee value. But it's a curiously beguiling little hodgepodge, chiefly because of a few human touches and the presence of several appealing players."

+ — **Variety** p14 F 9 '38

"Its locale a small town, 'Scandal Street' is a picture for the small towns. The writers have turned out a workmanlike program script in spite of the fact opening reels are jagged and interposed before they really get going with the tale."

+ — **Variety (Hollywood)** p3 F 4 '38

SECOND HONEYMOON. 20th century-Fox 75min N 19 '37

Cast: Tyrone Power. Loretta Young. Stuart Erwin. Claire Trevor. Marjorie Weaver. Lyle Talbot

Director: Walter Lang

Music director: David Buttolph

Screen writers: Kathryn Scola. Darrell Ware

Based on the Red Book serial novel of the same title by Philip Wylie. "Power and Miss Young, previously married and divorced, meet again in Florida where latter is vacationing with her second husband, Lyle Talbot. Power is an irresponsible youth from whose harem-scarem existence Miss Young was glad to escape. Her second choice is stolid, methodical and reliable, but short on romance. First love affair is rekindled and in the end the two are off to Havana with prospects of early remarriage." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: entertaining; Y: confused ethics; C: no."

+ **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"Like so many recent pictures, this one belongs to the minor-rôle people. . . It is all unimportant and reasonably sane."

+ — **Stage** p14 Ja '38

Trade Paper Reviews

"This is another of the bright comedies that have been so prevalent of late, and of which 'The Awful Truth' was the most recent box-office champion."

+ **Canadian Moving Pict Digest** p6 Ja 15 '38

SERGEANT MURPHY. Warner 57-60min Ja 1 '38

Cast: Ronald Reagan. Mary Maguire. Donald Crisp. Ben Hendricks

Director: B. Reeves Eason

Original story: Cy Bartlett

Screen writer: William Jacobs

"Sergeant Murphy is a horse. A class horse and an excellent jumper which has found its way into the artillery service, evidently due to financial straits of the owner. The son, Ronald Reagan, is a member of the troop and is the only one who can handle this high spirited and noble animal." Variety (Hollywood)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"An entertaining picture for all ages. Classification: social drama; entertainment: wholesome; direction: exceptionally fine; social value: high." Am Legion Auxiliary

"Average production qualities and inaccurate social values, but with sustained suspense. Family." Calif Cong of Par & Teachers

"Good. Family." DAR

"Fresh, stimulating entertainment for the family, especially enjoyable for all who love horses. Family." Gen Fed of Women's Clubs (W Coast)

"Audience suitability: family; entertainment value: first rate; artistic and technical value: excellent direction of a beautiful horse, a good cast, interesting story, realistic, convincing direction; social value: excellent." Nat Council of Jewish Women

"A pleasant vein of romance runs through this appealing story which is characterized by sincerity of sentiment and a good plot. Emphatically a family picture." Nat Soc of New England Women

"[It] will hold interest to the end. A pleasing story, well developed, emphasizing kindness to animals. Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 18 '37

"The picture is a bit sentimental and many of the incidents are improbable, but the sincerity of the actors and the appealing theme make this unusually agreeable entertainment. Adolescents, 12-16: good; children, 8-12: yes."

+ **Motion Pict R** p6 Ja '38

"General patronage."

Nat Legion of Decency D 23 '37

"A pleasant, juvenile sort of story. Family-juvenile."

+ **Wkly Guide** Ja 1 '38

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p13 F 12 '38

"Unpretentious 'Sergeant Murphy' comes the nearest to being a motion picture of anything I have seen in many evenings of film viewing.

SERGEANT MURPHY—*Continued*

Its story is told preponderantly in visual terms. . . To top things off, someone—let us credit Producer Foy—had the inspired idea of setting large portions of the picture to music." Bert Harlen

+ **Hollywood Spec p8 D 18 '37**

Trade Paper Reviews

"Although not a film for the top spots in the deluxe houses, this picture will rate feature billing in many theatres by virtue of its leading character—a horse. The story is told with humor, excitement, romance and a hokum ending that brings cheers from the audience. Family."

+ **Boxoffice p23 D 18 '37**

"'Sergeant Murphy' is an appealing story that any audience will be pleased with. An unpretentious production, it has a grand human interest story centered about an intelligent horse that capably performs all the tricks he is asked to do."

+ **Film Daily p6 F 2 '38**

"Good juvenile fare, this is made to order for the Saturday matinees. Estimate: dualer, best for lower half."

+ — **Phila Exhibitor p56 D 15 '37**

"Man's love for his horse is stirringly told in this Warner Bros. dualer. . . [It] should be among the pace-setters of this variety."

+ **Variety p17 D 22 '37**

SEZ O'REILLY TO McNAB. Gaumont British 82min N 20 '37

Cast: Will Mahoney. Will Fyffe. Ellis Drake. Sandy McDougal

Director: William Beaudine

Original story: Howard Irving Young

Screen writer: Leslie Arliss

Filmed in England. A comedy in which an American confidence man goes to England when detectives are after him and there tries to outwit everyone with phoney schemes.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 2 '37

Trade Paper Reviews

"This importation, despite shortcomings in draw names and title, delivers much that can prove profitable at the boxoffice and entertaining to average audiences. It's a refreshing and genuinely novel comedy, spiced with music and dances. Family."

+ **Boxoffice p23 F 26 '38**

"It is unfortunate that the names of Will Fyffe and Will Mahoney are not better known to the general American public as this new Gaumont British picture has qualities of entertainment that would appeal to any audience."

+ **Film Daily p4 F 19 '38**

+ — **Motion Pict Daily p5 Jl 16 '37**

"Though it is good entertainment, it will no doubt wind up on a double bill as there are no names to sell. Preview audience at a neighborhood theatre seemed very well entertained."

+ — **Phila Exhibitor p53 D 15 '37**

"Most hinterland exhibitors have the quakes and headaches when it comes time on their schedules to play a British-made film, but here's one, if sold along American lines, and it can be, which may be found acceptable to the patrons in most places."

+ **Variety p17 F 2 '38**

SH! THE OCTOPUS. Warner 54-60min D 11 '37

Cast: Hugh Herbert. Allen Jenkins. Marcia Ralston. John Eldredge

Director: William McGann

Screen writer: George Bricker

Hugh Herbert and Allen Jenkins, a couple of dumb comedy detectives, are sent to a sinister lighthouse to find the Octopus. They discover crowds of people who are also sent on the same search. After excitement caused by mysterious tentacles of the monster, the mystery is solved and the whole story revealed as a hallucination of Herbert's who is waiting at the hospital for his wife to give birth to a child. Based on the play The Gorilla by Ralph Murphy, Donald Gallagher and Ralph Spence. This is the third filmization by Warner of the play.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A production which owes most of its entertainment value to excellent direction. Adults and young people." E Coast Preview Committee

Fox W Coast Bul Ja 8 '38

"A completely mad, but hilariously funny mystery. Adults and young people."

+ **Motion Pict & Family p2 D 15 '37**

Newspaper and Magazine Reviews

"A not very successful burlesque on the hidden-panel variety of spook mystery melodrama. Adults and mature young people."

— + **Christian Science Monitor p13 F 12 '38**

"[It] is a quite comical travesty on dumb film detectives. The haunted lighthouse is not a new locale, nor is the story particularly original, but Hugh Herbert and Allen Jenkins giggle it to the limit with their brand of mild insanity." Jesse Zunser

+ — **Cue p39 Ja 1 '38**

"There is the usual assortment of corpses, disembodied voices and clutching hands (or rather, octopi tentacles), and a hopelessly confused shred of plot from which release is finally gained through the last and most disappointing device of the script-writers. Hugh and Allen are amusing in their way, but 'Sh! the Octopus' is a toilsome thing for them to be mixed up in." B. C.

— + **N Y Times p21 D 24 '37**

"[It] doesn't really jell somehow but has its moments when it displays squealing Hugh Herbert, a fiend with an iron claw for a hand, a corpse, various assorted folk, and an acquisitive sea monster all together in a lighthouse." John Mosher

— + **New Yorker p49 D 25 '37**

"Slapdash travesty of mystery melodrama's hocus-pocus, with Hugh Herbert and Allen Jenkins provoking moderate mirth as a pair of chuckleheaded detectives."

+ **Newsweek p31 D 13 '37**

"[It is] handled in pseudo-mysterious manner, sometimes reminiscent of George M. Cohan's famed burlesque, 'The Tavern,' sometimes just good-natured hokum."

Time p51 D 20 '37

Trade Paper Reviews

"Hokum entertainment that should satisfy those who are easily pleased will appeal especially to the Herbert fans. The comedy becomes hilarious at times."

+ — **Boxoffice p27 Ja 1 '38**

THE SHADOW. Columbia 57min D 9 '37

Cast: Rita Hayworth. Charles Quigley. Marc Lawrence

Director: C. C. Coleman, Jr

Music director: Morris Stoloff

Original story: Milton Raison

Screen writer: Arthur T. Horman

A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: poor; Y and C: no."

— **Christian Century p222 F 16 '38**

"A: mediocre; Y & C: unsuitable."

— + **Parents' M p56 F '38**

Newspaper and Magazine Reviews

"There is about [it] a special quality that reminds one of those old Lon Chaney horror pictures. . . While 'The Shadow' does not compare to them in masterly craftsmanship or imagination, the very fact that it singles itself out, among the quantities of Class B screen mysteries, makes it unique." Marguerite Tazelaar

+ **N Y Herald Tribune** p21 D 17 '37

"This one is simply another of those brazenly synthetic 'whodunit' pictures, with all the action (and there's a confusing amount of it) taking place around a circus—and to practically no avail, unless you count two murders an accomplishment." B. C.

— — **N Y Times** p33 D 17 '37

Trade Paper Reviews

"There is enough murder and suspense, with hooded killers, poison darts and flying knives to satisfy the who-done-it fans thoroughly, and there is a desperate struggle between the heroine and the killer tossed in for good measure. The story is well worked out and the identity of the killer remains concealed till the last."

+ **Film Daily** p5 D 22 '37

"Suspense is well maintained to final fade out but it stacks up as mild entertainment. Audience reaction was nil. Estimate: for lower half of duals."

— + **Phila Exhibitor** p53 D 15 '37

"Sawdust guesswho which will appease the thrill taste. Definitely constructed for those theatre men anxious to have a second feature and not have it too long or draggy. Will fill out any program commendably, and especially the family trade spots. Highly probable it'll cut a bigger b.o. slice when getting to the neighborhoods than when downtown."

+ **Variety** p24 D 22 '37

SHE LOVED A FIREMAN. First national 56min D 18 '37

Cast: Dick Foran. Ann Sheridan. Robert Armstrong. Eddie Acuff

Director: John Farrow

Music and lyrics: M. K. Jerome. Jack Scholl

Screen writers: Carlton Sand. Morton Grant

"Dick Foran as the smart-aleck ward heeler gets into the fire department. He flips his way through duty and only the steadying influence of Robert Armstrong, as the firehouse captain, and his sister, Ann Sheridan, and a warm friendship for Eddie Acuff bring the headstrong Dick around." Hollywood Spec

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: hardly; Y: fair; C: doubtful."

— + **Christian Century** p62 Ja 12 '38

"A & Y: fair; C: exciting."

+ — **Parents' M** p56 F '38

Newspaper and Magazine Reviews

"To be really in keeping with the story, the fire trucks should have been horsedrawn. Nevertheless, this has moments of humor and excitement. Adults and young people."

+ — **Christian Science Monitor** p17 Mr 5 '38

"Warner Brothers have spared no expense in getting the fire trucks out, and the night shots of burning buildings deserve credit. Otherwise, this is a Class B, no matters how you slice it." Marguerite Tazelaar

+ — **N Y Herald Tribune** p13 Ja 21 '38

"There is a certain artless badness which approximates realism in Warner Brothers drab little study. . . [It is] almost as if the Brothers had just wheeled a camera down to the nearest fire house and set it grinding. . . Our advice would be to look around for the nearest exit." B. R. C.

— + **N Y Times** p15 Ja 21 '38

Trade Paper Reviews

"Interesting fire department background and plenty of action make this one good neighborhood draw."

+ **Film Daily** p9 Ja 26 '38

+ — **Motion Pict Daily** p11 Ja 26 '38

SHE MARRIED AN ARTIST. Columbia 77min N 25 '37

Cast: John Boles. Luli Deste. Frances Drake. Helen Westley. Alexander D'Arcy

Director: Marion Gering

Original story: Avery Strakosch

Screen writers: Delmer Daves. Gladys Lehman

Boles plays an artist whose model, Frances Drake is in love with him. He marries an old art school chum who has become a famous dress designer. All this makes for a triangle and many difficulties which are smoothed out.

Audience Suitability Ratings

"A: fair of kind; Y: doubtful values; C: no."

Christian Century p127 Ja 26 '38

"Adults and young people." E Coast Preview Committee

Fox W Coast Bul Ja 8 '38

"Family-mature." Am Legion Auxiliary

"Gay and amusing, with good acting. Mature-family." Calif Cong of Par & Teachers

"A refreshing and amusing comedy based on a well-written story that depends upon situations for much of its humor. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Spirited, hectic comedy, with a series of marital squabbles in place of a plot. Mature." Nat Council of Jewish Women

"A fast-moving farce. Amusing, sophisticated entertainment for mature audiences." S Calif Council of Fed Church Women

"The story is little more than a series of temperamental outbursts, but the excellent characterizations and the absence of extraneous material give the picture amusing quality that holds sympathetic attention. Adolescents: too sophisticated; children: no; adults." Women's Univ Club, Los Angeles

Fox W Coast Bul F 5 '38

"Adults."

Nat Legion of Decency D 16 '37

"The entire cast is good and the story is light and amusing. Family."

+ **Wkly Guide** D 11 '37

Newspaper and Magazine Reviews

"While the piece is directed smoothly by the experienced Mr. Gering, his raw materials made pretty drastic demands on his genius to provide entertainment. Possibly the witty dialogue eluded us and so did subtleties of the performances. To play safe, perhaps you should see for yourself." Marguerite Tazelaar

N Y Herald Tribune p6 F 26 '38

N Y Times p15 F 25 '38

Trade Paper Reviews

"Another patch in the cycle of crazy-quilt films, this one takes a circuitous and talkative route, throws credibility to the winds and concentrates its minor assets on John Boles, Luli Deste and Helen Westley. Family."

— + **Boxoffice** p29 Mr 12 '38

"The attractive foursome enacting the leading roles in this programmer must be given all the credit for turning this frantic farce into an intermittently-amusing picture which should prove enjoyable to general audiences. An attractive cast in a fast-moving but furiously noisy farce."

+ — **Film Curb** p4 Mr 12 '38

"Peppy romantic comedy with brisk story carrying general audience appeal."

+ **Film Daily** p5 Mr 1 '38

"Net result is a programmer that will prove satisfactory enough but which might have turned out a bit better. Reviewed in a theatre, the reaction was fair."

+ — **Phila Exhibitor** p61 Ja 1 '38

"Far short of what's needed for a single feature program, a foul ball for John Boles and an inauspicious step into American films by Luli Deste, is 'She Married an Artist.' . . It's an unfortunate story which drags the whole cast into doldrums."

— — **Variety** p16 Ja 5 '38

SHE MARRIED AN ARTIST—*Continued*

"Given second position on a dual bill that carries something far more potent as a topper, 'She Married an Artist' will provide satisfactory entertainment, especially for not-too-sophisticated audiences. . . This one misses only through its wavering direction, that leaves its mark on the performance not only of John Boles and Luli Deste but on that of other cast members as well."
+ — **Variety (Hollywood)** p3 Ja 26 '38

SHE'S GOT EVERYTHING. RKO 73min D 31 '37

Cast: Gene Raymond. Ann Sothern. Victor Moore. Helen Broderick. Parkyakarkus

Director: Joseph Santley

Music director: Frank Tours

Screen writers: Harry Segall. Maxwell Shane

Ann Sothern portrays a wealthy heedless young girl who with her aunt, Helen Broderick, suddenly find themselves bankrupt and a formidable list of creditors at their heels. Miss Broderick cooks up a scheme to get the creditors paid by getting a wealthy fiance for Ann. He suspects the plan but in the end marries her.

Audience Suitability Ratings

"A: only fair; Y: rather amusing; C: little interest."
+ — **Christian Century** p158 F 2 '38

"The combined efforts of several excellent comedians and an engaging pair of romantic actors unfortunately result in a none-too-diverting comedy. Adults and young people." E Coast Perview Committee
— + **Fox W Coast Bul** Ja 8 '38

"Clean, clever comedy with good directing and splendid casting, making a well-balanced picture. Family." Am Legion Auxiliary

"Acceptable social values. Fair program picture. Mature." Calif Cong of Par & Teachers

"Good. Mature." DAR

"A light amusing comedy. Family." Gen Fed of Women's Clubs (W Coast)

"Mildly amusing farce-comedy with good comedians, mediocre direction, the inevitable slapstick, and an inconsequential story. Family." Nat Council of Jewish Women

"Absurd, mildly diverting farce, nicely staged and photographed. Production values uneven. Trivial but harmless. Mature." Nat Soc of New England Women

"On the whole [it] is entertaining. The plot is rather thin. Mature." S Calif Council of Fed Church Women

"While some sequences are clever, the picture as a whole is not outstanding. Adolescents: fair; children: little interest." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 22 '38

"General patronage."
Nat Legion of Decency Ja 20 '38

"A, Y & C: mediocre."
— + **Parents' M** p72 Mr '38

"A light and amusing story. Family."
+ **Wkly Guide** D 18 '37

Newspaper and Magazine Reviews

"It starts out to be quite amusing, but weakens early. Adults and young people."
— + **Christian Science Monitor** p19 D 31 '37

"[It] is a mild, unfunny, romantic farce comedy." Jesse Zunser
— + **Cue** p39 Ja 15 '38

" 'She's Got Everything' has not quite everything, notwithstanding what the psychology-minded title dubbers would suggest to the minds of the public with this flamboyant, if somewhat trite title, but it has some original touches, a good farce spirit, and, when it is hitting its stride, succeeds in being very amusing." Bert Harlen
+ — **Hollywood Spec** p9 D 18 '37

"[It] is the kind of entertainment that will please a tired business man who wants genuine amusement without any pretensions to artistic dramatic achievement. In a desultory, sometimes absurd fashion, it runs hot and cold like the thermometer in a year of freak weather. . . The film is acceptable fun throughout most of its [seventy-three] minutes." R. W. D.
+ — **N Y Herald Tribune** p12 Ja 14 '38

"The extravagant implications contained in the title . . . present what might conservatively be called a potential exaggeration. For—outside of Victor Moore, who manages to preserve his artistic integrity in a fatuous role, and Solly Ward, who turns in a magnificent bit of bravura clowning—this silly little comedy has next to nothing." B. C.
— + **N Y Times** p21 Ja 14 '38

Trade Paper Reviews

"Plenty of comedy talent, headed by Victor Moore, plus the pleasing romantic combination of Ann Sothern and Gene Raymond, just can't make this lightweight offering jell. Blame can be laid chiefly on the slim story theme and Director Joseph Santley's tendency to clutter up the action with timeworn slapstick. Family."
— **Boxoffice** p23 D 25 '37

"Fairly amusing comedy marred by slow-paced story and dull dialogue."
+ — **Film Daily** p8 Ja 14 '38

+ — **Motion Pict Daily** p4 D 16 '37

"Short on plot, this is long on gags, hokum comedy. It has all been done before, much better, winding up as dual fare that will need strong support. Estimate: mild entertainment."
— + **Phila Exhibitor** p62 Ja 1 '38

"Players put up a strenuous struggle with the script but their efforts avail them little. The direction doesn't prove of much help either. Nothing bright or novel is contributed to a well-worn theme and the gags strike a consistently low level of combustibility."
— **Variety** p17 D 29 '37

"A crazy quilt of nutty business patterned around a slim thread of a theme, 'She's Got Everything' is a mild comedy offering that finds its best feature in the flippant dialog dished out by a long list of experienced and capable players."
+ — **Variety (Hollywood)** p3 D 9 '37

SINGING OUTLAW. Universal 56min Ja 23 '38

Cast: Bob Baker. Joan Barclay. Fuzzy Knight

Director: Joseph H. Lewis

Original story: Harry O. Hoyt

A western melodrama.

Audience Suitability Ratings

"An average Western with pleasing music. Family."
+ — **Motion Pict & Family** p2 D 15 '37

"General patronage."
Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews

"[It is an] indigestible bill of fare." B. C.
— **N Y Times** p11 D 27 '37

Trade Paper Reviews

"Speeding up of the second in the series of new Bob Baker Westerns aids immeasurably, and the result is a lively, top-notch production. Family."
+ **Boxoffice** p19 Ja 15 '38

"A good program Western which starts off weakly, this winds up strong, with full audience interest."
+ — **Phila Exhibitor** p64 Ja 1 '38

"Western in which the singing star doesn't burst into song without provocation is unique; this is one of that type. . . In the tail spot of a dual bill opus won't have much trouble holding up its end."
+ — **Variety** p19 D 29 '37

SKI BATTALION. Amkino 78min Mr 12 '38

Cast: O. Zhakov. I. Chuvelev. I. Selianin. Aleinikov

Directors: R. Muzikant. Y. Muzikant

Music: A. Zhivotov

Screen writers: G. Fish. R. Muzikant. Y. Muzikant

Russian dialogue film with English subtitles. This is a tale of how the Red Finns battled with the White Finns in 1921 in the bleak province of Karelia. War was conducted on skis and grenades were used instead of guns.

Newspaper and Magazine Reviews

"It is a reasonably exciting beautifully photographed saga of victory. . . Minus the usual propaganda, this one offers plenty of melodramatic action." Jesse Zunser
+ **Cue** p45 Mr 19 '38

"Although it may very well have been based on historical records, the narrative is definitely confusing. . . It is doubtful if you will find yourself bored at 'Ski Battalion,' but you are apt to find it much better as a skiing picture than a chapter in the victories of the U.S.S.R." Howard Barnes
+ **N Y Herald Tribune** p8 Mr 14 '38

"The old revolutionary thrill may be gone, but what the Soviet film industry has lost in experimental ardour has been replaced by sound principles of melodrama and a new, almost bourgeois preoccupation with photography, camera angles, sound and voice recording and editorial joinery. . . The battle is epic, in the Hollywood sense; an explosive and panoramic climax of which Comrade DeMille himself might well be proud." B. R. C.
+ **N Y Times** p13 Mr 14 '38

Trade Paper Reviews

" 'Ski Battalion' may lack revolutionary thrills, but it has sound principles of melodrama and an expert production value. The film should interest the foreign fans as it has been provided with English titles to supplement the Russian dialogue. The photography is fine and the technical work is generally of high order."
+ **Film Daily** p14 Mr 17 '38

"For the U. S., business will be done in art houses where Russian celluloiders go. On the strength of excellent photography, fine direction and very good acting—plus a stirring story —film has many merits which will be word-o-'mouthed to box office results."
+ **Variety** p17 Mr 23 '38

A SLIGHT CASE OF MURDER. Warner 85min Mr 5 '38

Cast: Edward G. Robinson. Jane Bryan. Allen Jenkins. Ruth Donnelly. Willard Parker

Director: Lloyd Bacon

Music director: Leo F. Forbstein

Screen writers: Earl Baldwin. Joseph Schrank

Songs: M. K. Jerome. Jack Scholl

Based on the play of the same title by Damon Runyon and Howard Lindsay. This is a farce which makes fun of gangsters and their methods. A gangster leader calls together his henchmen at the time prohibition is repealed and tells them that their means of livelihood is wiped out and they must engage in legitimate business. Their efforts to convert their gangster methods to business makes for humorous situations.

Audience Suitability Ratings

"A: absurd; Y: no; C: by no means."
— **Christian Century** p383 Mr 23 '38

"Unique and amusing farce, with clever directing and splendid acting by Edward G. Robinson. Social values undesirable because of the objectionable characterization of the boy Douglas. Adults." Am Legion Auxiliary

"Crime lightly treated, overmuch slang and bad grammar, combined with a background of four murders, make this adult fare. Objectionable sequence of a child drinking. Adults." Calif Cong of Par & Teachers

"Excellent direction and meticulous acting and casting make this novel, satirical comedy unusual entertainment for sophisticated and adult audiences who are not literal minded. Doubtful social values and ethics. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Amusing satire. Mature." DAR

"American audiences will laugh at the insinuations, situations, well drawn types and biting satire of this well-made picture, despite its lack of ethics. Many will deplore the young boy sequence. Adults." Gen Fed of Women's Clubs (W Coast)

"Amusing gangster farce. Adults." Nat Council of Jewish Women

"Well staged and photographed gangster farce and romance with an absurd plot, oceans of beer, and a parade of vulgarities in the guise of comedy, by a superior cast capable of worthwhile film production. Adults." Nat Soc of New England Women

"It is deplorable that a good cast has been wasted on a picture that has nothing to offer. Murders are committed. Corpses are used for practical joke purposes. The American language is debauched. Waste of time. Adults if any." S Calif Council of Fed Church Women

"When good taste and wit become Siamese twins we shall have reached the millenium but as far removed as we are from that happy goal, it still seems a pity that so much clever writing, good acting and technical excellence should be lavished on a film with such an unsavory collection of characters. Audiences who laugh wholeheartedly at most of the nonsense may yet be offended by a youngster who guzzles beer and smokes innumerable black cigars. Adolescents and children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul F 19 '38

"Adults."
Nat Legion of Decency Mr 3 '38

"A very funny farce that swings up into high comedy. Mature."
+ **Wkly Guide** F 26 '38

Newspaper and Magazine Reviews

"A robust case of hilarity. Adults and young people."
+ **Christian Science Monitor** p15 Mr 19 '38

"Though Warner Brothers have packed this satire on their own gangster films full of gags, screwy situations, and the maddest combination of humor and homicide seen in these parts in years—it is still Robinson who is the central reason for the film being a veritable laugh-riot." Jesse Zunser
+ + **Cue** p39 F 26 '38

"Director Lloyd Bacon had everything essential to the making of a scintillating comedy which would have been among the season's greatest boxoffice winners. But it comes to the screen as just a run-of-mill comedy of the conventional Hollywood sort, one worth seeing for what it is, even though it falls far short of what it might have been."
+ — **Hollywood Spec** p7 F 12 '38

"Edward G. Robinson renders his standard performance, Allen Jenkins is funny as one of Robinson's henchmen and individual lines are guffaw-provocating. But to us murder and crime are not our goal in farce." (2 stars) Ruth Waterbury
Liberty p54 Mr 26 '38

"The moral tone of the entire piece is hopelessly low. Since the conception, however, is bold, and the execution both brilliant and consistent, the net result is a very funny film; certain things become laughable which have rarely or never been laughable before, and Mr. Robinson himself, freed from the necessity to sentimentalize his idiom, is able to give his surest and briskest performance to date." Mark Van Doren
+ **Nation** p310 Mr 12 '38

A SLIGHT CASE OF MURDER—*Cont.*

"The idea shows enough of the irresponsibly fantastic to have made the highest flight in humor. But it was directed by a truck driver." Otis Ferguson

— **New Repub** p165 Mr 16 '38

"One of the funniest and most satisfying farces which has come out of Hollywood in some time. Although it derives from a knock-kneed stage play, it is now every inch a film, and a first-rate one. . . The amusement of the offering is brilliantly cumulative, and if you prove allergic to it, you are missing some of the best elements in American humor." Howard Barnes

+ + **N Y Herald Tribune** p7 F 28 '38

" 'A Slight Case of Murder' is just about the funniest show the new year has produced. Nothing subtle about it, of course. . . If you're not too squeamish, you should have a round of chuckles on the house." F. S. Nugent

+ + **N Y Times** p19 F 28 '38

"To my low taste, the Robinson film is really the best of the lot. 'A Slight Case of Murder' is tough, to be sure, on the broad side, a preposterous burlesque of those very gangster sketches Robinson has identified himself with in the past, but of such zest that it make a comical affair of corpses strung up on hooks in a closet and turns a killing into something to giggle at." John Mosher

+ **New Yorker** p61 Mr 5 '38

"[It] makes for rowdy but hilarious fun. Youngsters and the squeamish may prefer the more conventional humors of 'Bringing Up Baby,' although the macabre moments of 'A Slight Case of Murder' are thoroughly disinfected by adroitly comic performances. Most audiences will have a good time."

+ **Newsweek** p32 F 28 '38

"[It] is the riotous cinemaversion of the Damon Runyon-Howard Lindsay play. . . With cinema's No. 1 Hoodlum Edward G. Robinson as the beer baron, Warners people the play with a cast of stylized plug-uglies who are authentic Runyon to the very toothpick."

+ **Time** p38 Mr 7 '38

Trade Paper Reviews

"A lightning speed comedy, crowding a laugh or a thrill—and sometimes both—into every foot, this should grab important money in all of its showings. Family."

+ + **Boxoffice** p45 F 12 '38

"Audiences in every type of theatre will be kept in a constant state of laughter during the many hilarious sequences of this farce. . . Much of the merriment stems from the dialogue, which includes some of the funniest wisecracks and slangy expressions heard on the screen recently. . . A surefire laugh hit."

+ + **Film Curb** p4 F 26 '38

"This is easily one of the funniest pictures in many moons. There is not a dull moment and the laughs come fast and furiously. Should score heavily at box office."

+ + **Film Daily** p9 F 8 '38

+ **Motion Pict Daily** p6 F 4 '38

"Here is an hilarious comedy which should swell box office receipts, profit by word of mouth advertising. . . This is a comedy riot for any man's theatre. Preview audience howled with laughter. Estimate: top notch comedy."

+ + **Phila Exhibitor** p85 F 15 '38

"Nothing funnier than 'A Slight Case of Murder' has been produced by Hollywood in a long time. . . The result is a mirthful and hilarious whimsy, with Edward G. Robinson starred, which is entertaining enough to take the one-time big gangster audience for a box-office ride in reverse gear."

+ — **Variety** p14 F 9 '38

" 'A Slight Case of Murder' is by no means a slight case of entertainment. In fact, it's a wow, to be embraced by any exhibitor who knows that his customers will pay for hearty laughter. It is so impertinently fresh, so violently novel in its farcical dealing with ordinarily gruesome matters, that it might merit the designation; surrealistic screwballism."

+ + **Variety (Hollywood)** p3 F 3 '38

SNOW WHITE AND THE SEVEN DWARFS. RKO-Disney 80-85min F 4 '38

Directors: Walt Disney. David Hand

Music: Frank Churchill. Leigh Harline. Paul Smith

Screen writers: Ted Sears. Otto Englander. Earl Hurd. Dorothy Ann Blank. Richard Credon. Dick Rickard. Merrill De Maris. Webb Smith

Based on the fairy tale of same title by the Brothers Grimm. Filmed in Technicolor. This first seven reel animated cartoon has been three years in the making. The film opens with Grimm's book of fairy tales, turns to the story of little Snow White who escapes from the bitter jealousy of her step mother, the Queen, and is befriended by all the animals of the forest and the seven dwarfs. The stepmother finds this out, changes herself into a hag, gives Snow White a poisoned apple which puts her in a trance-like sleep. Now there is sorrow in the forest. Only the first kiss of love can awaken the sleeping maiden. One day the Prince comes to see her and kisses her. She awakes and there is gaiety in the dwarfs's little hut.

A Guide to the appreciation of the film Snow White and the Seven Dwarfs, prepared by William F. Bauer, Jeanette L. Livingston, and Sibyl Browne is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"The picture has both humor and pathos. Delightful for any audience, exquisitely filmed in technicolor, with rare artistry and delicate whimsey." Calif Cong of Par & Teachers

"A fascinating and artistic production. Rating: outstanding. Family." Calif Fed of Business & Professional Women's Clubs

"A pictorial triumph. . . This first feature-length color cartoon of Walt Disney will thrill old and young the world over and is a triumph for this pioneering artist and his entire staff." Nat Council of Jewish Women

+ + **Fox W Coast Bul** D 24 '37

"Every member of the family will thoroughly enjoy 'Snow White' and will leave the theatre with a feeling of regret that the picture had to end. 'Must see' list for family." Am Legion Auxiliary

"Outstanding entertainment for all ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Soc of New England Women

"The great family film of the age." S Calif Council of Fed Church Women

+ + **Fox W Coast Bul** Ja 1 '38

"The art of Walt Disney has been recognized as an outstanding screen achievement. This is his masterpiece. The patient workmanship and skilled technique it indicates cannot be appreciated by most of us. . . It will bring happiness to young and old alike. It is a Christmas gift for which the world will offer grateful thanks. Adolescents, 12-16: delightful; children, 8-12: excellent, but too exciting for the very young."

+ + **Motion Pict R** p6 Ja '38

"General patronage."

Nat Legion of Decency Ja 13 '38

"A, Y & C: excellent."

+ + **Parents' M** p72 Mr '38

"If you don't laugh out loud at the antics of Snow White's forest friends and the goings-on of Grumpy, the sourpuss of the Seven Dwarfs, we'll be willing to dance in a pair of red-hot iron shoes! 'Snow White' is a movie masterpiece."

+ + **Scholastic** p8 Ja 22 '38

"[It is] given such perfect animation that it is like life in a fairy-tale atmosphere. Not only superlative entertainment, for children and those keeping their childhood's love of charming fantasy, but a distinct and provocative departure in motion picture technique. Family-juvenile. Outstanding."

+ + **Wkly Guide** Ja 8 '38

Newspaper and Magazine Reviews

"Whether or not the younger children should see it depends upon the younger children. If they are easily upset, this may not be their

entertainment. On the whole, however, it is a creation of complete charm, humor and imagination. Family."
+ + **Christian Science Monitor** p13 F 12 '38

"Walt Disney is now presenting the most courageous undertaking of his highly successful career—the first full-length cartoon. [It] is universal entertainment, a masterpiece in technical perfection and story-telling, elegant in its beauty, a revelation in screen animation, displaying mood and tempo with a wide stroke." J. P. Cunningham
+ + **Commonweal** p386 Ja 28 '38

"With [this film], Disney reaches new heights in imaginative, pictorial, dramatic, color cartoons. . . [It] is one of the most beautiful things which has yet come to the screen. Judged by any cinematic standard, it is an extraordinary and memorable artistic and technical achievement. . . 'Snow White' is splendid adult entertainment." Jesse Zunser
+ + **Cue** p38 Ja 15 '38

"You may have the opinion that 'Snow White' is entertainment for children only. You would be right. But that must not keep you from seeing it. It will make you a child again, and therein lies its strength. . . Unquestionably the greatest achievement in screen history, one which extends the boundaries of screen possibilities and makes us wonder where the farthest outpost may be."
+ + **Hollywood Spec** p3 Ja 1 '38

"The film achieves a lyric loveliness impossible to anything of flesh and blood. . . 'Snow White' is something brand-new under the Hollywood sun. Recommended for children." (4 stars) Beverly Hills
Liberty p43 F 12 '38

"Words are too harsh to give an adequate impression of Walt Disney's fantasy, 'Snow White and the Seven Dwarfs.' . . The first Disney feature film will strike audiences as utterly new. . . 'Snow White' drags only when it is not packed with action. The human cartoons will arouse most interest and criticism."
+ + **Lit Digest** p22 Ja 22 '38

"Mr. Disney's technique, about which I know little, must of course be wonderful; but the main thing is that he lives somewhere near the human center and knows innumerable truths that cannot be taught. That is why his ideas look like inspirations, and why he can be good-hearted without being sentimental, can be ridiculous without being fatuous. With him, as with any first-rate artist, we feel that we are in good hands; we can trust him with our hearts and wits." Mark Van Doren
+ + **Nation** p108 Ja 22 '38

"To say of 'Snow White and the Seven Dwarfs' that it is among the genuine artistic achievements of this country takes no great daring. . . Now that the best picture of 1937 had been adjudicated, awarded, etc., the best and most important picture for 1938 is called 'Snow White and the Seven Dwarfs.'" Otis Ferguson
+ + **New Repub** p339 Ja 26 '38

"[It] is a brilliant achievement and a magnificent screen entertainment. The genius of the animated cartoon has gone far beyond the Silly Symphonies to make a full-length offering which ranks with the greatest motion pictures of all time. . . [It is] a perfect thing of its kind—a film which I am certain will delight adults as much or more than children and will demand being seen time and again. . . [It is] a memorable screen experience." Howard Barnes
+ + **N Y Herald Tribune** p12 Ja 14 '38

"Let your fears be quieted at once: Mr. Disney and his amazing technical crew have outdone themselves. The picture more than matches expectations. It is a classic, as important cinematically as 'The Birth of a Nation' or the birth of Mickey Mouse. Nothing quite like it has been done before. . . If you miss it you'll be missing the ten best pictures of 1938." F. S. Nugent
+ + **N Y Times** p21 Ja 14 '38

"The tale is entrancing. The hazard that such a medium, with its element of artifice, might pall in so lengthy a production has been most skillfully evaded, and it is my suspicion that the more battered and sour the spectator, the more he will relish the piece. . . In most of the film Mr. Disney has been exactly right. He has been right, beautifully so, with his birds and animals and his Snow White." John Mosher
+ + **New Yorker** p60 Ja 15 '38

"[It is] one of the most absorbing fantasies yet known in the domain of screen or theatre."
+ + **Newsweek** p24 Ja 17 '38

"For many years, Walt Disney . . . has dreamed of making a full-length film which would be an extension of his animated contribution to screen entertainment. . . Mr. Disney's dream has come true. With an incredible amount of labor, money, and artistry he has produced a ninety-minute respite from all reality. Our dreams, too, are true."
+ + **Stage** p13 F '38

"It is the most ambitious animated cartoon ever attempted. It took Disney's many workers over three years to make. . . Technicolor is used with simpler and stronger effects than ever before in motion pictures, giving a vital, indelible reality to the fairyland locales. Skeptical Hollywood . . . was convinced that Walt Disney had done it again. 'Snow White' is as exciting as a Western, as funny as a haywire comedy."
+ + **Time** p19 D 27 '37

Trade Paper Reviews

"Marking another tremendous step in moviedom's embrace of the vast mass of material yet available for superlative screen entertainment, this first feature-length animated cartoon is characterized by universal appeal directly attributable to the genius of one man—Walt Disney. . . Certainly this is the most important picture, from the production perspective, that has emerged since the advent of sound, and every man, woman and child who regularly patronize pictures will desire to see it and will come away fully satisfied. Family."
+ + **Boxoffice** p13 Ja 8 '38

"Here is a picture so masterfully produced and of much unusual entertainment value that it will make motion picture history. A sure-fire sensation, it will prove a clean-up for any exhibitor anywhere, its appeal being to adults and children alike. . . It has such clever and human touches that it never lags through its 80 minutes."
+ + **Film Daily** p8 D 27 '37

"It is truly a remarkable piece of artistry, grand entertainment from fade-in to fade-out. Estimate: box office."
+ + **Phila Exhibitor** p62 Ja 1 '38

"There never has been anything in the theatre quite like Walt Disney's 'Snow White and the Seven Dwarfs.' . . So perfect is the illusion, so tender the romance and fantasy, so emotional are certain portions when the acting of the characters strikes a depth comparable to the sincerity of human players, that the film approaches real greatness. It is an inspired and inspiring work, the commercial success of which will be notable. . . The title indicates that the appeal might be limited to children. However, once the true artistic merits of 'Snow White' are universally proclaimed and accepted, adults will crowd the youngsters out of these acts."
+ + **Variety** p17 D 29 '37

"It sets a milestone in the art of picture making. It is completely a thing of beauty and charm. It is also a portent of the fields of novelty the films may yet exploit. But first of all it is vastly appealing entertainment for every normal human being who has within himself the wish thoughts and the day dreams that temper prosaic occupations with true romance."
+ + **Variety (Hollywood)** p3 D 22 '37

SPIRIT OF YOUTH. Grand national 65min D 29 '37

Cast: Joe Louis. Clarence Muse. Edna Mae Harris. Mae Turner. Mantan Moreland. Cleo Desmond

Director: Harry Fraser

Music: Clarence Muse. Clarence Carpenter

Screen writer: Arthur Hoerl

A prize fight film with almost a complete Negro cast. Joe Louis portrays a fighter who becomes involved with a night club entertainer,

SPIRIT OF YOUTH—*Continued*

neglects his work but in the end is reconciled with his childhood sweetheart and becomes a success.

Newspaper and Magazine Reviews

"Battler Louis has two expressions. One is with a nice restrained smile. The other, the sullen one, you know from the sport pages. His acting? Let's pass over that. Who are we to criticize any one with a sock like Joe's?" (1 star) Beverly Hills
Liberty p42 F 5 '38

"Not since the raccoons in 'Snow White and the Seven Dwarfs' has Broadway beheld a more dead-pan screen characterization than that of Joe Louis playing a fighter called Joe Thomas in 'Spirit of Youth.' " B. R. C.
N Y Times p19 F 28 '38

Reviewed by John Mosher
New Yorker p65 F 26 '38

"By ordinary standards there is little to recommend in this naive, all-Negro restatement of the boxing-fable clichés. But fight fans, Harlemites, and the unduly curious will be entertained by Joe Louis' awkward debut as a screen actor."
Newsweek p28 Ja 10 '38

"Taking on a wonderful waxworks-plus-minstrel-show quality from its principal player, 'Spirit of Youth' will certainly not be duplicated for many a moon. . . As an actor, Joe Louis remains his historically inarticulate self and the world's champion heavyweight."
Time p35 Ja 31 '38

Trade Paper Reviews

"Unquestionably a grand bet for showmen who will do well to harness the public's interest in the heavyweight champion as a thespian for a bountiful boxoffice harvest. Although Joe Louis shows as much emotion as a cigar store Indian, the novelty of watching him act will more than offset whatever production defects there are. . . There is a fine moral lesson for youngsters, namely it takes clean living to get ahead. With such a pointed lesson, it is sure to meet with approval of adults who are interested in what kind of pictures their children see. Family."
+ **Boxoffice** p13 Ja 8 '38

"This production is very amateurishly done with an all-colored cast, and its only appeal will be to the fight fans in the appearance of Joe Louis in a fictional story that has little to do with the actual facts in the life of the fighter. And even in the fight scenes Joe is given little chance to show his skill as a boxer, because of the very weak direction and story that moves along mechanically and without inspiration."
— **Film Daily** p7 D 30 '37

+ — **Motion Pict Daily** p2 D 29 '37

"This appears good for the negro trade, possibly the grind houses in mass neighborhoods. Plot is stereotyped, acting is generally crude. Sport fans may go for the Louis name, the fight sequences. . . Seen in a projection room, it looked like this should be big for the negro trade but for the other houses it seems restricted."
+ — **Phila Exhibitor** p61 Ja 1 '38

"Considering the handicaps entailed in the star's lack of facial and lingual mobility, this attempt at pictorial glorification of the current heavy-weight champion's background isn't so bad. From the production angle it's a once-over-lightly, but the film has enough human interest and interpolations of fistic action to make it worthy of secondary spotting of a Friday or Saturday in the lesser neighborhoods."
— + **Variety** p16 Ja 5 '38

SPY RING. Universal 60-65min Ja 9 '38

Cast: William Hall. Jane Wyman. Jane Carleton. Leon Ames. Ben Alexander. Robert Warwick

Director: Joseph H. Lewis

Screen writer: George Waggner

William Hall is an army officer who has been detailed to uncover a plot which has already led to the death of another officer who was working on a new machine gun.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: hardly."
— + **Christian Century** p158 F 2 '38

"Mediocre program picture, good photography and some suspenseful moments. Social value: commendable. Family." Am Legion Auxiliary

"Suspenseful murder mystery, with interesting story, good acting and production, and sound ethics. Mature." Calif Cong of Par & Teachers

"A good program mystery-melodrama with proper thrills and improbabilities fairly well concealed. Adroit direction, able cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Only mildly entertaining due to poor suspense and uneven production qualities, while too much drinking will cause criticism. Adults." Gen Fed of Women's Clubs (W Coast)

"Social drama. Consistent direction, good cast, tense story, vital, constructive and informative. Adults." Nat Council of Jewish Women

"A good mystery melodrama for average program. Adults." Nat Soc of New England Women

"A fair plot with well sustained suspense and a thrilling denouement. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 8 '38

"This is average entertainment, improbable as to plot but with elements of interest. Adolescents, 12-16: passable; children, 8-12: too exciting and grim."
+ — **Motion Pict R** p9 F '38

"Adults."
Nat Legion of Decency Ja 13 '38

Newspaper and Magazine Reviews

"When you have noted that the sets are clean and that the melodramatic corners are neatly clipped, you have given this film its full due. Adults and young people."
+ — **Christian Science Monitor** p15 Ja 8 '38

"[It] is in the tradition of the old Westerns and the more recent 'G-Men' stories, made with apparent haste but not carelessly, and with the aid of natural settings—frequently superior to artificial ones. Mr. Lewis has directed the piece with fast pace, and while both the dialogue and the situations are of a juvenile quality, yesterday's gathering did not seem to notice it." Marguerite Tazelaar
+ — **N Y Herald Tribune** p6 Ja 15 '38

" 'The Spy Ring' [is] a laborious and dreary tale of sudden espionage in a California army base, where hitherto, apparently, were only polo games and annual officers' dances." B. R. C.
— + **N Y Times** p19 Ja 15 '38

Trade Paper Reviews

"Shrewdly aimed to cash in on current news headline interest in spies and military activities, this excellently-produced small-budget film will satisfy all for whom it was intended. Direction is noticeably good. Family."
+ **Boxoffice** p18a Ja 29 '38

"Pleasing combination of spy plot and romance for popular programs. . . There is nothing pretentious about the film, but care has been given to the production, with satisfactory results."
+ **Film Daily** p6 Ja 19 '38

+ — **Motion Pict Daily** p2 Ja 25 '38

"With a title that is saleable, 'The Spy Ring' turns out to be dual fare, best suited for the bottom portion. If there had been more of melodrama, spies, instead of polo playing, result might have been a little better."
— + **Phila Exhibitor** p71 Ja 15 '38

"Trivial whodunit for the duals. Is short on thrills, mystery and hasn't a trace of name draw. Just an economy item for the studio and strictly from hunger for exhibitors."
— **Variety** p19 Ja 19 '38

"Spies and polo are mixed up in this melodrama and the concoction provides a fair enough mystery and action picture."
+ — **Variety (Hollywood)** p3 Ja 15 '38

SQUADRON OF HONOR. Columbia 55min Ja 20 '38

Cast: Don Terry. Mary Russell. Thurston Hall

Director: C. C. Coleman. Jr

Original story: Martin Mooney

Screen writer: Michael Simmons

A murder mystery backgrounded by an American Legion convention.

Audience Suitability Ratings

"A: hardly; Y and C: no."
— + **Christian Century** p383 Mr 23 '38

"A somewhat far-fetched drama. . . The plot is obvious and the direction too slowly paced, but the subject matter has a timeliness and importance to which full value is not given. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** F 12 '38

"General patronage."
Nat Legion of Decency F 10 '38

"Family."
Wkly Guide Ja 29 '38

Trade Paper Reviews

"This one has good exploitation angles. Estimate: okay for top spot on duals."
+ **Phila Exhibitor** p61 Ja 1 '38

"If the little flag-waving of the old days were enough to put over a vaudeville act 'Squadron of Honor' ought to go over with a cheer heard round the world—but it won't. . . [It] is a celluloidrama carrying an overdose of rostrum chatter about honor and ideals, all very well, but generally apt to be yawn-inspiring."
— **Variety** p15 Ja 26 '38

"Not only the general public, but the American Legion, around which this superfluous story is concocted, will be embarrassed upon viewing 'Squadron of Honor.' The whole theme is lost in a hodge-podge of practically nothingness. Only chance picture has is in flag-waving exploitation."
— **Variety (Hollywood)** p3 Ja 31 '38

START CHEERING. Columbia 75-103min F 28 '38

Cast: Jimmy Durante. Walter Connolly. Raymond Walburn. Three Stooges. Charles Starrett. Virginia Dale

Director: Albert S. Rogell

Lyrics: Ted Koehler

Music: Johnny Green

Music director: Morris Stoloff

Original story: Corey Ford

Screen writers: Eugene Solow. Philip Rapp. Richard Wormser

It is the tale of a Hollywood star, Charles Starrett, who decides to go to college and hide from his public. Durante plays an assistant to the star's agent, Walter Connolly who tries to prevent the college episode.

Audience Suitability Ratings

"Good. Mature." DAR
+ **Fox W Coast Bul** F 5 '38

"Jimmy Durante is amusing at times, but the story is overdrawn, confused and fallacious with its unreal picturization of college life and work. Direction and acting are mediocre. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** F 26 '38

"General patronage."
Nat Legion of Decency F 17 '38

"A, Y & C: entertaining college musical."
+ **Parents' M** p77 Ap '38

"Family-juvenile."
Wkly Guide F 5 '38

Newspaper and Magazine Reviews

" 'Start Cheering' opened with a terrific bang and looked like a swell satire. Everything was there for a good rib dig at all things academically proper. And the picture might have emerged as a swell comedy if it had not started to take itself seriously." Robert Joseph
+ — **Hollywood Spec** p11 F 5 '38

"Jimmy Durante's familiar antics are the chief contribution of entertainment to 'Start Cheering,' a not too funny screen comedy. . . With all the talent Columbia gathered together chances are you will find one number to your liking." Marguerite Tazelaar
+ — **N Y Herald Tribune** p14 Mr 17 '38

"Unsinkably buoyed by the comical intensity of Jimmy Durante, 'Start Cheering,' turns out to be one of the funniest of the year's admittedly minor productions: an irresponsible collection of absurd but more or less sequential incidents." B. R. C.
+ **N Y Times** p17 Mr 17 '38

Trade Paper Reviews

"First-rate in all departments, this peppy college musical has what it takes to garner substantial boxoffice receipts. Fragile as to story, it nevertheless avoids the usual collegiate cliches, avoids over-emphasis on football, pokes some subtle fun at university commercialism and packs plenty of entertainment in specialties and rowdy comedy. Family."
+ **Boxoffice** p25 F 5 '38

"With Jimmy Durante on the screen, and fortunately he is in a good deal of the footage, this musical comedy is full of laughs. . . His work lifts this from the class of ordinary college musical which it otherwise would be without him. As better program entertainment it should be well received."
+ **Film Daily** p9 F 1 '38
+ **Motion Pict Daily** p4 Ja 31 '38

"A popular type musical, this should please average fans after a little clipping. Its preview length was entirely too long. . . This will trim down to better than average entertainment. There was a good audience reaction."
+ — **Phila Exhibitor** p47 D 1 '37

"Direction is very good, even if the story is fetched from 'way down there. . . Film was obviously made for low cost as musicals go, but it is longer on entertainment satisfaction than many of the more formidable pricers. Big thing is the Durante rehabilitation."
+ **Variety** p15 F 9 '38

"A breezy filmusical, geared for popular appeal, with Jimmy Durante heading a list of marquee names that will provide plenty of opportunity to attract the customers. Several specialty numbers in the song and dance line have been capably interwoven into the story."
+ **Variety (Hollywood)** p3 N 13 '37

SUBMARINE D-1. Warner 100min N 27 '37

Cast: Pat O'Brien. George Brent. Wayne Morris. Frank McHugh. Doris Weston

Director: Lloyd Bacon

Original story: Frank Wead

Screen writers: Warren Duff. Lawrence Kimble. Frank Wead

It tells of the operations of the U. S. subsea fleet as seen through the eyes of the crew. When a new submarine is wrecked during maneuvers, a thrilling rescue takes place by means of a diving bell.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A, Y & C: good."
+ **Parents' M** p57 F '38

SUBMARINE D-1—*Continued*

Newspaper and Magazine Reviews

"Instructive melodrama which devotes a substantial amount of footage to the training of those who go down under the sea in submarines. Adults and young people."
Christian Science Monitor p15 D 18 '37

"[It] is particularly and contemporaneously interesting because of its extended sequences showing the Pacific Fleet in sham battle maneuvers." Jesse Zunser
+ **Cue** p39 Ja 8 '38

"Mr. Lloyd Bacon has directed the piece with stirring pace and fascinating story-telling. If the romantic angle seems to intrude exasperatingly at times, or the hackneyed comedy becomes faintly annoying, it is only because the description of submarine operation proves so compelling. . . The film is well worth seeing." Marguerite Tazelaar
+ **N Y Herald Tribune** p10 D 30 '37

"The Warner Brothers have made an interesting and, as far as it goes, apparently authentic documentary study of the navy's undersea arm. . . It would be unfair not to add a mild warning that they have also spun a familiar little fiction, but inasmuch as the fiction is almost apologetically unobtrusive, it should not prejudice the otherwise solidly substantiated case for the boys who live on such intimate, all-but-piscatorial terms with the sea." B. R. C.
+ **N Y Times** p15 D 30 '37

"Pleasant in a healthy, boyish way, 'Submarine D-1' is full of all sorts of technical detail—accurate, we may hope—about undersea craft, and it is enriched with innocent Navy sentiment." John Mosher
+ **New Yorker** p78 Ja 8 '38

"It is an exciting, colorful and illuminating picture."
+ **Stage** p13 F '38

SUDDEN BILL DORN. Universal 59min D 19 '37

Cast: Buck Jones. Noel Francis. Evelyn Brent. Frank McGlynn

Director: Ray Taylor

Original story: Jackson Gregory

Screen writer: Frances Guihan

A western melodrama.

Trade Paper Reviews

"With Buck Jones a shadow of his hero-worshipping days, a script that emphasizes dialogue rather than action and an over-developed presumption that one or two thrilling scenes will satisfy the fans who crave excitement, pistol duels, hard riding, etc., this Western is for the most part dull. Family."
— **Boxoffice** p23 Ja 22 '38

"The star has turned out a good thrill number for his fans, and the story has been given more attention than the average adventure of the range, with some well rounded characterizations and plenty of human touches and sentiment that lifts this above the average of its class."
+ **Film Daily** p6 Ja 6 '38

+ — **Motion Pict Daily** p5 Mr 11 '38

"If one likes his western star in plenty of action, interspersed with songs, cares little whether there is a story or not, then this latest Buck Jones ought to satisfy—for certainly the narrative was of the least concern. Estimate: routine, but storyless, Jones."
+ — **Phila Exhibitor** p64 Ja 1 '38

"Latest Buck Jones outdoor effort has more than usual share of action and thrills. Such moments are partly wiped out in several instances by absurd melodramatics or cloying comedy episodes. Despite this uneven tempo, 'Sudden Bill Dorn' easily is Buck Jones' best in months. It should please his fans."
+ **Variety** p15 Ja 12 '38

SWING YOUR LADY. Warner 72min Ja 8 '38

Cast: Humphrey Bogart. Frank McHugh. Louise Fazenda. Nat Pendleton. Penny Singleton. Allen Jenkins

Director: Ray Enright

Music and lyrics: M. K. Jerome. Jack Scholl. Adolph Deutsch

Music director: Leo F. Forbstein

Screen writers: Joseph Schrank. Maurice Leo

Based on the play of the same title by Kenyon Nicholson and Charles Robinson. A group of wrestling promoters take their champion, Nat Pendleton, down to the Ozark hillbilly country and try to arrange a match which will give them enough money to leave town. They find a mighty lady blacksmith who consents to wrestle because her share of the cut will buy a birdseye maple bedroom suite. Her boy friend, seeing that Pendleton has fallen in love with her, asks him for a grudge match. In the end Pendleton decides to stay in the Ozarks with the lady blacksmith.

Audience Suitability Ratings

"Mediocre. Hillbilly music and some amusing acting by Nat Pendleton cannot save this satire from mediocrity. Suggestive innuendo. Adults." DAR
— + **Fox W Coast Bul** Ja 15 '38

"Adults. Rowdy entertainment. A definite tendency to vulgarity spoils a clever idea. Negative social value. Sound machine much too loud." Am Legion Auxiliary

"Average production qualities, some objectionable sequences. Adult." Calif Cong of Par & Teachers

"Novel in its satirical expose of the present wrestling set-up, but socially and ethically the implications are open to criticism. Matter of taste. Adult." Calif Fed of Business & Professional Women's Clubs

"While there is pleasing hill-billy music and dancing, and the production values are satisfactory, this type of picture is limited in its appeal and will offend many. Adults: matter of taste." Gen Fed of Women's Clubs (W Coast)

"Matter of taste for family. Mature." Nat Council of Jewish Women

"Noisy and mediocre. Mature." Nat Soc of New England Women

"Clean, light entertainment. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 22 '38

"Excellent hill-billy music and a few scenes of the beautiful Ozark country are the only redeeming features of this silly farce. . . This picture is of the noisy slapstick type and enjoyment of it is entirely a matter of taste. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R** p9 F '38

"Adults."
Nat Legion of Decency F 3 '38

"A: matter of taste; Y & C: no."
Parents' M p72 Mr '38

Newspaper and Magazine Reviews

"Climaxed by a riotously funny wrestling bout, 'Swing Your Lady' is, for the rest, a mildly amusing, slow-moving minor comedy. . . [There] is some rather good hillbilly singing, which you may like, if hillbilly singing hasn't got you just a little down by this time. It doesn't very much matter, however, for the picture makes no pretenses other than to offer you an hour or so of reasonably comic pleasantries." Jesse Zunser
+ — **Cue** p38 Ja 29 '38

"It is delightful nonsense. Also it is quite a remarkable picture—a production featuring music and dancing and without a single million dollar-set in it, nor a dress suit, fancy gown, light-lined grand staircase. . . By virtue of its lack of big box-office names, 'Swing Your Lady' will not be rated among the important

Warner productions, but none on the season's program could be made more honestly than this one."
+ **Hollywood Spec** p6 Ja 15 '38

"Novelty with quite a few laughs." (3 stars) Beverly Hills
Liberty p57 Mr 5 '38

"While neither the play nor its screen counterpart is for discriminating tastes, it must be confessed that, once the piece gets under way, its slapstick take-off on the art of wrestling is a challenge even to a wooden Indian's risibilities. . . Not that there is any sadism in the entertainment, although there might be for a sensitive observer." Marguerite Tazelaar
+ — **N Y Herald Tribune** p11 Ja 27 '38

"With one eye on the box office and the other five warily cocked toward the office of Will H. Hays, the Warner Brothers have managed to turn out another vulgar, ludicrous, irresponsible and yet, we firmly believe, anthropologically valuable study of Americana in the vein of 'Three Men on a Horse.' It is doubtless a lucrative vein, or it would never have been opened again, yet it might be improved upon." B. R. C.
+ — **N Y Times** p17 Ja 27 '38

"There is a degree of smashing about and tumultuous whacking that is notable even in this day of happy slapstick. . . There is some liveliness about the whole effect." John Mosher
New Yorker p56 Ja 29 '38

"The moderately amusing complications, augmented by folk song and swing, build up into a hilariously slapstick climax."
+ — **Newsweek** p25 Ja 31 '38

"There's music in it and some comedy too, but, like the stage play, it can't quite release itself from the unfunny premise. Everybody tries too hard." Katharine Best
+ — **Stage** p64 Mr '38

Time p44 Ja 17 '38

Trade Paper Reviews

"An adept comedy lampooning the grunt-and-groan game, this will find plenty of takers among those who like their laughs in double portions. Family."
+ **Boxoffice** p19 Ja 15 '38

"Even if this picture didn't make big money, you would have to book it for your own personal enjoyment, and because of the fun you would have working out a selling campaign. However, unless we are in the wrong business, we predict that you will find 'Swing Your Lady' a surprise grosser."
+ **Canadian Moving Pict Digest** p7 Ja 15 '38

"Here is a wild, riotous comedy that should provoke a heavy total of laughs in any theater. It has refreshingly funny material and has been expertly directed by Ray Enright, who has extracted a full measure of comedy from every situation."
+ **Film Daily** p6 Ja 10 '38

+ **Motion Pict Daily** p4 Ja 7 '38

"Novelty hillbilly farce, this is packed with hilarious situations. Good topper for duals, it can ride alone in many spots. Estimate: good popular entertainment."
+ **Phila Exhibitor** p71 Ja 15 '38

"A comedy of not immense proportions, it is nevertheless a rollicking, considerably different laugh-piece which should do from average to good business everywhere. Appeal is not sectional and children, as well as adults, will go for it."
+ — **Variety** p14 Ja 26 '38

"'Swing Your Lady' is a humorous caricature of the genus hillbilly which will stand up as one of the season's most refreshing and genuinely novel comedies with music. It is pure laugh entertainment, with nothing else in the producers' and players' intent and will prove a prized program leader in many of the key spots, despite its modest array of names, moderate production cost and lack of swank."
+ **Variety (Hollywood)** p3 Ja 5 '38

T

TARZAN'S REVENGE. 20th century-Fox 68min Ja 7 '38

Cast: Glenn Morris. Eleanor Holm. George Barbier. C. Henry Gordon

Director: D. Ross Lederman

Screen writers: Robert Lee Johnson. Jay Vann

Based on the novel of the same title by Edgar Rice Burroughs. Again Tarzan, jungle dweller, rescues an American girl from the wiles of an Oriental villain and again she decides to give up civilization and remain with him.

Audience Suitability Ratings

"The obvious plot is well developed and some good sequences of athletic prowess and swimming add to the general excitement of the story. Family." E Coast Preview Committee

"Adolescents: if they like the type; children: yes." Women's Univ Club, Los Angeles
Fox W Coast Bul Ja 22 '38

"General patronage."
Nat Legion of Decency Ja 13 '38

"A: entertaining; Y & C: harmless."
+ **Parents' M** p72 Mr '38

Newspaper and Magazine Reviews

"While it lacks much of the gloss and spectacularity of some earlier Tarzan productions, being evidently a low budget picture, yet it has the same novelty and a certain inspiration, which should make it acceptable to the general run of audiences as a program film." Bert Harlen
+ — **Hollywood Spec** p10 Ja 22 '38

"Mr. Morris has a splendid physique, Miss Holm turns out to be one of the film's worst actresses as the millionaire's spoiled daughter who goes swimming in alligator-infested pools." (1½ stars) Beverly Hills
Liberty p41 F 5 '38

"The latest Tarzan isn't causing much of a rumpus, probably because neither Miss Eleanor Holm nor Mr. Glenn Morris are quite the spectacular figures on the screen that they have been in other phases of their careers." John Mosher
New Yorker p64 Ja 22 '38

Time p44 Ja 17 '38

Trade Paper Reviews

"Inferior in most respects to previous Tarzan pictures, this has, however, enough of the Burroughs jungle thrills to make it a safe bet for fair grosses, particularly on the matinee, at any theatre. Its greatest lack is in the two leads, Glenn Morris and Eleanor Holm, both of whom have many rows to hoe before they can be called actors—either good or bad. Family."
— + **Boxoffice** p23 Ja 22 '38

"The neighborhood houses that play to the juvenile audiences should draw them in with this one, but it has no value for adults. The picture has a sufficient amount of thrills and action to keep the juvenile fans on the edge of their seats, but as a whole it suffers from repetition and a slow pace in the story."
— + **Film Daily** p7 Ja 13 '38

— **Motion Pict Daily** p8 Ja 11 '38

"The children may like it but adults will probably laugh at 'Tarzan's Revenge' in the wrong places. This neither hits the average of the better Tarzan pictures nor make any particular spot for itself. . . If the script had been crammed with more action than stock animal shots this might have come off better. As it is, it misses."
— + **Phila Exhibitor** p63 Ja 1 '38

"It is exciting fare for the youngsters, for whom the Tarzan stories are fitted, but the pops and moms who'll be dragged in may also get moderate fun out of this unit in the series. There are a few laughs, intentional and otherwise, to strengthen the entertainment value for adult trade."
+ **Variety** p14 Ja 12 '38

TARZAN'S REVENGE—*Continued*

"Glenn Morris swings and Eleanor Holm swims but 'Tarzan's Revenge' is less than a mediocre offering. Even the youngsters, at which this type of production is especially aimed, will not be much impressed."
— **Variety (Hollywood)** p3 Ja 7 '38

TELEPHONE OPERATOR. Monogram 62½min D 8 '37

Cast: Judith Allen. Grant Withers. Warren Hymer. Alice White

Director: Scott Pembroke

Original story: John Krafft

Screen writer: Scott Pembroke

Judith Allen portrays a chief operator in a small town who is in love with Grant Withers. She loses her job and finds the next morning that a dam has broken and flood waters have started to pour over the land. She breaks into the exchange and sticks to her post although the office is flooded. Withers rescues her.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ja 13 '38

"Family."
Wkly Guide Ja 8 '38

Trade Paper Reviews

"The exhibitor will get the right number on this one by spotting it on a double bill. It's a fairly credible yarn. Family."
+ — **Boxoffice** p23 F 26 '38

"Effective flood sequences give this programmer a timely value."
+ **Film Curb** p7 Mr 12 '38

"'Telephone Operator' will serve nicely as a program filler for the small neighborhood houses. The story gets off to a slow start, but it has a punch climax that carries it through."
+ — **Film Daily** p6 F 14 '38

"Picture has saleable angles but lands in the lower groove of twin bills."
— + **Phila Exhibitor** p69 Ja 15 '38

"[It is] a tiresome little romantic drama. For dual bills only, a fairish No. 2 booking."
— + **Variety** p17 F 16 '38

"Monogram has turned out a mild little programmer that will cause no seat-squirming while the audience waits for the main feature on a double bill. Well-played by its cast, picture at times attains more than was figured in its very minor budget through the generous and capable use of stock shots around telephone company operations and flood clips from newsreels."
— + **Variety (Hollywood)** p3 F 10 '38

THANK YOU, MR MOTO. 20th century-Fox 65min D 24 '37

Cast: Peter Lorre. Thomas Beck. Pauline Frederick

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Willis Cooper. Norman Foster

Based on the novel of the same title by J. P. Marquand. A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A mystery melodrama with interesting Chinese background and a full quota of suspenseful intrigue. Adults and young people."
+ **Motion Pict & Family** p2 D 15 '37

"A: good mystery; Y: possible; C: no."
+ **Parents' M** p57 F '38

Newspaper and Magazine Reviews

"It is a well-made and fairly exciting picture. . . The sensitive will not relish some of the killings. Adults."
+ — **Christian Science Monitor** p15 Ja 22 '38

"It is a preposterous and exciting melodrama. . . Nervous or squeamish souls may be disturbed by the continual thud of falling bodies, but what would such people be doing in the Globe, anyway?" B. R. C.
+ **N Y Times** p16 Ja 3 '38

Time p22 D 27 '37

Trade Paper Reviews

"Audiences who saw and liked the first 'Mr. Moto' film will be enthusiastic over this second in the series. It is replete with the action, thrills and melodramatic suspense which were strong selling points in the first. Family."
+ **Boxoffice** p23 D 18 '37

"Cut to the familiar Moto pattern, this one will find favor with the younger element. . . Audience reaction was fair."
+ — **Phila Exhibitor** p55 D 15 '37

"Moto string bears a marked resemblance to the Chans, even to the use of several characters which have showed face in the latter group. However, the newer legend is long on entertainment, and by the progress made in the first two in luring box office attention may even become the stronger."
+ **Variety** p15 Ja 12 '38

THAT'S MY STORY. Universal 63min O 24 '37

Cast: Claudia Morgan. William Lundigan. Ralph Morgan. Herbert Mundin

Director: Sidney Salkow

Screen writer: Barry Trivers

Based on a play Scoop by Van Terrys Perlman. When the sheriff of a small-town jail refuses to allow reporters to see a young woman prisoner held for murder, two reporters, a young man and a woman, have themselves arrested in order to secure an interview.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A & Y: poor; C: no."
— **Christian Century** p287 Mr 2 '38

Trade Paper Reviews

"Here's a swell little program picture that only misses the number one spot through lack of names. It won't send the customers out singing any praises, but it will leave them highly satisfied. Family."
+ — **Boxoffice** p45 F 12 '38

"Double bill fare handicapped by a ridiculous story and acting that fails to convince."
— **Film Curb** p9 F 12 '38

"Amusing program picture has laughs and a capable cast that offset an inept story."
+ — **Film Daily** p4 F 5 '38

THERE GOES THE GROOM. RKO 64min O 29 '37

Cast: Ann Sothern. Burgess Meredith. Mary Boland. Onslow Stevens

Director: Joseph Santley

Original story: David Garth

Screen writers: S. K. Lauren. Dorothy Yost. Harold Kusell

"Meredith is an idealist who returns from the gold fields of Alaska a wealthy man to meet Louise Henry, whom he left behind to make his way in the world. He is given the cold shoulder by the girl, unaware of his affluence. But her family gets wise to the fact and seeks to get its fingers on his bank account." [Variety (Hollywood)] (Based on the story of the same title by David Garth.)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 6 '38

Newspaper and Magazine Reviews

"It was for this [film] that your correspondent diligently attended the theater on Christmas, and well worth the effort did it prove.

Burgess Meredith . . . proves here that he can toss off a performance in an unimportant part with as much persuasion and charm as if he were playing the appealing inventor in 'Star Wagon.' " Marguerite Tazelaar
+ **N Y Herald Tribune** p7 D 27 '37

"[It] is an amiable comedy . . . which may best be described as a cinematic exercise for Burgess Meredith, who dominates the whole affair. His performance, like the film, is occasionally brilliant, but on the whole does not merit more than a polite, indulgent commendation." T. M. P.
+ — **N Y Times** p10 D 25 '37

THERE'S ALWAYS A WOMAN. 82min Ap 8 '38

Cast: Joan Blondell. Melcyn Douglas. Robert Paige. Thurston Hall. Mary Astor. Frances Drake. Jerome Cowan

Director: Alexander Hall

Original story: Wilson Collison

Screen writer: Gladys Lehman

A mystery story.

Trade Paper Reviews

+ **Motion Pict Daily** p3 Mr 17 '38

"Superlative comedy, in the same class with 'The Awful Truth' is this rowdy, full-blooded and extremely human laugh orgy. . . It's in the bag for smash returns, given just sufficient exploitation to get it started."
+ **Variety (Hollywood)** p3 Mr 16 '38

THIS MARRIAGE BUSINESS. RKO 70min Ap 8 '38

Cast: Victor Moore. Allan Lane. Vicki Lester. Cecil Kellaway

Director: Christy Cabanne

Original story: Mel Riddle. Alex Ruben

Screen writers: Gladys Atwater. J. Robert Bren

A small town tale in which Victor Moore, marriage license clerk, is prevailed upon to run for mayor. Crooked politicians and gamblers are against this but a young newspaper man helps discredit them and lands Moore in the mayor's chair.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 31 '38

Newspaper and Magazine Reviews

"Evidently the picture was generously budgeted. Producer Cliff Reid saw to it that there were ample production values, that Director Christy Cabanne was given a competent cast. . . With all these hopeful ingedients 'This Marriage Business' does not realize its full potentialities. The production shows that money was plentiful; but care was not."
+ — **Hollywood Spec** p11 Mr 19 '38

Trade Paper Reviews

"A mildly diverting comedy-drama of small-town life, this Victor Moore starrer possesses no more than average entertainment value and will deliver most satisfactorily in its neighborhood runs. Family."
+ — **Boxoffice** p19 Mr 19 '38

+ **Motion Pict Daily** p6 Mr 15 '38

"Here is one made to order for the small towns and the neighborhoods, but many a major spot should enjoy this comedy of a rural village that suddenly finds itself in the metropolitan newspaper headlines. It has all those homely qualities which average audiences enjoy."
+ **Variety (Hollywood)** p3 Mr 10 '38

THOROUGHBREDS DON'T CRY. MGM 80min N 26 '37

Cast: Ronald Sinclair. Judy Garland. Mickey Rooney. Sophie Tucker. C. Aubrey Smith

Director: Alfred E. Green

Music: Nacio Herb Brown. Arthur Freed

Music director: William Axt

Original story: Eleanore Griffin. J. Walter Rubin

Screen writer: Lawrence Hazard

"Smith brings his grandson, Sinclair, from England to America to try his luck at the racing plants. He is owner of Pookah, and they are pointing to the big handicap at Santa Anita. Rooney, the leading jockey, is retained to ride a warmup race in which Pookah is entered. Rooney is tricked by his father, a gambler, and throws the race. For this offense he is barred from the track and loses a chance to redeem himself in the big race. Therefore, it is up to Sinclair and he brings home Pookah in first place." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
+ **Christian Century** p1607 D 22 '37

"A, Y & C: excellent."
+ + **Parents' M** p57 F '38

Newspaper and Magazine Reviews

"Thoroughbreds don't cry—but audiences are expected to. . . It is an entertaining picture on the whole and even the melodramatic incidents are not too implausible. Adults and young people."
+ **Christian Science Monitor** p19 D 24 '37

"It's made with considerable technical efficiency and a quite staggering wholeheartedness. But for most British audiences its strong colours and stilted dialogue may prove a little too much."
+ — **Film Wkly** p28 D 18 '37

"Ronald Sinclair as a substitute for Freddie Bartholomew leaves much to be desired. *The film exudes a brand of sentimentality to which even the children will object.*"
— **Stage** p14 Ja '38

THRILL OF A LIFETIME. Paramount 72min D 3 '37

Cast: Dorothy Lamour. Yacht Club Boys. Judy Canova. Ben Blue. Eleanore Whitney. Johnny Downs

Director: George Archainbaud

Music director: Boris Morros

Screen writers: Seena Owen. Grant Garrett. Paul Gerard Smith

A musical show with backstage atmosphere.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: mostly inane; Y: fair; C: perhaps."
Christian Century p94 Ja 19 '38

"Entertainment: fair; more amusing and better numbers than some of the recent musicals; artistic values: good photography, lovely music; social value: none; audience suitability: family." Am Legion Auxiliary

"A series of commonplace vaudeville numbers strung loosely on a slight story that has neither dramatic suspense nor interesting production qualities. Mature." Calif Cong of Par & Teachers

"Inexperienced cast and faulty continuity handicap a rather novel story idea. Rating: fair musical farce. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"A mediocre musical melange. . . Entertaining if you like the type. Family." Gen Fed of Women's Clubs (W Coast)

THRILL OF A LIFETIME—*Continued*

"Tuneful music, amusing situations, elaborate stage settings, hodge podge of specialty numbers. Family." Nat Council of Jewish Women

"Ridiculous, second-rate entertainment, uncoordinated, shallow slapstick, with comedy verging on vulgarity. Good cast wasted. Mature." Nat Soc of New England Women

"A rather absurd story . . . in which humor is forced and the action is of the slapstick variety. Frothy entertainment, negative in social value. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ja 1 '38

"This is a picture which cannot stand alone and is made possible only by the practice of double billing. Adolescents, 12 to 16: mediocre; children, 8 to 12: waste of time."
— + **Motion Pict R** p9 F '38

"A, Y & C: good."
+ **Parents' M** p57 F '38

Newspaper and Magazine Reviews

"This is duller than even its own unpretentiousness should warrant. Adults and young people."
— **Christian Science Monitor** p15 Ja 8 '38

"By 'Thrill of a Lifetime,' its Yacht Club Boys, its Dorothy Lamour, and its camp life, I was merely bewildered and could only decide that those concerned must have been tired or not quite well at the time it was made. Even the youth and hope of America sitting all about me weren't overkind in their remarks." John Mosher
— **New Yorker** p117 D 18 '37

"Strictly run-of-the-mill musical comedy about show business and a Summer camp, with the accent on youth in love and in bathing suits."
+ — **Newsweek** p31 D 13 '37

"The title is a gross inaccuracy."
Stage p13 F '38

TIP-OFF GIRLS. Paramount 60min Ap 1 '38

Cast: Mary Carlisle. Lloyd Nolan. Roscoe Karns. Larry Crabbe. J. Carrol Naish. Evelyn Brent. Anthony Quinn

Director: Louis King

Original story: Maxwell Shane. Robert Yost. Stuart Anthony

A gangster picture of the crime-doesn't-pay type. A hi-jacking gang harrasses inter-state and trans-continental truck line operators until G-men catch up with them.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 24 '38

Trade Paper Reviews

"A fast-stepping melodrama is this G-Man film that has an ingenious slant to the proceedings. Production, direction and acting are above average and the result is a programmer that appears slated for good grosses. Family."
+ **Boxoffice** p21 Mr 19 '38

+ **Motion Pict Daily** p10 Mr 22 '38

"Here's a 'B' that tops in its class, being near to 'A' rating in production value, and has all the earmarks of a money-maker. Though melodrama of a familiar brand, it is so well done that it has a freshness of appeal."
+ **Variety** p16 Mr 23 '38

"This Paramount entry in the cop-and-robber picture cycle will not be limited to neighborhood houses, for it rises above the majority of its competitors. Expertly written, ably acted and given a worth-while mounting, 'Tip-Off Girls' holds audience interest from its opening shot."
+ **Variety (Hollywood)** p3 Mr 16 '38

TO THE VICTOR. Gaumont British 78min Mr 1 '38

Cast: Will Fyffe. John Loder. Margaret Lockwood

Director: Robert Stevenson

Screen writer: J. B. Williams

Based on the novel Owd Bob by Alfred Ollivant. Filmed in Scotland. Will Fyffe plays an old Scot who loves his dog and his bottle The other sheep herders of the neighborhood accuse the dog of killing sheep. At the annual sheep trials, Fyffe's dog is beaten by the dog of a young man who is in love with Fyffe's daughter.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 17 '38

"Outstanding. Family-juvenile."
+ + **Wkly Guide** Mr 12 '38

Trade Paper Reviews

"Fully aware of the long span between present writing and the 1938 Academy awards, here is an early nomination for individual honors. Showmen—not 'theatre operators'—will recognize: an earthiness rarely approached here or abroad, a characterization by Will Fyffe that will stir the emotions and a sense of realism that belies its celluloid recording. It's not the perfect picture—it has a Scottish burr and a paucity of draw names. Family."
+ + **Boxoffice** p25 F 19 '38

"A novelty film, boasting some fine acting and great scenery. Excellent family fare."
+ + **Film Curb** p5 F 26 '38

"On two definite counts, this picture stands out. It is one of the finest dog stories ever presented on the screen. Second, there's the performance of Will Fyffe as the dour Scotch shepherd. . . The various types who form the cast are delightful, and for American audiences their burrs are not so thick that anyone unfamiliar with the Scotch tongue cannot understand them."
+ **Film Daily** p6 F 10 '38

+ + **Motion Pict Daily** p7 F 10 '38

"Will Fyffe gives a memorable performance. . . This is intense, absorbing drama to the literate, to all with love of beauty, countryside, animals. Realistic dialogue, fighting, drinking make it adult fare. Estimate: best for art spots; class houses using British product may use, too, though Scottish accents are strong."
+ **Phila Exhibitor** p83 F 15 '38

"Only novelty in this film is Will Fyffe, British prototype of Wallace Beery in the interpretation of lovable scallywags. . . Over here [England] the picture should rank as an excellent feature in popular priced houses and suitably trimmed, might pass as second feature in U. S."
+ — **Variety** p17 F 2 '38

TOPA TOPA. Pennant 74min

Cast: Helen Hughes. James Bush. LeRoy Mason. Ruth Coleman

Directors: Vin Moore. Charles Hutchinson

Original story: Charles Diltz

Screen writers: Arthur Hoerl. Hilda May Young

An adventure story which gets its title from the name of a mountain where the action takes place. A young naturalist goes to the district and has many adventures when he falls in love with a native girl.

Trade Paper Reviews

"This is an interesting novelty feature that should appeal especially to women and children. The actors that steal the show are well-trained animals, with 'Silver Wolf' the dog, taking the leading honors."
+ **Film Daily** p4 Mr 18 '38

"This is a poorly mixed conglomeration of travelog and animal picture, its murder and romantic angles lost in the shuffle, and its saving grace its final 1500 feet which with expert cutting could be made into an entertainment briefie."
— **Variety (Hollywood)** p3 Mr 14 '38

TOVARICH. Warner 85min D 25 '37

Cast: Claudette Colbert. Charles Boyer. Basil Rathbone. Anita Louise. Melville Cooper

Director: Anatole Litvak

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writer: Casey Robinson

Based on the play of the same title by Jacques Deval. "Boyer and Claudette are 'white' Russian refugees, members of Nobility, living in poverty in Paris. Boyer has been entrusted with a huge sum of francs by the Czar, and he will not touch one 'sou' thereof. Boyer and his wife, Claudette Colbert, become servants in the home of Melville Cooper. The members of the Cooper family become very fond of them and it is not until the night of the Coopers' dinner in honor of Rathbone, Soviet Commissar, that the Coopers learn their servants are members of Royalty. Although Rathbone had persecuted Boyer and insulted Claudette, he pleads with Boyer to turn over the francs to the Soviet so that valuable Russian oil fields should not have to be leased to foreigners. Their love for their mother country is so strong that they turn over the money to him." (Film Daily)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: excellent; Y: very good; C: no."
+ + **Christian Century** p62 Ja 12 '38

"Some unintelligible dialogue mars an otherwise fine performance by Charles Boyer. . . Some debatable situations regarding Tatiana's stealing and the methods of the French police in dealing with the small boys involved might not be considered good for young folks. The general tone of the picture is adult." Am Legion Auxiliary

"Mature. Family." Calif Cong of Par & Teachers

"Superlatives have been used so often they seem meaningless in describing so intelligently contrived a comedy and satirical study in contrasts. . . . This picture will win acclaim wherever it is shown. Rating: outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"This carefully produced, brilliantly directed picture is thorough entertainment containing all the elements of drama, comedy, characterization and plot. Mature." Nat Council of Jewish Women

"A deeper note of 'noblesse oblige' runs through the vivacity of the surface comedy and is definitely refreshing and uplifting. Mature." Nat Soc of New England Women

"Here is a production outstanding for character portrayals, scenic contrast effects and with a cast and direction to support the leads and hold the audience with rapt attention to the end. . . Another super-cinema stage follow-up to add to the good score. Family." S Calif Council of Fed Church Women
Fox W Coast Bul D 11 '37

Reviewed by H. M. LeSourd
Motion Pict & Family p6 Ja 15 '38

" 'Tovarich' will suffer some adverse criticism from the comparatively limited audience which enjoyed the stage presentation, but the plot is so novel and the message it gives so refreshing that it cannot fail to please the majority. . . The theme is interesting, the acting effective, and the direction on the whole satisfying. It is amusing entertainment sure to win applause. Adolescents, 12-16: good; children, 8-12: mature."
+ **Motion Pict R** p7 Ja '38

"General patronage."
Nat Legion of Decency D 23 '37

"A & Y: good; C: too mature."
+ **Parents' M** p57 F '38

"[It is] a clever and witty tale. . . Brilliant direction."
+ **Scholastic** p8 Ja 22 '38

"It has undercurrents of revolutionary politics which give a certain depth to the characters, but it is far more entertaining than controversial. Fine production. Outstanding."
+ + **Wkly Guide** D 25 '37

Newspaper and Magazine Reviews

"Performances throughout are first rate and it is a genuinely entertaining film. Adults and young people."
+ **Christian Science Monitor** p15 Ja 15 '38

"It is a vastly amusing, richly humorous, excellently played comedy. . . It makes a gay, extremely funny, as well as tender and moving photoplay. Director Anatole Litvak has placed the emphasis on the comic aspects of the play, frequently to the point of slapstick. . . It does not materially affect the excellent entertainment values." Jesse Zunser
+ + **Cue** p38 Ja 1 '38

"An agreeably preposterous farce, amusing and different, but not quite the equal of Robert Sherwood's original stage adaptation as done behind the Broadway footlights. The films have a habit of showing up improbabilities—and 'Tovarich' stretches reality pretty far." (3½ stars) Beverly Hills
Liberty p45 Ja 22 '38

"I have a suspicion that 'Tovarich' poor comrade, is getting weaker minute by minute. The play in town was nice, but one did hear a great deal about how it had been abroad and now the movie comes, and it hardly amounts to much more than a mere show for Claudette Colbert. The comedy . . . is clearly Americanized into simple homespun humor such as we all grew up with." John Mosher
+ — **New Yorker** p45 Ja 1 '38

"It is pleasant comedy derived from pleasant characters and situations."
+ **Stage** p13 F '38

"The result is a mature, highly enjoyable cinecomedy not too slavishly adhering to the form of the original. . . Hollywood looks to Claudette Colbert for its highest grade of upper crust, and in 'Tovarich' Actress Colbert never lets Hollywood or the play down. . . In his brief, belated appearance, suave, self-assured Basil Rathbone, as usual, steals the show."
+ + **Time** p29 Ja 3 '38

Trade Paper Reviews

"One of the best pieces of entertainment merchandise the screen has ever offered. . . For a class or mass audience we recommend [it] as a picture that will make the most chronic sour-puss change his spots."
+ + **Canadian Moving Pict Digest** p6 Ja 1 '38

"Smart satire, an excellent screen version of successful screen play, this should click at the box office. . . This is grand entertainment from fade-in to fade-out. A preview audience evidenced complete stamp of approval."
+ + **Phila Exhibitor** p56 D 15 '37

A TRIP TO PARIS. 20th century-Fox 64min

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Ken Howell. George Ernest

Director: Mal St Clair

Screen writers: Robert Ellis. Helen Logan

Based on the characters created by Katharine Kavanaugh. Another adventure of the Jones Family. This time, Mayor Jones is maneuvered into taking his family to Paris to celebrate the couple's 25th wedding anniversary.

Trade Paper Reviews

+ **Motion Pict Daily** p7 Mr 23 '38

"That Jones Family continues to have what it takes. It has the same homely qualities, and the decided feeling of fireside domesticity that has characterized previous numbers of the group."
+ **Variety (Hollywood)** p3 Mr 19 '38

TRUE CONFESSION. Paramount 75min D 24 '37

Cast: Carole Lombard. Fred MacMurray. John Barrymore. Una Merkel. Porter Hall. Edgar Kennedy

Director: Wesley Ruggles

Music director: Boris Morros

Screen writer: Claude Binyon

Based on a French play Mon Crime by Louis Verneuil and Georges Berr. A comedy in which a young and struggling writer untruthfully admits that she murdered her employer in order that her struggling young lawyer husband may have a court case. He is a very ethical young man and is very angry when she admits that she had nothing to do with the murder. Her inability to tell the truth then leads her to tell her husband that she is to have a baby.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Entertainment: frothy; direction: good; acting: fine, John Barrymore's characterization outstanding; social value: none; ethical values: unsound, fame and fortune resulting from lies; audience suitability: adults. Lack of ethics bars it for youth." Am Legion Auxiliary

"Direction is adroit and production qualities are excellent. Mature." Calif Cong of Par & Teachers

"Good. Confused ethics, but not to be taken seriously. Mature." DAR

"A frothy, farcical picture that will entertain adult audiences." Gen Fed of Women's Clubs (W Coast)

"Audience suitability: mature; entertainment values: gay, unusual and captivating; artistic and technical values: unique, ingenious direction, excellent cast, clever repartee, lovely stage settings; social values: negative." Nat Council of Jewish Women

"A riot of laughs for adult audiences." Nat Soc of New England Women

"Well staged and with an excellent cast this picture has a dangerously unethical plot. The characters start out with high principles and end with reconciliation in a paradise of wealth and fame, the result of deceit, perjury and technical evasion of the law. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul D 18 '37

"[It is one of a] number of mad comedies presented recently which shock audiences into hysterical acceptance of productions which daringly evade the spirit and at times the letter of the 'code' laid down by the major producers not so long ago. . . There is a fine line between satire which is witty and pointed, and farce which only slams about defying conventions with no 'raison d'etre' except to stimulate shocked laughter. This belongs to the latter class. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R p7 Ja '38**

"A: good sophisticated comedy; Y & C: too mature."
+ **Parents' M p57 F '38**

Newspaper and Magazine Reviews

"Even at its most uproarious there is a cleverly injected element of underlying tension in this wild fable. Adults and mature young people."
+ **Christian Science Monitor p19 D 31 '37**

"The story doesn't easily analyze (which may be a recommendation, rather than a hindrance, in these days of stodgy, formula-ridden cinematales). But to offset its complete absurdity, is the realistic fact that it is told swiftly, smoothly, satirically, and wittily. Which is ample compensation. . . All in all good fun, with Wesley Ruggles directing in the proper spirit of levity." Jesse Zunser
+ **Cue p53 D 18 '37**

"Carole Lombard gives one of her brilliant 'fey' performances, and sets the pace for a story which is just a little too laboured to be spontaneously funny."
+ — **Film Wkly p30 D 25 '37**

"Although 'True Confession' had a pulpwood sound, it proved yesterday to be a highly polished, smoothly grained Yule log which deserves to crackle right merrily at the Paramount from now until well after Christmas. . . Being a valiant comedy, it stands on a level with such blissfully remembered items as 'I Met Him in Paris' and 'Nothing Sacred.' There may be somewhat to mark it a shade above or below these others; if there is, it doesn't come readily to mind. For they are all of a piece—witty, clever and hugely amusing shows." F. S. Nugent
+ + **N Y Times p35 D 16 '37**

"Paramount runs berserk again in 'True Confession' and manages to be quite funny. A murder trial is the major episode of the delirium, and more humor than one might expect from such a setting is somehow devised for the story." John Mosher
+ **New Yorker p49 D 25 '37**

"Here we have a delightfully daffy piece of fun. It [is one] of the finest groups of *comedies* to cross the screen." Katharine Best
+ + **Stage p64 Ja '38**

"It is a new comic high for Carole Lombard. . . Comic 'True Confession' is skillfully played and paced, keyed up to the pitch of the dizziest haywire skit. Yet what makes 'True Confession' funnier than most haywire comedies is that as melodrama it could be just as effective."
+ **Time p21 D 27 '37**

Trade Paper Reviews

"This is a mad, wild opus, built solely for laughs—and getting them. Wesley Ruggles has not missed a trick in extracting laughs."
+ **Film Daily p4 N 22 '37**

U

UNDER SUSPICION. Columbia 65min D 16 '37

Cast: Jack Holt. Granville Bates. Morgan Wallace. Katherine DeMille

Director: Lewis D. Collins

Original story: Philip Wylie

Screen writers: Joseph Hoffman. Jefferson Parker

A mystery story. Based on a Liberty Magazine short story of same title by Philip Wylie.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"The net result is a good mystery. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul Ja 22 '38**

"General patronage."
Nat Legion of Decency Ja 6 '38

"Family."
Wkly Guide D 25 '37

Newspaper and Magazine Reviews

"In Class B murder mysteries it is the audience which eventually becomes the object of greatest suspicion for passively remaining in its seats. Certain elements of that insoluble mystery (of mass inertia) cling to the stereotyped happenings of 'Under Suspicion.' . . Even amateurs will probably guess who the murderer is long before Jack does." B. R. C.
— — **N Y Times p23 D 20 '37**

Trade Paper Reviews

"Well constructed murder mystery adapted into a very satisfactory mystery picture. Everybody looks mighty guilty but the gunmen, which is the idea, of course. Film will make a good filler-inner and is a strong dualer."
+ **Variety p17 D 22 '37**

V

VOICE OF INDIA. Hoffberg 30-40min Ja 28 '38

Cast: Paul Hoefler. Natives

Director: Wallace Worsley

Screen writer: J. G. Hawes

First released as 74 minutes running time then cut to 30 minutes. Hoefler portrays a leader of an Asiatic expedition sent by a native prince for pictures. Elephants, crocodiles, native customs, architecture and a tiger hunt are all depicted.

Newspaper and Magazine Reviews

"It contains some good shots of interior cities, crocodiles and elephants, but there is a good deal too much chit-chat. The high points of the film are the rescue of an Indian lad from a hooded cobra and the mauling of a beater by a tiger, neither of the scenes proving as terrifying as they should." Howard Barnes
— + **N Y Herald Tribune** p6 Ja 29 '38

Trade Paper Reviews

"With little more than authentic scenes of India to mark it apart from countless and better travel subjects, this shoddily assembled affair bears the unmistakable stamp of the amateur camera-adventurer."
— **Boxoffice** p27 F 19 '38

"'The Voice of India' is not very loud in its present form as an adventure and travel film. [After cutting], what is left in the picture fails to show anything of great interest."
— **Film Daily** p9 F 1 '38

Motion Pict Daily p8 Ja 31 '38

"Despite technical deficiencies, this is interesting. Estimate: different, the grind houses will like."
+ — **Phila Exhibitor** p85 F 15 '38

"Released as a featurette, 'India' does not measure up as an adequate travelog. Ringing phoney throughout, unjustly glorified and still too long, short is for the dual bills as an added giveaway."
— **Variety** p27 F 2 '38

W

WALKING DOWN BROADWAY. 20th century-Fox 75min Mr 11 '38

Cast: Claire Trevor. Phyllis Brooks. Leah Ray. Dixie Dunbar. Lynn Bari. Jayne Regan. Michael Whalen. Walter Woolf King

Director: Norman Foster

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Screen writers: Robert Chapin. Karen De Wolf

Based on the short story Six Girls and Death by Mark Hellinger. Six chorus girls pledge themselves on New Year's Eve to meet again at the same place a year later. During the ensuing twelve months, one girl is convicted of a framed manslaughter, two are the victims of tragic accidents, and the others marry.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Fast moving and smoothly paced, with capable direction and excellent acting by a carefully chosen cast. Adults." Calif Cong of Par & Teachers

"Tense melodrama. Mature." Calif Fed of Business & Professional Women's Clubs

"The production qualities are satisfactory, while the cast, an interesting one, gives realistic portrayals making this a rather stirring thought-provoking drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul F 12 '38

"Good. Mature." DAR
+ **Fox W Coast Bul** F 26 '38

"Possibly several of the girls are enough alike to be confusing but on the whole they are well chosen, and Miss Trevor is convincing in the most important part. Set off by the snappy dialogue of theatrical people, it is a play of action and human interest with moments of melodrama. Adolescents, 12-16: passable; children, 8-12: little interest."
+ — **Motion Pict R** p10 Mr '38

"A: good melodrama; Y: mature."
+ **Parents' M** p77 Ap '38

"The direction gives humanness and life to a plot that gets pretty melodramatic at times. Mature."
+ **Wkly Guide** Mr 12 '38

Newspaper and Magazine Reviews

"[It's] a pretty sorry interpretation of life in general. I do not go for sugar and spice. But I also ask for realism. I thing 'Walking Down Broadway' misses fire because it relies too much on tragedy and mishap to work out the plot. I enjoyed the picture, nevertheless, and it is a good film." Robert Joseph
+ — **Hollywood Spec** p11 F 5 '38

Trade Paper Reviews

"A typical example of 20th Century-Fox's standardly good program product, this portrait of the fates and fortunes of six girls—widely differentiated as to character but all sworn friends—is interesting and novel entertainment, somewhat in the 'Stage Door' classification. Family."
+ **Boxoffice** p25 F 5 '38

"Comedy drama of what happens to six chorus girls makes entertaining fare."
+ **Film Daily** p6 F 4 '38
+ **Motion Pict Daily** p5 F 1 '38

"Rambling narrative, lengthy, at times tiresome. . . Audience reaction was mild. Estimate: fair program; best for neighborhoods, twins."
+ — **Phila Exhibitor** p84 F 15 '38

"With more action and less conversation, 'Walking Down Broadway' might qualify as a strong supporting feature. . . It is a satisfactory secondary feature which seems always on the verge of hitting a higher classification, and then misses."
+ — **Variety** p15 F 2 '38

"Audiences will be mislead by the title of 'Walking Down Broadway,' but when they see the film, a story filled with drama, comedy and romance, and replete with human interest will be revealed."
+ **Variety (Hollywood)** p3 Ja 29 '38

WELLS FARGO. Paramount 113min D 31 '37

Cast: Joel McCrea. Bob Burns. Frances Dee. Lloyd Nolan

Director: Frank Lloyd

Original story: Stuart N. Lake

Screen writers: Paul Schofield. Gerald Geraghty. Frederick Jackson

"Some slight liberties are taken with the history of the Wells Fargo Express Co.'s formation and surge across the country. [It] explains the development of the coast-to-coast delivery service." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A & Y: very good; C: probably too exciting."
+ **Christian Century** p62 Ja 12 '38

"This is an outstanding picture for all audiences. Family." Am Legion Auxiliary

"An absorbing historical drama." Calif Cong of Par & Teachers

"Delicate romance and stirring drama make this a powerful pageant of our country. Entire production in excellent taste. Rating: outstanding. Family." Calif Fed of Business & Professional Women's Clubs

WELLS FARGO—*Continued*

"Excellent. Painstaking research; impressive photography; typical characterizations. Unnecessary sequence of birth of babies could be cut for schools. Mature." DAR

"Thrilling, poignant story, deft, skillful direction of a fine, virile cast, outstanding acting, lovely photography, interesting stage settings. Educational and entertaining. Family." Nat Council of Jewish Women

"High entertainment value, worthwhile, realistic, significant, commendable, educational. Family." Nat Soc of New England Women

"An outstanding and worthwhile picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bul D 24 '37

"Outstanding is this thrillingly interesting pictorial panorama of the development of western United States. . . Ethical values are the highest. All ages." Gen Fed of Women's Clubs (W Coast)

Fox W Coast Bul Ja 1 '38

Reviewed by H. M. LeSourd

Motion Pict & Family p6 Ja 15 '38

"[It] makes interesting drama. . . The picture faithfully follows historic mileposts and offers exciting and romantic adventure, but because it covers so much data it is necessarily episodic in treatment. . . It is a very interesting production although not so emotionally stirring as 'Cavalcade' or the earlier epics, 'The Covered Wagon' and 'The Iron Horse.' "

+ **Motion Pict R** p7 Ja '38

"General patronage."

Nat Legion of Decency D 23 '37

"A, Y & C: excellent."

+ + **Parents' M** p57 F '38

" 'Wells Fargo' is a fine picturization of the period which witnessed the growth and expansion of this great pioneer express company. . . Into the production Frank Lloyd has woven a series of events which might well have choked the film, had they not been handled by masterly direction."

+ + **Scholastic** p31 Ja 8 '38

"Family. Outstanding."

+ + **Wkly Guide** D 18 '37

Newspaper and Magazine Reviews

"[It is] a somewhat rambling, but, nevertheless, an impressive fusing of fact and fiction, with an epic quality. . . When its last scene faded from the screen yesterday morning the jammed theater echoed with applause." Mordaunt Hall

+ **Boston Transcript** p6 D 31 '37

"Adventure, romance, and history combine in an excellent panorama of the West. . . The canvas is crowded with action and historic detail. If it is a trifle overlong, this one fault will be readily forgiven. Adults and young people."

+ **Christian Science Monitor** p19 D 31 '37

"The results show that 'Wells Fargo' represents Frank Lloyd's possibly greatest venture into the realm of historical saga, where he was so strikingly at home twice before, in 'Cavalcade' and in 'Mutiny on the Bounty.' . . Out of the history of those turbulent days we find a great picture emerge, with virtually no stirring event of American history of that time ignored, and most of them photographed." J. P. Cunningham

+ + **Commonweal** p244 D 24 '37

"Frank Lloyd, who directed 'Cavalcade' and 'Mutiny on the Bounty' also made 'Wells Fargo.' The first two, super-spectacles by any celluloid standard, were replete with the stuff of human drama. But in 'Wells Fargo' Mr. Lloyd has produced a super-spectacle which—though vastly interesting, historically and atmospherically—is merely a large-scale picturization of the development of an express company." Jesse Zunser

+ — **Cue** p38 Ja 1 '38

"Pioneering epic with an attractive sentimental story to give it human interest. Attractive entertainment, although too long-drawn, and a little jerky."

+ **Film Wkly** Ja 1 '38

"The story of Wells Fargo & Co. is an absorbing and important chapter in American expansion. As such, the film could not fail to have interest. The more pity, then, that it proves to be a plodding, stodgy affair with lapses into sentimentality when heroism was intended. . . One Civil War battle and a fight with Indians fail to lift the blood pressure. Sad news, especially since Frank Lloyd is the producer-director. . . [It is] no more than an interesting celluloid textbook."

+ — **Lit Digest** p34 D 25 '37

"[It] is one of those modern Westerns which demand of the producer as much research as poetry. The time is gone when such a film could do with simple and familiar properties. . . Now we must have a sense of history, perhaps a million square miles of background. . . The danger, of course, is that we shall get from all this a narrative educated beyond its intelligence—heavy with misplaced learning, bloated like one of its own hoop skirts. The danger is seldom avoided, nor has 'Wells Fargo' completely avoided it; the film is a little too long, and too many of its people are conscious of the history they are helping to make. But it is the best of its kind to date." Mark Van Doren

+ **Nation** p82 Ja 15 '38

"It covers decades, it must have cost nearly two million; it has authentic stage coaches, miners' equipment and gold-rush saloons. . . And if it had been just that, no matter how rousing a jingo, it would have been something—for its research is endless, its material fascinating. But history is not enough, and so over everything we must have the false uninteresting life and love of Joel McCrea. . . This one is ham from the word go. It runs two hours, by the end of which time it is firmly settled as the towering bore of the season." Otis Ferguson

— **New Repub** p257 Ja 5 '38

"A great chapter of our history has been given epic screen proportions in 'Wells Fargo.' . . It has scenes of splendid pageantry, but little straight dramatic continuity. Frank Lloyd . . . has spent an unconscionable amount of footage on a pallid love story. The raw stuff of history in the making is fascinating and frequently it has been shaped to moments of intense excitement. The human drama is not up to it." Howard Barnes

+ **N Y Herald Tribune** p10 D 30 '37

"Mr. Lloyd's cameras have swept panoramically across some of the most vivid pages of our national history with a speed which was bound to produce a blur. It is, happily a magnificent blur, richly atmospheric, reasonably faithful to fact, streaked through—when your eye is quick enough to catch them—with photographic marvels and sharp highlights of scene and incident. . . But there must be reckoned certain other ingredients—dramatic unity, fixed purpose, clear motivation, a sense of narrative proportion. In these 'Wells Fargo' is woefully lacking." F. S. Nugent

+ **N Y Times** p15 D 30 '37

" 'Wells Fargo' wanders along at some length too, as might be expected, since it strives to sketch our history from the time oysters first came to Buffalo (1844, students will know) until well after the Civil War. . . It all seems optimistic in tone and may be soothing if you aren't in any hurry." John Mosher

New Yorker p78 Ja 8 '38

"In keeping with its impressive production, 'Wells Fargo' is peopled with able actors. . . If 'Wells Fargo' didn't turn out to be one of Frank Lloyd's finest films, it is at least his most ambitious. Confident in the knowledge that his subject was dramatic in its own right, Lloyd has minimized the melodramatics of the old 'Western' school. . . There is little excitement for excitement's sake. This spectacular phase of American history doesn't need it."

+ **Newsweek** p24 D 27 '37

"The makings are epic, the finished product is not."

+ — **Stage** p13 F '38

"To exploit to the limit each climactic event was easier for Director Frank Lloyd and his cinemauthor associate, Howard Estabrook, than to relate them coherently and plausibly in a film of less than two hours' duration. Too experienced a craftsman to suspend the full weight of so freighted a period on romance's

slender cord, Director Lloyd makes a valiant try at hooking up Wells & Fargo with everything in sight. . . In general 'Wells Fargo' is ably cast, and the production & settings are convincingly accurate."
+ Time p25 Ja 10 '38

Trade Paper Reviews

"Here is smash entertainment every foot of the way, a showman's picture that can be sold for top money in any situation, the ultimate in adventure, romance, drama. . . Preview audience reaction was excellent."
+ + Phila Exhibitor p54 D 15 '37

WEST OF RAINBOW'S END.

Monogram 54min Ja 12 '38

Cast: Tim McCoy. Kathleen Eliot. Walter McGrail

Director: Alan James

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 27 '38

Trade Paper Reviews

"Good western entertainment. Only criticism that can be made is that if a cowboy is a cowboy, he should wear cowboy clothes."
+ Phila Exhibitor p76 F 1 '38

"As the Westerns go, it's not bad—much better than the brand turned out by Ken Maynard. . . . Pace almost becomes too slow occasionally, but it's hard to get too tiresome for the action fan when the running time is less than an hour."
+ — Variety p14 Mr 9 '38

WHEN G-MEN STEP IN.

Columbia 60min Mr 31 '38

Cast: Don Terry. Jacqueline Wells. Robert Paige. Gene Morgan

Director: C. C. Coleman

Screen writer: Arthur T. Horman

An expose film built on the rackets for collecting money for charitable drives, sweepstake lotteries and other forms of gambling.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 10 '38

"Interesting as something of an exposure. Family."
+ Wkly Guide Mr 5 '38

Newspaper and Magazine Reviews

"As entertainment in the sock-and-bust-'em line, it does have certain points to recommend it. There are more than the usual number of knockouts and a blistering lot of tough-guy gab. But for patrons of comparative discrimination, it is likely to be a bit painful." B. C.
— + N Y Times p13 Mr 14 '38

Trade Paper Reviews

"Fast-moving gangster drama develops some new twists in the G-man theme that holds thrills."
+ Film Daily p4 Mr 17 '38

"This shapes up as a very good, low budget picture, crammed with thrills, action, with competent direction, good production to help. It is an exciting programmer for the neighborhoods, especially for the children and men."
+ Phila Exhibitor p89 Mr 1 '38

"A run-of-the-mill G-man melodrama that will do as the No. 2 feature on duals but desirable that a strong lead booking go with it. Without spending a great deal of money, MacDonald has turned out a 'B' that has good backgrounds, moves along at a pretty good pace and maintains suspense as good as most productions of this kind."
+ — Variety p17 Mr 16 '38

WHERE THE WEST BEGINS.

Monogram 55min F 2 '38

Cast: Jack Mulhall. Fuzzy Knight. Luana Walters

Director: J. L. McGowan

A western melodrama.

Audience Suitability Ratings

"The acting is fair and the music good, but the story complications are over-prolonged and confused and the whole picture lacks logic and continuity. Adults and young people." E Coast Preview Committee
— + Fox W Coast Bul F 26 '38

"General patronage."
Nat Legion of Decency F 10 '38

Trade Paper Reviews

"Altogether, it is just a routine affair."
+ — Phila Exhibitor p83 F 15 '38

WIFE OF GENERAL LING.

Gaumont British 72min F 1 '38

Cast: Griffith Jones. Inkijinoff. Adrianne Renn. Alan Napier

Director: Ladislaus Vajda

Original story: Peter Cheney

Screen writer: Akos Tolney

Filmed in England. Oriental spy drama.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 3 '38

"A: good melodrama; Y: possible but tense; C: no."
Parents' M p77 Ap '38

"A lot of mysterious, creepy action, and a fine performance of the bandit who masqueraded as a philanthropist. Family."
+ Wkly Guide F 19 '38

Newspaper and Magazine Reviews

"[It] is a tense, exciting melodrama." Jesse Zunser
+ Cue p45 F 19 '38
N Y Times p15 F 21 '38

"Sometimes the plot and the counterplots grow bewildering. You may not quite be certain what is happening and who is good and honest and who is a scoundrel and a liar unless you concentrate and are adept at puzzles and arithmetic, but you really don't care very much." John Mosher
— + New Yorker p75 F 19 '38

"Unpretentious, moderately exciting melodrama of British pluck and Oriental wiles in modern China."
— + Newsweek p26 F 14 '38

"Cheaply budgeted, inexpensively cast, this turns out to be a slick little British melodrama. . . In addition to being good, the picture has a fellow named Inkijinoff and a lady known as Lotus Fragrance." Katharine Best
+ Stage p64 Mr '38
Time p58 F 7 '38

Trade Paper Reviews

"GB's latest can be described as a Chinese gangster picture with a British accent and mainly because of the film's hybrid qualities overshoots its mark. Nevertheless, there is contained therein sufficient melodramatic elements which go to make this desirable for subsequent runs. Family."
+ — Boxoffice p25 F 5 '38

"A British-made melodrama that will satisfy general audience despite lack of box office names."
+ — Film Curb p8 Mr 5 '38

"This British actor Griffith Jones . . . seems to have about everything. He is a big heartbeat for the ladies, with as ingratiating a heman personality as can be found anywhere. . . The plot is colorful, highly melodramatic, but done with cunning twists and gaspy surprises by that smart director, Ladislaus Vajda. In fact it is swell thrill and suspense entertainment."
+ Film Daily p8 Ja 31 '38

WIFE OF GENERAL LING—*Continued*

+ **Motion Pict Daily p8 Ja 31 '38**

"Fair action programmer, the topical interest, general excitement warrant display in neighborhoods, accents notwithstanding. Class appeal is doubtful—it has well worn situations, dialogue, no name draw. Adolescents will enjoy, but in neighborhoods where moral categories are well defined, this should be used for adults. Estimate: neighborhoods, grind spots can use, with ballyhoo."

+ — **Phila Exhibitor p83 F 15 '38**

"This little feature from the British studios doesn't possess name draw to boost it to solo runs. . . Nevertheless, it is strong fare, with pace and story contrivance well above average to come from England. . . [It] may run into difficulties with censorial powers in some states if it hasn't already with the Hays code boys."

+ — **Variety p14 F 23 '38**

WILD HORSE RODEO. Republic 50min D 6 '37

Cast: Bob Livingston. Ray Corrigan. Max Terhune. June Martel

Director: George Sherman

Original story: Gilbert Wright. Oliver Drake

Screen writer: Betty Burbridge

A western melodrama.

Audience Suitability Ratings

"Family-juvenile."

Wkly Guide D 11 '37

Trade Paper Reviews

"The Three Mesquiteers's already well-established knack for delivering what the Western fans like is here expanded to include those audiences where robust adventure dramas, expertly handled, provide a welcome change from the usual fare. Family."

+ — **Boxoffice p23 F 26 '38**

"This has an excellent production. New angles in the story bring a surprise twist in the climax. Estimate: sets a new high for the series."

+ + **Phila Exhibitor p55 D 15 '37**

"Republic has a new hoss star, called 'Cyclone,' who becomes the focal point in this Mesquiteer story. Attention is on him most of the time, because, among other things, he's the best performer. Western is a good one, though, and will have no difficulty keeping up its entertainment assignment."

+ **Variety p15 F 9 '38**

WISE GIRL. RKO 70min D 31 '37

Cast: Miriam Hopkins. Ray Milland. Walter Abel. Guinn Williams. Henry Stephenson

Director: Leigh Jason

Original story: Allan Scott. Charles Norman

Screen writer: Allan Scott

It is the tale of an heiress who goes to live in Greenwich Village in order to gain custody of her dead sister's two little children who are living with their father's brother, an impoverished artist. Love flowers between the heiress and the artist after many minor difficulties.

Audience Suitability Ratings

"A: novel; Y: fairly good; C: no."

Christian Century p127 Ja 26 '38

"Adult. Fair. Entire cast struggles with a poor story. Picture could be improved by striking out drinking scenes." Am Legion Auxiliary

"Fast moving, excellently cast, and at times gay and charming with clever comedy, but as a whole implausible, spotty, and marred by out-of-key slapstick. Mature. Family." Calif Cong of Par & Teachers

"Well above average entertainment for mature audiences." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"A lively entertaining comedy, with some social significance, but a slapstick ending. Family." Gen Fed of Women's Clubs (W Coast)

"Highly entertaining comedy situations. Family." Nat Council of Jewish Women

"Good family picture." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 15 '38

"The production, if remembered at all, will be thought of in terms of the absurd antics of the villagers. Adolescents, 12-16: amusing; children, 8-12: no interest."

+ — **Motion Pict R p9 F '38**

"General patronage."

Nat Legion of Decency D 30 '37

"A & Y: fair; C: possible."

+ — **Parents' M p73 Mr '38**

"Family."

Wkly Guide D 18 '37

Newspaper and Magazine Reviews

"Completely inconsequential and not very amusing. Adults."

— + **Christian Science Monitor p15 Ja 15 '38**

"This is an inexcusably dull, inept, silly, and preposterous picture—the kind that is referred to in the film trade as a Grade B or C, a dualer, a dud, or a turkey. The story is phony, the playing bad, the dialogue worse. In brief, it should never have left the cutting-room floor." Jesse Zunser

— — **Cue p38 Ja 8 '38**

"Blessed are they who are plausibility-proof, i.e., capable of accepting anything. For them 'Wise Girl' is evidently intended, and they should derive a good deal of entertainment therefrom. . . Critical patrons, however, will find much to pick to pieces about the opus, and unfortunately I fall into this category. It is a very spotty production, some of the comedy clever and charmingly debonair, but much of it lacking in taste, falling at times into the most banal slap-stick, conspicuously out of key with the rest of the picture." Bert Harlen

— + **Hollywood Spec p5 Ja 1 '38**

"A whimsical, romantic comedy that never comes off. . . Miriam Hopkins is completely disappointing as the headstrong heiress and . . . the direction has all the sparkle and verve of yesterday's champagne." (1½ stars) Beverly Hills

Liberty p57 Ja 29 '38

" 'Wise Girl,' the alleged screen comedy at the Rivoli, is embarrassingly bad. It is in the school of Hollywood's antic whimsies, but its screwball conceits are forced and unfunny. The authors are mostly to blame, but the players and directors cannot be lightly exonerated. . . It reaches a new low for screen capers of its particular kind." Howard Barnes

— — **N Y Herald Tribune p10 Ja 10 '38**

"The studios haven't been kind to Miriam Hopkins." John Mosher

New Yorker p61 Ja 15 '38

"Except for two amusing slapstick sequences, the funniest thing about this mediocre comedy is its fantastic conception of Greenwich Village and its inhabitants."

— + **Newsweek p28 Ja 10 '38**

"This is about as important as Aunt Susan's head cold during the flu epidemic. Perhaps if 'The Awful Truth', 'Nothing Sacred' and 'True Confession' hadn't hit the comedy note with such precision, 'Wise Girl' would have come in for more critical honors. Even so, there are virtues, among them a series of perfectly luscious comic incidents. Fun, for the uncritical."

— + **Stage p14 F '38**

" 'Wise Girl,' a befuddled whimsicality, starts off by explaining that all its characters are fictitious, proceeds to prove them superfluous."

— **Time p25 Ja 10 '38**

Trade Paper Reviews

"With that able farceur, Miriam Hopkins, carrying most of the acting burden, Producer Edward Kaufman's contribution to the season's laugh cycle is packed with enough nonsensical situations and bright lines to keep the cash customers in a high humor. Family."

+ **Boxoffice p27 Ja 1 '38**

"Smartly produced, with a brilliant cast making the most of the witty dialogue and numerous comedy situations, this new picture should be a big box office draw. The able and clever Miriam Hopkins heads a cast that leaves nothing to be desired in that department."

+ **Film Daily p7 D 23 '37**

+ **Motion Pict Daily** p3 D 20 '37

"Comedy with a couple of names to help, this should turn out to be fair to good program, with best returns where the exhibitor gets behind it. . . Previewed in a theatre, it seemed to get fair response."

+ — **Phila Exhibitor** p63 Ja 1 '38

"A human interest story that possesses certain favorable audience elements, 'Wise Girl' is held back, however, by a slow-moving narrative, considerable silliness and a lack of convincing plot. . . The picture is of 'B' calibre, but may weather the storm singly in houses of lesser importance, elsewhere it's the doublers."

— + **Variety** p17 D 29 '37

"A genuinely enjoyable comedy that hits the modern farcical note, gay and breezy in essence, 'Wise Girl' clicks as a general audience picture and should carry more than well on the upper frame of the duals. It's all in fun, and plenty of laughs are provided but the deeper human feeling is not overlooked, being nicely balanced with the carefree antics of the players and the almost slapstick hokum."

+ **Variety (Hollywood)** p3 D 23 '37

WOLVES OF THE SEA. Guaranteed 65min Ja 28 '38

Cast: Hobart Bosworth. Warner Richmond. Jeanne Carmen. Dirk Thane

Director: Elmer Clifton

Screen writer: Elmer Clifton

Jeanne Carmen, an heiress, is the sole survivor of a wrecked steamship which was carrying animals for a zoo. She is rescued from an island where she had been menaced by wild animals, by the captain of a tramp ship on the outlook for treasure.

Trade Paper Reviews

"Containing little in the way of a story that makes any impression, and technically faulty in many spots, this film has little exhibitor value for houses outside of the low-bracketed duals group. The picture is filled with hokum and stock shots that are too obvious to deceive anybody."

— **Film Daily** p6 F 4 '38

"'Wolves of the Sea' [is] a melodrama that might fit on the bottom half of twin billers where the audience is not too discriminating. . . Picture is almost a succession of jungle stock-library shots, cafe shots, winding up with some shipwreck shots that look very dated. Some audiences may not mind."

— **Phila Exhibitor** p65 Ja 1 '38

"Definitely not for anything above the lower-bracketed duals. Direction, cutting and camera are poor all the way. The emoting of the femme lead, Jeanne Carmen, is at times painful."

— **Variety** p17 F 2 '38

WOMEN IN PRISON. Columbia 55-59min Ja 1 '38

Cast: Scott Colton. Wyn Cahoon. Sarah Padden. Arthur Loft

Director: Lambert Hillyer

Original story: Mortimer Braus

Screen writer: Saul Elkins

Melodrama with a prison plot and gangster background.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

Christian Century p222 F 16 '38

"Although the theme is given an unusual angle and the direction and acting are adequate, only mediocre entertainment is presented. Adults and young people." E Coast Preview Committee

— + **Fox W Coast Bul** F 12 '38

"Adults."

Nat Legion of Decency Ja 20 '38

"A: unpleasant; Y & C: unsuitable."

— **Parents' M** p77 Ap '38

Newspaper and Magazine Reviews

"As happens so often these days, an excellent performance here makes the story seem inferior by comparison, for although 'Women in Prison' has its points, the plot is lurid and unreal. As Class B entertainment, it has been directed by Mr. Hillyer with sufficient pace, color and flashy human-interest to keep the audience at attention, but the substance is pretty poor fare even for Class B brains." Marguerite Tazelaar

— + **N Y Herald Tribune** p13 Mr 1 '38

"Justice triumphs in 'Women in Prison,' and it's just too bad it couldn't have been a melodramatic triumph as well. But you can't have everything, and, what with a minor script and a very minor cast, Columbia was lucky to get off as well as it did. Justice was even luckier." F. S. Nugent

— + **N Y Times** p19 Mr 1 '38

Trade Paper Reviews

"Sufficient melodramatic staples are included in this implausible yarn to make it acceptable at the subsequent spots. Adults."

+ — **Boxoffice** p29 Mr 12 '38

"Several excellent performances raise this melodramatic prison story above routine fare."

+ — **Film Curb** p4 Mr 12 '38

"This one holds little appeal for the ladies in your audience, even though it deals with the inmates of a women's state prison. It is primarily a gangster film made for the fans who like that type of thrill fodder."

— + **Film Daily** p6 Mr 2 '38

"For this type of show, this has been well made, but it lacks names for selling purposes. Estimate: twin biller; for bottom half."

— + **Phila Exhibitor** p61 Ja 1 '38

"Companion release of 'Penitentiary,' from Columbia is 'Women in Prison,' a hot title which will be good for excellent openings, but the texture of the film isn't such that it'll hold up. It's just an average feature short and inviting for duals."

+ — **Variety** p15 F 9 '38

"Once in a while a picture comes along that not only draws gentle kidding from audiences, but also causes patrons to walk out in the middle of the film and draws bitter criticism from others who sit it out in the hope that they may get their money's worth. Such a production is Columbia's 'Women in Prison.'"

— — **Variety (Hollywood)** p3 F 19 '38

Y

A YANK AT OXFORD. MGM 100min F 18 '38

Cast: Robert Taylor. Lionel Barrymore. Maureen O'Sullivan. Edmund Gwenn. Vivien Leigh. Griffith Jones

Director: Jack Conway

Music: Hubert Bath. Edward West

Original story: Leon Gordon. Sidney Gilliatt. Michael Hogan. John Monk Saunders

Screen writers: Malcolm Stuart Boylan. Walter Ferris. George Oppenheimer

Filmed in England with a cast of both American and English stars. Robert Taylor portrays an American track star who wins a scholarship to Oxford. There he meets an aristocratic school mate, Griffith Jones and falls in love with his sister, Maureen O'Sullivan. Taylor loses the girl and a chance in a big crew race against Cambridge when he protects Jones in a scrape.

Audience Suitability Ratings

"A, Y & C: amusing, but doubtful effect on young minds."

+ **Christian Century** p319 Mr 9 '38

"Wholesome and entertaining. A most worthwhile and commendable production." Am Legion Auxiliary

A YANK AT OXFORD—*Continued*

"Delightful social comedy. Mature-family. A few inconsistencies in characterization, but as a whole excellent entertainment." Calif Cong of Par & Teachers

"A clever, highly entertaining comedy with a genuine appeal to true sportsmanship. Mature." Calif Fed of Business & Professional Women's Clubs

"This [is a] highly amusing picture. It will please all audiences. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Fresh, entertaining and constructive. Family." Nat Soc of New England Women

"A good clean picture of college life. Highly commended for the family for its entertaining qualities and its ability to create desire for higher training. Family." S Calif Council of Fed Church Women

Fox W Coast Bul F 12 '38

"Excellent. Mature." DAR

+ + **Fox W Coast Bul** F 26 '38

"Gauche Americans abroad are not new, but never has one appeared to greater disadvantage than this athletic 'Yank at Oxford.' . . It might have been an unusually good film for young people but, unfortunately, the authors found it necessary to inject broken social conventions into the plot and to present a destructive code of ethics. Children question the situations and ask why certain boys escape just punishment for their misdemeanors. Adolescents, 12-16: not recommended; children, 8-12: no."

— **Motion Pict R** p10 Mr '38

"General patronage."

Nat Legion of Decency F 10 '38

"A & Y: excellent; C: mature but good."

+ + **Parents' M** p77 Ap '38

"The plot is not unlike other college stories, but its setting and the contrast between English and American ways give it novelty. The dialogue is particularly bright and amusing. Family."

+ **Wkly Guide** F 5 '38

Newspaper and Magazine Reviews

"It is an offering worthy of everybody's attention, more because it gives an idea of some of the interesting customs and traditions among the under-graduates than because of the story." Mordaunt Hall

+ **Boston Transcript** p5 Mr 19 '38

"Its chief attraction for all audiences, here and abroad, will be to discover what benefits derived to the American company from sending the Hollywood stars to England to make a picture. Family."

Christian Science Monitor p17 Mr 5 '38

"An excellent cast does well by the picture. . . Jack Conway, ex-actor and director of 'Viva Villa' and 'Tale of Two Cities,' has done an excellent job in this thoroughly entertaining comedy." Jesse Zunser

+ **Cue** p38 Mr 5 '38

"Undoubtedly 'A Yank at Oxford' will mean a great deal in the career of Robert Taylor. A new genuineness, vitality, and assurance characterize his work. . . Not full advantage of the Oxford locale was taken. The cultural aspect of the university is almost wholly neglected. . . Still, I think that future films may benefit very greatly by the English background, both physically and psychologically, and for this reason I view Metro's British venture as significant and important." Bert Harlen

+ **Hollywood Spec** p10 Ja 29 '38

"For all the ivy-covered background, the story is the usual stuff. . . The film has seven authors but the same old plot, beautiful scenes along the Thames—and the common fault of all films: 'It's far too long.' " (3 stars) Beverly Hills

Liberty p35 Mr 12 '38

"[It] should be preserved in amber and kept permanently on view at the English Speaking Union headquarters in London. It was made by Metro in England and in awe. Of course it's an entertaining and light movie and this may sound very solemn. But the pervading ethos is the staggering smell: the reverent plea in dialogue and image for Oxford as the unchangeable pattern of the idea of a university." Alistair Cooke

+ **New Repub** p194 Mr 23 '38

"Technically, the show has all the earmarks of Hollywood. It has a box-office script, smart direction and that darling of the film fans, Robert Taylor, in the leading role. At the same time, the show has taken on a rich British flavor. . . A careful attention to atmosphere and mood makes the offering more than a shrewd external reconstruction of Oxford and its ways. . . It is generally entertaining." Howard Barnes

+ **N Y Herald Tribune** p12 F 25 '38

"[It] turns out to be an uncommonly diverting show. It can't be the story, for we've read the one about the old college spirit before. . . It must be the accents, the caps and gown, the cycles and the remarkably credible chaps Metro hired to play dean and tutor, scout and students. . . It's quite a pleasant spoof really." F. S. Nugent

+ **N Y Times** p15 F 25 '38

"I seem less enthusiastic than many about 'A Yank at Oxford.' . . Care has been taken in the presentation of the Oxford scene, the customs of the place, the problems of the undergraduates, deans, dons, chimes, and boat races, hazing and romance, and the result is neither very Oxford nor very Yankee; yet it's a cheerful thing which may amuse you." John Mosher

+ — **New Yorker** p62 Mr 5 '38

"The result will abet Taylor's popularity with adolescent film-goers. [It] should appeal to audiences on both sides of the ocean. . . The plot follows the familiar collegiate pattern almost without variation. Transplanted to a novel and picturesque setting, and spiced with Oxonian customs and traditions, it takes on a fresh and ingratiating quality."

+ **Newsweek** p28 F 21 '38

Reviewed by Katharine Best

Stage p58 Mr '38

"[It is] a sophomoric school-days picture that may enlist a few juniors under the Taylor banner, but will certainly not please U. S. adults. . . 'A Yank at Oxford' is peopled with an extraordinarily fine cast of British players, but its humor is situational, its dialogue early Rover Boy."

+ — **Time** p63 F 28 '38

Trade Paper Reviews

"[It is] destined to be an international hit and to reap pounds and dollars with the same lavish abandon that it sows laughs and entertainment. Quite probably the best picture ever made in Britain, the story, for all its formula characteristics in the collegiate motivation, is superbly subtle. Family."

+ + **Boxoffice** p18a Ja 29 '38

"Robert Taylor wins many new followers with a splendid performance in an enjoyable Oxford picture filmed in authentic locations."

+ **Film Curb** p7 F 12 '38

"This is refreshing entertainment and is an excellent vehicle for Robert Taylor, who does fine work in the title role. Director Jack Conway has caught the spirit of Oxford and has also introduced many delightful comedy touches."

+ **Film Daily** p5 Ja 27 '38

+ **Motion Pict Daily** p3 Ja 24 '38

"A refreshing comedy with new scenic background of British countryside combined with American technique of picture making puts this offering in the better entertainment class. Audience reaction was very good."

+ **Phila Exhibitor** p75 F 1 '38

"Robert Taylor brings back from Oxford an entertaining rah-rah film which is full of breathless quarter-mile dashes, heartbreaking boat race finishes and surefire boxoffice sentiment. It is a draw picture for Taylor at a critical moment in his meteoric bid for fame. Picture is well made and contains an amusing story."

+ + **Variety** p15 F 2 '38

"[It is] a picture that will lure the customers into the box offices of this country, and Great Britain and the latter's possessions. Metro, fostering a daring idea, has accomplished what other American film companies, or even the

British have been unable to do before. It has successfully filmed in English locales and in an English studio a picture that not only will drag King George's subjects through the turnstiles, no matter how widely scattered, but will delight American audiences as well."
+ + Variety (Hollywood) p3 Ja 22 '38

YOUNG PUSHKIN. Amkino 81min D 15 '37

Cast: V. Litovsky. L. Mazin. L. Paramov. A. Maruzin

Director: Arcady Naroditsky

Screen writer: Alexander Slonimsky

Russian dialogue film with English subtitles. This film relates episodes in the life of Russia's great poet, Alexander Pushkin during his school days from 1814 to 1817 when he was a leader of a group of free thinkers.

Newspaper and Magazine Reviews

"I have at last found an exception to the rule—for rule it still is—that artists are impossible heroes for fiction. . . The exception is 'Young Pushkin'; by which might be meant either that this film succeeds where all others have failed or that it has not tried the impossible. I prefer the latter meaning. . . The film abounds in superbly played old men as well as in perfecly directed adolescents. It is a triumph of taste and wisdom." Mark Van Doren
+ + Nation p754 Ja 1 '38

"To this way of thinking, 'Young Pushkin' is one of the dullest pictures that has ever come out of Russia. In fact, it can scarcely be called a motion picture, and would be better described as a still picture, so static is its direction, wooden its performance and inflexible its continuity." Marguerite Tazelaar
— N Y Herald Tribune p22 D 16 '37

"No admirer of the 'Russian Shakespeare' . . will want to miss seeing 'Young Pushkin.' . . Largely due to remarkable acting by V. Litovsky, no false notes are struck in this somewhat imaginative, but nevertheless essentially true. picture." H. T. S.
+ N Y Times p35 D 16 '37

Trade Paper Reviews

"This new Russian offering should meet with the unqualified approval of Russian audiences. . . A capable cast, able direction, and splendid photography are all combined to make this one of the finest of recent Russian pictures."
+ + Film Daily p9 D 17 '37

+ — Motion Pict Daily p3 D 20 '37

"Exceedingly tiresome screen matter in the Muscovite manner, 'Young Pushkin' is not fit for the American market, nor probably for others. . . Result is nothing but a very talky, slow picture, running time of which, 81 minutes, is twice too long."
— Variety p17 D 22 '37

YOU'RE A SWEETHEART. Universal 96min D 26 '37

Cast: Alice Faye. George Murphy. Ken Murray. Charles Winninger. Andy Devine. William Gargan

Director: David Butler

Music director: Charles Previn

Original story: Warren Wilson. Maxwell Shane. William Thomas

Screen writers: Monte Brice. Charles Grayson

Musical comedy treatment of a back stage plot which shows George Murphy, writer, selling a producer a publicity stunt which includes buying out the house for a week. This is done by Mr Murphy who poses as a millionaire from Oklahoma. He falls in love with the star Alice Faye.

Audience Suitability Ratings

"A: fairly good; Y: entertaining; C: perhaps."
+ — Christian Century p62 Ja 12 '38

"Excellent entertainment for the entire family; artistic values: exceptionally good; social values: clean and wholesome; special features: Andrew H. Trimble's portrayal of Will Rogers." Am Legion Auxiliary

"Pleasing light musical comedy. Family." Calif Cong of Par & Teachers

"Good. Mature." DAR

"Family." Nat Council of Jewish Women

"Clean, entertaining musical comedy with dancing of conventional pattern. Some of the humor fails to click. Family." Nat Soc of New England Women

"An insignificant plot used to weave together a number of vaudeville acts. Just good light entertainment. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul D 24 '37

"The younger group, who like anything with swing music, up-to-date patter and well trained chorus girls, will probably get its money's worth from this musical. For others it is debatable. . . There are a number of distasteful characters in the cast, and the picture is stretched out to a greater length than it deserves. Adolescents, 12-16: yes; children, 8-12: too mature."
+ — Motion Pict R p8 Ja '38

"General patronage."
Nat Legion of Decency D 23 '37

"Family."
Wkly Guide D 11 '37

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ja 8 '38

"Though you may squirm at the dull story, your toes will tap to the staccato rhythm of several of the season's best screen-songs. . . It is a generous holiday package filled with lively, well-sung, well-produced, amusing, and entertaining song and spectacle numbers." Jesse Zunser
+ Cue p48 D 25 '37

"I like Alice Faye's voice and the feeling she registers in her use of it, but when she occupied the screen alone, I felt I was being cheated of the pictorial treat a wider camera would have provided. However, I enjoyed the picture as a whole, and that is what counts."
+ Hollywood Spec p7 D 18 '37

"Miss Faye has been advancing steadily. . . Murphy is a young man who can sing and dance and who is personable into the bargain. Between the two they make 'You're a Sweetheart' into an above-average musical." (3 stars) Beverly Hills
Liberty p45 Ja 22 '38

"For reasons of its own, the Roxy management offers 'You're A Sweetheart' as Christmas entertainment. In length you will get your money's worth, since it runs for nearly two hours; in quality you are likely to have misgivings, since not even the smart sets nor the lively tunes can compensate for the hamstrung plot." Marguerite Tazelaar
— + N Y Herald Tribune p8 D 25 '37

"It follows [the Darryl Zanuck theory of musical pictures] without ideas, discrimination, or even an original impetus of its own, and it ends (we don't know what the Roxy has done to deserve such treatment from Santa Claus) not only as the reductio ad absurdum of the Zanuck theory, but also of Miss Alice Faye, who elsewhere has served as one of the theory's sturdiest vocal buttresses. . . Incidentally, the film includes a mistaken tribute to the late Will Rogers, which establishes a new low in bad taste." B. R. C.
— — N Y Times p10 D 25 '37

Reviewed by John Mosher
New Yorker p45 Ja 1 '38

"This is another handsomely produced Hollywood musical about that inevitable Broadway musical that must go on—and does, with a generous supply of specialty acts and several first-rate tunes."
+ Newsweek p36 Ja 3 '38

"It's a skeleton story, merely a framework on which to hang the ineptest gags of the year. To be avoided."
— Stage p14 F '38

YOU'RE A SWEETHEART—*Continued*

"It is a sorry reversion to the type of cinemusical that cluttered up the primeval age of sound. Dwarfed by gigantically phony settings, actors who seem like puppety moppets make themselves ridiculous by chirping like birds in feathered finery, by performing unlovely routines in ballet groups. Miss Faye . . . is at her best in the film's finale. The other bright spot is Dancer George Murphy who, after more than ten years of hoofing, is emerging as Fred Astaire's serious rival."
— + **Time p29 Ja 3 '38**

Trade Paper Reviews

"This will be a sweetheart at any showman's boxoffice. Topped by the magnificent trouping of Alice Faye and George Murphy in the leads, the latter contributing some light-footed hoofing and singing that rivals Fred Astaire, and overly-abundant with specialties, clever music and novel story twists, it is one of Universal's best efforts and ranks high in the season's output of musicals. Family."
+ **Boxoffice p23 D 18 '37**

"This refreshing musical comedy should do nicely at the box-office. It has a clever story idea, catchy songs, plenty comedy, romance and has been expertly guided by David Butler, who did not miss a trick in extracting laughs."
+ **Film Daily p11 D 14 '37**

+ **Motion Pict Daily p4 D 13 '37**

"Universal rings the bell with 'You're a Sweetheart.' Show has all the necessary assets to make it a saleable, high grossing production. Estimate: box office."
+ **Phila Exhibitor p64 Ja 1 '38**

"Here is something made to order for the holiday business, something of special appeal for the boys and girls home from school with time on their heads and cash to spend. An excellent filmusical of the revue type, with first-class talent, a script that is bright, amusing and swiftly paced, and a liberal supply of gay tunes. It's boxoffice, and comes at a time when there are few song and dance features of top quality available for the first runs."
+ + **Variety p17 D 15 '37**

"In 'You're a Sweetheart' Universal has a hit show of the first magnitude. . . Its light, breezy, buoyant character should make it ideal holiday stuff."
+ + **Variety (Hollywood) p3 D 11 '37**

YOU'RE ONLY YOUNG ONCE. MGM 76-80min D 10 '37

Cast: Lewis Stone. Cecilia Parker. Mickey Rooney. Fay Holden. Frank Craven. Ann Rutherford. Sara Haden

Director: George B. Seitz

Music: David Snell

Screen writer: Kay Van Riper

" 'You're Only Young Once' is an aggregate family vacation adventure on Catalina Island where a son, Mickey Rooney, and a daughter, Cecilia Parker, engage in exciting and ludicrous young amours; the father, Lewis Stone, finally catches his swordfish and keeps his children from sex misadventure; a mother, Fay Holden, shrewd and tolerant, adds it all up on the right side through a welter of mild excitements." Variety (Hollywood)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: very good; Y: doubtful; C: no."
+ **Christian Century p255 F 23 '38**

"Classification: social drama; entertainment: good; direction: splendid; acting: so good that you forgot they were acting; social value: exceptionally high; many needed lessons in the art of living are contained in this picture." Am Legion Auxiliary

"The island scenery is very beautiful, the lines are clever and lifelike, and the excellent cast give a convincing performance. Mature-family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"A picture of unusual appeal and with possible exceptions, directed with care and understanding. Enjoyable for the family." Gen Fed of Women's Clubs (W Coast)

"Audience suitability: family; entertainment values: excellent; artistic and technical values: good cast, understanding direction, lovely photography; social values: constructive." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"[It is] a very interesting character study of a representative and well-ordered family. . . It is regrettable, however, that much of the love making is too highly suggestive for the parts of real young people, as otherwise this picture has the appeal of a splendid family production. Family with reservations." S Calif Council of Fed Church Women
Fox W Coast Bul D 18 '37

"Outstanding in its interpretation of the hopes and ideals of typical Americans. Family."
+ + **Motion Pict & Family p2 D 15 '37**

"This is an interesting picture for adult audiences. For younger people there is much that will appeal but, as is often the case, a picture which might have been ideal for family entertainment is marred by the poor taste of one sequence where an unpleasant degree of sophistication is written into the parts of the younger children. Adolescents, 12-16: doubtful; children, 8-12: too mature."
+ — **Motion Pict R p8 Ja '38**

"A & Y: good; C: mature."
+ **Parents' M p57 F '38**

Newspaper and Magazine Reviews

"This begins a new 'family' series and for the most part is engaging domestic comedy, well written and acted. . . Adults and mature young people."
+ **Christian Science Monitor p13 F 12 '38**

"[It is] a minor family interlude." Jesse Zunser
— + **Cue p49 D 25 '37**

"It is a simple little story whose appeal is to family trade. So unobstrusively is it acted and so homespun is the telling that the picture seems to belong to an older era, before fancy dialogue was born and artificiality became prevalent. Not that 'You're Only Young Once' has any great distinction as entertainment; it has instead simplicity, warmth and authenticity." Marguerite Tazelaar
+ **N Y Herald Tribune p8 Ja 3 '38**

"The 'average American family' . . . has been so frequently libeled by the average program film it is a surprising experience and occasion for relief to come upon a fictional group which can reasonably be accepted as such, and the group to which credit is given with thankful approval this morning is that in 'You're Only Young Once.' . . To be sure, 'You're Only Young Once' is no rival to a Booth Tarkington classic. It is straight comedy all along, with little of youth's poignancy beneath." B. C.
+ **N Y Times p16 Ja 3 '38**

Trade Paper Reviews

"This production is intended to be the forerunner of a series of 'American Family' pictures, for at the close, Lewis Stone, who plays the father, sits down and talks to the audience for a minute, explaining that his 'Hardy Family' will be back in further adventures."
+ **Film Daily p8 F 21 '38**

"Good domestic situation comedy, it can ride in top spot on dual program, with appeal particularly to the family trade. . . Theatre preview audience gave picture enthusiastic approval."
+ **Phila Exhibitor p53 D 15 '37**

"Characters of the piece are the kind of people who should strike a receptive note in family film attendance nationwide, a sound hit with the neighborhoods. . . Proper classification for this film would rank it about halfway between B plus and A minus. Only the sophisticate crowd will tilt nose but they'll have a hard time not enjoying it."
+ **Variety p14 Ja 12 '38**

INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, M. G.
From this dark stairway (Murder of Dr Harrigan)

ACTORS AND ACTRESSES

- Abarbanel, Judith
  - The cantor's son
- Abel, Walter
  - Law of the underworld
  - Wise girl
- Acuff, Eddie
  - Invisible menace
  - She loved a fireman
- Adams, Ernie
  - Colorado kid
- Aherne, Brian
  - Merrily we live
- Ahn, Philip
  - Daughter of Shanghai
- Alberni, Luis
  - Love on toast
- Aleinikov
  - Ski battalion
- Alexander, Ben
  - Spy ring
- Allen, Fred
  - Sally, Irene and Mary
- Allen, Gracie
  - A damsel in distress
- Allen, Judith
  - Port of missing girls
  - Telephone operator
- Allgood, Sara
  - Kathleen
- Ameche, Don
  - Happy landing
  - In old Chicago
- Ames, Leon
  - Spy ring
- Angel, Heather
  - The duke comes back
- Annabella
  - Baroness and the butler
  - Dinner at the Ritz
- Ardler, Stella
  - Love on toast
- Arledge, John
  - County fair
  - Prison nurse
- Arlen, Richard
  - No time to marry
- Armstrong, Louis
  - Every day's a holiday
- Armstrong, Robert
  - She loved a fireman
- Astaire, Fred
  - A damsel in distress
- Astor, Mary
  - No time to marry
  - Paradise for three
  - There's always a woman
- Auer, Mischa
  - It's all yours
  - Prescription for romance
- Autry, Gene
  - Old barn dance
- Ayres, Lew
  - Scandal street
- Baker, Bob
  - Border wolves
  - Singing outlaw
- Baker, Kenny
  - Goldwyn follies
  - Radio City revels
- Baker, Phil
  - Goldwyn follies
- Bakewell, William
  - Exiled to Shanghai
- Baldwin, Dick
  - International settlement
  - Love and hisses
- Ballew, Smith
  - Hawaiian buckaroo
  - Rawhide
- Bandrowska-Turska, Ewa
  - Halka
- Barbier, George
  - Adventures of Marco Polo
  - Tarzan's revenge
- Barclay, Joan
  - Purple vigilantes
  - Singing outlaw
- Bari, Lynn
  - Walking down Broadway
- Barnes, Binnie
  - Adventures of Marco Polo
  - Divorce of Lady X
  - The first hundred years
- Barrat, Robert
  - Penitentiary
- Barrault, Jean-Louis
  - Helene
- Barrie, Wendy
  - Prescription for romance
- Barrymore, John
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Romance in the dark
  - True confession
- Barrymore, Lionel
  - Navy blue and gold
  - A Yank at Oxford
- Bates, Granville
  - Under suspicion
- Baxter, Alan
  - I met my love again
- Baxter, Jane
  - Hideout in the Alps
- Beal, John
  - Beg, borrow or steal
- Beck, Thomas
  - Thank you, Mr Moto
- Beecher, Janet
  - Beg, borrow or steal
- Beery, Noah, Jr
  - Forbidden valley
- Beery, Wallace
  - Bad man of Brimstone
- Bellamy, Ralph
  - Crime of Dr Hallet
  - Fools for scandal
- Bennett, Constance
  - Merrily we live
- Bennett, Joan
  - I met my love again
- Bennett, Rafael
  - Drums of destiny
- Bergen, Edgar
  - Goldwyn follies
- Bergman, Ingrid
  - Intermezzo
  - Klart till drabbning
- Berle, Milton
  - Radio City revels
- Bernie, Ben
  - Love and hisses
- Bickford, Charles
  - Daughter of Shanghai
- Bing, Herman
  - Beg, borrow or steal
  - Bluebeard's eighth wife
- Bjorne, Gerda
  - People of Bergslagen
- Bjorne, Hugo
  - People of Bergslagen
- Blackmer, Sidney
  - Charlie Chan at Monte Carlo
  - In old Chicago
- Blake, Larry
  - Jury's secret
- Blandick, Clara
  - My old Kentucky home
- Blondell, Gloria
  - Accidents will happen
  - Dare devil drivers
- Blondell, Joan
  - There's always a woman
- Blore, Eric
  - Hitting a new high
- Blue, Ben
  - Big broadcast of 1938
  - Thrill of a lifetime
- Blue, Monte
  - Born to the West
- Bogart, Humphrey
  - Swing your lady
- Boland, Mary
  - Mama runs wild
  - There goes the groom
- Boles, John
  - Romance in the dark
  - She married an artist
- Bolger, Ray
  - Rosalie
- Bond, Richard
  - Law of the underworld
- Bond, Ward
  - Born to be wild
- Bondi, Beulah
  - Of human hearts
- Bosworth, Hobart
  - Wolves of the sea
- Bourne, Whitney
  - Double danger
- Boyd, William
  - Cassidy of Bar 20
  - Partners of the plains
- Boyer, Charles
  - Tovarich
- Bradley, Grace
  - It's all yours
- Brady, Alice
  - In old Chicago
  - Joy of living
- Breen, Bobby
  - Hawaii calls
- Brennan, Walter
  - Adventures of Tom Sawyer
- Brent, Evelyn
  - Sudden Bill Dorn
  - Tip-off girls
- Brent, George
  - Gold is where you find it
  - Jezebel
  - Submarine D-1
- Brent, Romney
  - Dinner at the Ritz
- Brice, Fanny
  - Everybody sing
- Brisbane, William
  - Everybody's doing it
- Brix, Herman
  - Flying fists

ACTORS AND ACTRESSES —*Continued*

- Broderick, Helen
  - Radio City revels
  - She's got everything
- Bromberg, J. Edward
  - Baroness and the butler
  - Rebecca of Sunnybrook Farm
- Bromley, Sheila
  - Midnight intruder
- Brooks, Phyllis
  - City girl
  - In old Chicago
  - Rebecca of Sunnybrook Farm
  - Walking down Broadway
- Brown, Johnnie Mack
  - Born to the West
- Brown, Tom
  - In old Chicago
  - Merrily we live
  - Navy blue and gold
- Bruce, Virginia
  - Arsene Lupin returns
  - Bad man of Brimstone
  - The first hundred years
- Bryan, Jane
  - A slight case of murder
- Burke, Billie
  - Everybody sing
  - Merrily we live
  - Navy blue and gold
- Burke, James
  - Flight into nowhere
- Burke, Kathleen
  - Boy of the streets
- Burke, Tom
  - Kathleen
- Burnette, Smiley
  - Old barn dance
- Burns, Bob
  - Radio City revels
  - Wells Fargo
- Burns, George
  - A damsel in distress
- Burt, Benny
  - Hawaiian buckaroo
- Burton, Frederick
  - The duke comes back
- Bush, James
  - Topa Topa
- Bushell, Anthony
  - Girl thief
  - Hideout in the Alps
- Buster, Bud
  - Drums of destiny
- Butler, Jimmy
  - County fair
- Butterworth, Charles
  - Every day's a holiday
- Byington, Spring
  - Jezebel
  - Love on a budget
  - Penrod and his twin brother
  - A trip to Paris
- Byrd, Ralph
  - Born to be wild

- Cabot, Bruce
  - Bad man of Brimstone
- Cahoon, Wyn
  - Women in prison
- Calleia, Joseph
  - Bad man of Brimstone
- Calloway, Cab
  - Manhattan merry-go-round
- Campbell, Louise
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Scandal street
- Cane, Catherine
  - Love on toast
- Canova, Judy
  - Thrill of a lifetime
- Carey, Harry
  - Port of missing girls
- Carini, Luigi
  - Lancieri di Savoia
- Carleton, Jane
  - Spy ring
- Carlisle, Mary
  - Tip-off girls
- Carlsten, Dora
  - Karl Fredrik reigns
- Carmen, Jeanne
  - Wolves of the sea
- Carminati, Tullio
  - Look out for love
- Carradine, John
  - Of human hearts
- Carrillo, Leo
  - Girl of the golden West
  - Little Miss Roughneck
  - Manhattan merry-go-round
- Carroll, Madeleine
  - It's all yours
- Carver, Lynne
  - Everybody sing
- Catlett, Walter
  - Bringing up baby
  - Every day's a holiday
- Cegani, Elisa
  - Lancieri di Savoia
- Chatterton, Ruth
  - The rat
- Chave, Kotti
  - Sara lar sig folkvett
- Cherkassov, Nikolai
  - Peter the first
- Churchill, Berton
  - In old Chicago
  - Quick money
- Chuvelev, I.
  - Ski battalion
- Ciannelli, Eduardo
  - Law of the underworld
- Clark, Bobby
  - Goldwyn follies
- Clark, Harvey
  - Boss of lonely valley
  - Law for Tombstone
  - Partners of the plains
- Clive, E. E.
  - Arsene Lupin returns
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
- Cobb, Irvin S.
  - Hawaii calls
- Coburn, Charles
  - Of human hearts
- Colbert, Claudette
  - Bluebeard's eighth wife
  - Tovarich
- Coleman, Ruth
  - Headin' East
  - Outside of paradise
  - Topa Topa
- Collier, Constance
  - A damsel in distress
- Colton, Scott
  - All American sweetheart
  - Little Miss Roughneck
  - Women in prison
- Compson, Betty
  - Port of missing girls
- Connolly, Walter
  - First lady
  - Nothing sacred
  - Penitentiary
  - Start cheering
- Cooper, Gary
  - Adventures of Marco Polo
  - Bluebeard's eighth wife
- Cooper, Jackie
  - Boy of the streets
- Cooper, Melville
  - Tovarich
- Cooper, Tom
  - Dawn over Ireland
- Corrigan, Ray
  - Call the mesquiteers
  - Purple vigilantes
  - Wild horse rodeo
- Cortez, Ricardo
  - City girl
- Costello, Dolores
  - Beloved brat
- Cowan, Jerome
  - There's always a woman
- Crabbe, Larry
  - Daughter of Shanghai
  - Tip-off girls
- Craven, Eddie
  - Invisible menace
- Craven, Frank
  - Penrod and his twin brother
  - You're only young once
- Crawford, Joan
  - Mannequin
- Crisp, Donald
  - Beloved brat
  - Jezebel
  - Sergeant Murphy
- Cromwell, Richard
  - Jezebel
- Cunningham, Cecil
  - Daughter of Shanghai
- Curtis, Alan
  - Mannequin

- Dale, Esther
  - Condemned women
- Dale, Virginia
  - No time to marry
  - Start cheering
- Daly, Jack
  - Kathleen
- D'Arcy, Alexander
  - She married an artist
- Darien, Frank
  - Cassidy of Bar 20
- Darvas, Lili
  - Affairs of Maupassant
- Darwell, Jane
  - Jury's secret
- Davenport, Harry
  - Saleslady
- Davis, Bette
  - Jezebel
- Davis, Joan
  - Love and hisses
  - Sally, Irene and Mary
- Davis, Johnnie
  - Hollywood hotel
- Davis, Rufe
  - Big broadcast of 1938
- Deane, Shirley
  - Love on a budget
  - A trip to Paris
- Dee, Frances
  - Wells Fargo
- De Havilland, Olivia
  - Gold is where you find it
- Del Rio, Dolores
  - International settlement
- De Marney, Derrick
  - The girl was young
- DeMille, Katherine
  - Under suspicion
- Denny, Reginald
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
- Desmond, Cleo
  - Spirit of youth
- Deste, Luli
  - She married an artist
- Devine, Andy
  - In old Chicago
  - You're a sweetheart
- Dilloway, Donald
  - Dynamite Delaney
- Dinehart, Alan
  - The first hundred years
- Dixon, Jean
  - Joy of living
- Dodd, Claire
  - Romance in the dark
- Donlevy, Brian
  - In old Chicago
- Donnelly, Ruth
  - A slight case of murder
- Douglas, Donald
  - Headin' East
- Douglas, Melvyn
  - Arsene Lupin returns
  - I'll take romance
  - There's always a woman
- Douglas, Robert
  - Look out for love
- Downs, Johnny
  - Thrill of a lifetime
- Doyle, Maxine
  - Fury below
- Drake, Ellis
  - Sez O'Reilly to McNab
- Drake, Frances
  - She married an artist
  - There's always a woman
- Dunbar, Dixie
  - Walking down Broadway
- Dunn, Josephine
  - Birth of a baby

- Dunne, Irene
  - Joy of living
- Durante, Jimmy
  - Sally, Irene and Mary
  - Start cheering
- Durbin, Deanna
  - Mad about music
- Dvorak, Ann
  - Manhattan merry-go-round
- Dymsza, Adolf
  - Niedorajda

- Eagles, Jimmy
  - All American sweetheart
- Ebsen, Buddy
  - Girl of the golden West
- Eddy, Nelson
  - Girl of the golden West
  - Rosalie
- Eggerth, Marta
  - The charm of La Boheme
- Eilers, Sally
  - Condemned women
  - Everybody's doing it
  - Lady behave
- Ekelund, Karin
  - People of Bergslagen
- Ekman, Gosta
  - Intermezzo
- Ekman, Hans
  - Intermezzo
- Eldredge, John
  - Sh! the octopus
- Eliot, Kathleen
  - Paroled—to die
  - West of rainbow's end
- Ellis, Mary
  - Glamorous night
- Ellis, Patricia
  - Gaiety girls
- Ernest, George
  - Love on a budget
  - A trip to Paris
- Erwin, Stuart
  - Checkers
  - I'll take romance
  - Second honeymoon
- Evans, Muriel
  - Boss of lonely valley
  - Law for Tombstone
- Evers, Ann
  - Frontier town

- Fabre, Saturnin
  - Generals without buttons
- Fain, Matty
  - Port of missing girls
- Fairbanks, Douglas, Jr
  - Joy of living
- Farr, Patricia
  - All American sweetheart
  - Lady behave
- Farrell, Eve
  - Dynamite Delaney
- Farrell, Glenda
  - Blondes at work
  - Hollywood hotel
- Fay, Frank
  - Nothing sacred
- Faye, Alice
  - In old Chicago
  - Sally, Irene and Mary
  - You're a sweetheart
- Fazenda, Louise
  - First lady
  - Swing your lady
- Fellows, Edith
  - Little Miss Roughneck
- Field, Virginia
  - Charlie Chan at Monte Carlo
- Fields, W. C.
  - Big broadcast of 1938
- Fiske, Robert
  - Drums of destiny
- Fitzgerald, Barry
  - Bringing up baby
- Flagstad, Kirsten
  - Big broadcast of 1938
- Fonda, Henry
  - I met my love again
  - Jezebel
- Fontaine, Joan
  - A damsel in distress
  - Maid's night out
- Foran, Dick
  - She loved a fireman
- Ford, Wallace
  - Exiled to Shanghai
- Foster, Preston
  - Double danger
  - Everybody's doing it
- Fowley, Douglas
  - City girl
- Foy, Charles
  - Dare devil drivers
- Francis, Kay
  - First lady
- Francis, Noel
  - Sudden Bill Dorn
- Frawley, William
  - Mad about music
- Frederick, Pauline
  - Thank you, Mr Moto
- Froman, Jane
  - Radio City revels
- Fyffe, Will
  - Sez O'Reilly to McNab
  - To the victor

- Gaal, Franciska
  - The buccaneer
- Gardiner, Reginald
  - A damsel in distress
  - Everybody sing
- Gardner, Joan
  - Girl thief
- Gargan, William
  - Crime of Dr Hallet
  - You're a sweetheart
- Garland, Judy
  - Everybody sing
  - Thoroughbreds don't cry
- Gateson, Marjorie
  - Making the headlines
- Gehrig, Lou
  - Rawhide
- George, Gladys
  - Love is a headache
- Geva, Tamara
  - Manhattan merry-go-round
- Gibson, Diana
  - Adventure's end
- Gilbert, Billy
  - Happy landing
  - Rosalie
- Gilbert, Walter
  - Dynamite Delaney
- Gillis, Ann
  - Adventures of Tom Sawyer
- Gleason, James
  - Manhattan merry-go-round
- Gleason, Russell
  - Fury below
  - Love on a budget
  - A trip to Paris
- Gordon, Bert
  - Outside of paradise
- Gordon, C. Henry
  - Black doll
  - Tarzan's revenge
- Gordon, Richard
  - Birth of a baby
- Grahame, Margot
  - The buccaneer
- Grant, Cary
  - Bringing up baby
- Granville, Bonita
  - Beloved brat
  - Merrily we live
- Grave, Serge
  - Generals without buttons
- Gravet, Fernand
  - Fools for scandal
- Grayson, Donald
  - Outlaws of the prairie
- Grey, Nan
  - Black doll
- Guilfoyle, Paul
  - Crashing Hollywood
  - Double danger
  - Quick money
- Guizar, Tito
  - Big broadcast of 1938
- Gurie, Sigrid
  - Adventures of Marco Polo
- Gwenn, Edmund
  - A Yank at Oxford
- Haaland, Ingjald
  - En saga
- Hackett, Karl
  - Colorado kid
  - Paroled—to die
- Haden, Sara
  - You're only young once
- Hale, Alan
  - Adventures of Marco Polo
- Haley, Jack
  - Rebecca of Sunnybrook Farm
- Hall, Porter
  - Bulldog Drummond's peril
  - Scandal street
  - True confession
- Hall, Thurston
  - Squadron of honor
  - There's always a woman
- Hall, William
  - Spy ring
- Halliday, John
  - Arsene Lupin returns
- Halpern, Dina
  - The dybbuk
- Halton, Charles
  - Penrod and his twin brother
- Hamilton, Margaret
  - I'll take romance
- Hamilton, Neil
  - Hollywood Stadium mystery
  - Lady behave
- Harris, Connie
  - Harlem on the prairie
- Harris, Edna Mae
  - Spirit of youth
- Hayden, Harry
  - Saleslady
- Hayden, Russell
  - Cassidy of Bar 20
  - Partners of the plains
- Hayes, Bernadene
  - My old Kentucky home
  - Prison nurse
- Hayward, Louis
  - Condemned women
  - Midnight intruder
- Hayworth, Rita
  - Paid to dance
  - The shadow
- Healy, Ted
  - Hollywood hotel
  - Love is a headache
- Hendricks, Ben
  - Sergeant Murphy
- Henie, Sonja
  - Happy landing
- Henry, William
  - Mama runs wild
- Hepburn, Katharine
  - Bringing up baby
- Herbert, Hugh
  - Hollywood hotel
  - Sh! the octopus
- Hersholt, Jean
  - Happy landing
- Heyburn, Weldon
  - Dynamite Delaney
  - Saleslady
- Hildebrand, Weyler
  - Klart till drabbning
- Hinds, Samuel S.
  - Double danger
  - Forbidden valley
- Hodges, Horace
  - Look out for love
- Hoefler, Paul
  - Voice of India
- Holden, Fay
  - Judge Hardy's children
  - You're only young once
- Holden, Gloria
  - Hawaii calls
- Holm, Eleanor
  - Tarzan's revenge
- Holt, Jack
  - Making the headlines
  - Under suspicion
- Hope, Bob
  - Big broadcast of 1938
- Hopkins, Miriam
  - Wise girl
- Horbiger, Attila
  - Affairs of Maupassant
- Horton, Edward Everett
  - Bluebeard's eighth wife
  - Hitting a new high

ACTORS AND ACTRESSES—*Continued*

- Hovick, Louise
  - Sally, Irene and Mary
- Howard, John
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Hitting a new high
  - Penitentiary
- Howard, Shemp
  - Headin' East
- Howell, Kenneth
  - Love on a budget
  - A trip to Paris
- Hughes, Helen
  - Topa Topa
- Hulbert, Claude
  - Girl thief
- Hulbert, Jack
  - Gaiety girls
- Hull, Warren
  - Hawaii calls
- Hunt, Marsha
  - Born to the West
- Hunter, Henry
  - Prescription for romance
- Hurst, Paul
  - In old Chicago
- Huston, Walter
  - Of human hearts
- Hutchinson, Josephine
  - Crime of Dr Hallet
- Hymer, Warren
  - Bluebeard's eighth wife
  - Telephone operator

- Ince, Ralph
  - Girl thief
- Inkijinoff
  - Wife of General Ling
- Irving, George
  - Maid's night out
- Irving, Margaret
  - Little Miss Roughneck

- Jagger, Dean
  - Exiled to Shanghai
- James, Allan
  - The duke comes back
- Jaray, Hans
  - Affairs of Maupassant
- Jarszewska, Wanda
  - Niedorajda
- Jeans, Isabel
  - Fools for scandal
- Jeffries, Carol
  - Man hunters of the Caribbean
- Jeffries, Herbert
  - Harlem on the prairie
- Jenkins, Allen
  - Fools for scandal
  - Sh! the octopus
  - A slight case of murder
  - Swing your lady
- Jenks, Frank
  - Love is a headache
  - Prescription for romance
- Jepson, Helen
  - Goldwyn follies
- Jones, Allan
  - Everybody sing
- Jones, Buck
  - Boss of lonely valley
  - Headin' East
  - Law for Tombstone
  - Sudden Bill Dorn
- Jones, Dickie
  - Border wolves
  - Flying fists
  - Kid comes back
- Jones, Gordon
  - Night spot
  - Quick money
- Jones, Griffith
  - Wife of General Ling
  - A Yank at Oxford
- Jory, Victor
  - Adventures of Tom Sawyer
  - Glamorous night

- Karloff, Boris
  - Invisible menace
- Karns, Roscoe
  - Scandal street
  - Tip-off girls
- Keane, Robert Emmett
  - Born to be wild
- Keene, Tom
  - Drums of destiny
  - Painted trail
- Kellard, Robert
  - Island in the sky
- Kellaway, Cecil
  - Double danger
  - Everybody's doing it
  - This marriage business
- Kelly, Patsy
  - Merrily we live
- Kelly, Paul
  - Island in the sky
- Kelly, Tommy
  - Adventures of Tom Sawyer
- Kemp, Paul
  - The charm of La Boheme
- Kennedy, Edgar
  - Black doll
  - Hollywood hotel
  - True confession
- Kennedy, Tom
  - Blondes at work
- Kent, Dorothea
  - Prescription for romance
- Kibbee, Guy
  - Bad man of Brimstone
  - Joy of living
  - Of human hearts
- Kiepura, Jan
  - The charm of La Boheme
- King, Charles
  - Frontier town
- King, Eleanor
  - Birth of a baby
- King, Walter Woolf
  - Walking down Broadway
- Kinskey, Leonid
  - Outside of paradise
- Knapp, Evalyn
  - Hawaiian buckaroo
  - Rawhide
- Knight, Fuzzy
  - Border wolves
  - County fair
  - Flying fists
  - Singing outlaw
  - Where the West begins
- Knowles, Patric
  - Patient in room 18
- Kohler, Fred, Jr
  - Prison nurse
- Krueger, Lorraine
  - Everybody's doing it
- Kruger, Otto
  - Glamorous night

- Lahr, Bert
  - Love and hisses
- Lamberger, G.
  - The dybbuk
- Lamour, Dorothy
  - Big broadcast of 1938
  - Her jungle love
  - Thrill of a lifetime
- Lane, Allan
  - Maid's night out
  - Night spot
  - This marriage business
- Lane, Lola
  - Hollywood hotel
- Lane, Nora
  - Cassidy of Bar 20
- Lane, Priscilla
  - Love, honor and behave
- Lane, Rosemary
  - Hollywood hotel
- Lang, June
  - International settlement
- Langford, Frances
  - Hollywood hotel
- Larssen, Tryggve
  - En saga
- Lawrence, Edna
  - Drums of destiny
- Lawrence, Marc
  - The shadow
- Lederer, Francis
  - It's all yours
- Leeds, Andrea
  - Goldwyn follies
- Lehmann, Beatrix
  - The rat
- Leiber, Fritz
  - Jury's secret
- Leigh, Vivien
  - A Yank at Oxford
- Lender, Mary Lou
  - County fair
- Lester, Vicki
  - This marriage business
- Leszczynski, Jerzy
  - Halka
- Le Vigan, Robert
  - Helene
- Lewis, Ted
  - Manhattan merry-go-round
- Libman, M.
  - The dybbuk
- Liliana, Lili
  - The dybbuk
- Linden, Eric
  - Midnight intruder
- Lindgren, Sten
  - People of Bergslagen
- Lindsay, Margaret
  - Gold is where you find it
- Lingen, Theo
  - The charm of La Boheme
- Litel, John
  - Gold is where you find it
  - Love, honor and behave
- Litovsky, V.
  - Young Pushkin
- Littlefield, Lucien
  - Hollywood Stadium mystery
- Livingston, Bob
  - Call the mesquiteers
  - Purple vigilantes
  - Wild horse rodeo
- Loch, Capt E. Ersine
  - Man hunters of the Caribbean
- Lockwood, Margaret
  - To the victor
- Loder, John
  - To the victor
- Loft, Arthur
  - Paid to dance
  - Rawhide
  - Women in prison
- Logan, Ella
  - Goldwyn follies
- Lombard, Carole
  - Fools for scandal
  - Nothing sacred
  - True confession
- Long, Walter
  - Painted trail
- Lorre, Peter
  - Thank you, Mr Moto
- Louis, Joe
  - Spirit of youth
- Louise, Anita
  - First lady
  - Tovarich
- Love, Montagu
  - Adventure's end
- Lowe, Edmund
  - Every day's a holiday
- Loy, Myrna
  - Man-proof
- Lukas, Paul
  - Dinner at the Ritz
- Luke, Keye
  - Charlie Chan at Monte Carlo
- Lundigan, William
  - That's my story

- McCoy, Tim
  - West of rainbow's end
- McCrea, Joel
  - Wells Fargo
- MacDonald, J. Farrell
  - County fair
- MacDonald, Jeanette
  - Girl of the golden West
- McDougal, Sandy
  - Sez O'Reilly to McNab
- McGlynn, Frank
  - Sudden Bill Dorn

- McGrail, Walter
  - West of rainbow's end
- McHugh, Frank
  - Submarine D-1
  - Swing your lady
- McIntyre, Christine
  - Rangers roundup
- Mackay, Barry
  - Glamorous night
- McKim, Sammy
  - Old barn dance
- MacLane, Barton
  - Blondes at work
  - Gold is where you find it
  - Kid comes back
- MacMurray, Fred
  - True confession
- Maguire, Mary
  - Sergeant Murphy
- Mahoney, Will
  - Sez O'Reilly to McNab
- Main, Marjorie
  - Boy of the streets
- Manson, Helena
  - Helene
- March, Fredric
  - The buccaneer
  - Nothing sacred
- Marmont, Percy
  - The girl was young
- Marsh, Marian
  - Girl thief
  - Prison nurse
- Marshal, Alan
  - I met my love again
- Marshall, Herbert
  - Mad about music
- Martel, Jeanne
  - Flying fists
- Martel, June
  - Wild horse rodeo
- Martin, Tony
  - Sally, Irene and Mary
- Maruzin, A.
  - Young Pushkin
- Mason, Leroy
  - Fury below
  - Painted trail
  - Topa Topa
- Mason, Melissa
  - Radio City revels
- Massey, Ilona
  - Rosalie
- Matteson, Ruth
  - Birth of a baby
- Mauch, Billy
  - Penrod and his twin brother
- Mauch, Bobby
  - Penrod and his twin brother
- May, Claude
  - Generals without buttons
- Mayer, Ray
  - Prison nurse
- Mazin, L.
  - Young Pushkin
- Meek, Donald
  - Double danger
- Meissner, Emma
  - Sara lar sig folkvett
- Menjou, Adolphe
  - Goldwyn follies
- Meredith, Burgess
  - There goes the groom
- Meredith, Iris
  - Outlaws of the prairie
- Merkel, Una
  - Checkers
  - True confession
- Merman, Ethel
  - Happy landing
- Merton, John
  - Fury below
- Milland, Ray
  - Her jungle love
  - Wise girl
- Miller, Ann
  - Radio City revels
- Miller, F. E.
  - Harlem on the prairie
- Miller, Walter
  - Boss of lonely valley
- Mitchell, Grant
  - Lady behave
- Mitchell, Thomas
  - Love, honor and behave
- Modeen, Thor
  - Klart till drabbning
- Montgomery, Robert
  - The first hundred years
- Moore, Constance
  - Border wolves
- Moore, Dorothy
  - Quick money
- Moore, Grace
  - I'll take romance
- Moore, Victor
  - Radio City revels
  - She's got everything
  - This marriage business
- Moorehead, Natalie
  - Beloved brat
- Moran, Jackie
  - Adventures of Tom Sawyer
- Morante, Milburn
  - Feud of the trail
- Moreland, Mantan
  - Harlem on the prairie
  - Spirit of youth
- Morewski, A.
  - The dybbuk
- Morgan, Claudia
  - That's my story
- Morgan, Frank
  - Beg, borrow or steal
  - Paradise for three
  - Rosalie
- Morgan, Gene
  - All American sweetheart
  - When G-men step in
- Morgan, Ralph
  - Love is a headache
  - Mannequin
  - That's my story
- Morris, Chester
  - Law of the underworld
- Morris, Glenn
  - Tarzan's revenge
- Morris, Wayne
  - Kid comes back
  - Love, honor and behave
  - Submarine D-1
- Mowbray, Alan
  - Hollywood hotel
  - Merrily we live
- Mulhall, Jack
  - Where the West begins
- Mundin, Herbert
  - That's my story
- Murat, Jean
  - Generals without buttons
- Murphy, George
  - You're a sweetheart
- Murphy, Horace
  - Paroled—to die
- Murray, Ken
  - You're a sweetheart
- Muse, Clarence
  - Spirit of youth

- Nagel, Anne
  - Saleslady
- Naish, J. Carrol
  - Daughter of Shanghai
  - Her jungle love
  - Tip-off girls
- Napier, Alan
  - Wife of General Ling
- Nassonov, K.
  - Ballad of Cossack Golota
- Nazzari, Amedeo
  - Lancieri di Savoia
- Neagle, Anna
  - Look out for love
- Niven, David
  - Bluebeard's eighth wife
  - Dinner at the Ritz
- Nolan, Lloyd
  - Dangerous to know
  - Every day's a holiday
  - Tip-off girls
  - Wells Fargo
- Norin, Gull-Maj
  - Karl Frederik reigns
- Nugent, J. C.
  - Midnight intruder

- Oakie, Jack
  - Hitting a new high
  - Radio City revels
- Oberon, Merle
  - Divorce of Lady X
- O'Brien, Pat
  - Submarine D-1
- O'Connell, Hugh
  - Accidents will happen
- O'Connell, Marian
  - Dawn over Ireland
- O'Connor, Maureen
  - Boy of the streets
- Ohberg, Aake
  - En saga
- O'Keefe, Dennis
  - Bad man of Brimstone
- Oland, Warner
  - Charlie Chan at Monte Carlo
- Oliver, Edna May
  - Paradise for three
  - Rosalie
- Oliver, Gordon
  - Jezebel
- Olivier, Laurence
  - Divorce of Lady X
- Olsen, Moroni
  - Adventure's end
- O'Neil, Sally
  - Kathleen
- Orwid, Jozef
  - Niedorajda
- O'Sullivan, Brian
  - Dawn over Ireland
- O'Sullivan, Maureen
  - A Yank at Oxford
- Overman, Lynne
  - Big broadcast of 1938
  - Her jungle love
- Owen, Reginald
  - Everybody sing
  - Paradise for three
  - Rosalie
- Oysher, Moishe
  - The cantor's son

- Padden, Sarah
  - Women in prison
- Page, Bradley
  - Night spot
- Paige, Robert
  - There's always a woman
  - When G-men step in
- Paramov, L.
  - Young Pushkin
- Parker, Cecilia
  - Judge Hardy's children
  - You're only young once
- Parker, Jean
  - Penitentiary
- Parker, Willard
  - A slight case of murder
- Parkyakarkus
  - Night spot
  - She's got everything
- Patrick, Gail
  - Dangerous to know
  - Mad about music
- Patrick, Lee
  - Crashing Hollywood
  - Night spot
- Patterson, Elizabeth
  - Bluebeard's eighth wife
- Payne, John
  - Love on toast
- Pendleton, Nat
  - Arsene Lupin returns
  - Swing your lady
- Pepper, Barbara
  - Hollywood Stadium mystery
- Pidgeon, Walter
  - Girl of the golden West
  - Man-proof
- Pilbeam, Nova
  - The girl was young
- Platt, Louise
  - I met my love again
- Pollard, Snub
  - Frontier town
- Pons, Lily
  - Hitting a new high
- Post, William, Jr
  - Birth of a baby
- Poupon, Henri
  - Merlusse
- Powell, Dick
  - Hollywood hotel

ACTORS AND ACTRESSES —*Continued*

- Powell, Eleanor
  - Rosalie
- Powell, William
  - Baroness and the butler
- Power, Tyrone
  - In old Chicago
  - Second honeymoon
- Precht, John
  - Klart till drabbning
- Prouty, Jed
  - Love on a budget
  - A trip to Paris
- Purcell, Dick
  - Accidents will happen
  - Dare devil drivers
  - Flight into nowhere

- Quigley, Charles
  - The shadow
- Quinn, Anthony
  - Tip-off girls

- Rains, Claude
  - Gold is where you find it
- Ralston, Marcia
  - Gold is where you find it
  - Sh! the octopus
- Rathbone, Basil
  - Adventures of Marco Polo
  - Tovarich
- Ratoff, Gregory
  - Sally, Irene and Mary
- Ray, Leah
  - Walking down Broadway
- Ray, Rene
  - The rat
- Raye, Martha
  - Big broadcast of 1938
- Raymond, Gene
  - She's got everything
- Read, Barbara
  - Crime of Dr Hallet
  - Midnight intruder
- Reagan, Ronald
  - Accidents will happen
  - Sergeant Murphy
- Regan, Jayne
  - Walking down Broadway
- Regan, Phil
  - Manhattan merry-go-round
  - Outside of paradise
- Remy, Constant
  - Helene
- Renaud, Madeleine
  - Helene
- Renn, Adrianne
  - Wife of General Ling
- Reynolds, Craig
  - Making the headlines
- Reynolds, Gene
  - Of human hearts
- Rice, Florence
  - Beg, borrow or steal
  - Navy blue and gold
  - Paradise for three
- Richards, Addison
  - Accidents will happen
- Richards, Grant
  - Love on toast
  - My old Kentucky home
- Richardson, Ralph
  - Divorce of Lady X
- Richmond, Warner
  - Wolves of the sea
- Rigby, Edward
  - The girl was young
- Riscoe, Arthur
  - Gaiety girls
- Ritter, Tex
  - Frontier town
- Ritz Brothers
  - Goldwyn follies
- Roberts, Beverly
  - Dare devil drivers
  - Making the headlines
- Roberts, Lynn
  - Call the mesquiteers
  - Mama runs wild
- Robinson, Bill
  - Rebecca of Sunnybrook Farm
- Robinson, Edward G.
  - A slight case of murder
- Robinson, Frances
  - Forbidden valley
- Robson, May
  - Adventures of Tom Sawyer
  - Bringing up baby
- Rolf, Tutta
  - Sara lar sig folkvett
- Romero, Cesar
  - Happy landing
- Rooney, Mickey
  - Judge Hardy's children
  - Love is a headache
  - Thoroughbreds don't cry
  - You're only young once
- Roosevelt, Andre
  - Man hunters of the Caribbean
- Rosenberg, Michael
  - The cantor's son
- Ross, Shirley
  - Big broadcast of 1938
- Ruggles, Charlie
  - Bringing up baby
- Rumann, Sigmund
  - Nothing sacred
- Russell, Mary
  - Squadron of honor
- Russell, Rosalind
  - Man-proof
- Rutherford, Ann
  - You're only young once
- Rutherford, Margaret
  - Hideout in the Alps

- St John, Al
  - Rangers roundup
- Samberg, R.
  - The dybbuk
- Sanders, George
  - International settlement
- Saylor, Syd
  - Born to the West
- Schildkraut, Joseph
  - Baroness and the butler
  - Lady behave
- Schnéevoigt, Siri
  - En saga
- Scott, Fred
  - Rangers roundup
- Scott, Randolph
  - Rebecca of Sunnybrook Farm
- Seleznef, Vitya
  - Ballad of Cossack Golota
- Selianin, I.
  - Ski battalion
- Sheffield, Maceo B.
  - Harlem on the prairie
- Shekhtman, Lenya
  - Ballad of Cossack Golota
- Sheridan, Ann
  - Patient in room 18
  - She loved a fireman
- Shirley, Anne
  - Condemned women
  - Law of the underworld
- Short, Dorothy
  - Brothers of the West
- Simon, Simone
  - Love and hisses
- Simonov, Nikolai
  - Peter the first
- Sinclair, Ronald
  - Thoroughbreds don't cry
- Singleton, Penny
  - Outside of paradise
  - Swing your lady
- Sjostrand, Arnold
  - Klart till drabbning
  - People of Bergslagen
- Smith, C. Aubrey
  - Thoroughbreds don't cry
- Soederblom, Aake
  - Klart till drabbning
- Sokolov, N.
  - Ballad of Cossack Golota
- Sothern, Ann
  - She's got everything
  - There goes the groom
- Southern, Hugh
  - The buccaneer
- Sparks, Ned
  - Hawaii calls
- Squire, Ronald
  - Hideout in the Alps
- Stander, Lionel
  - No time to marry
- Stanley, Eric
  - Patient in room 18
- Starrett, Charles
  - Outlaws of the prairie
  - Start cheering
- Steele, Bob
  - Colorado kid
  - Paroled—to die
- Stephens, Marvin
  - Checkers
- Stephenson, Henry
  - Baroness and the butler
  - Wise girl
- Stevens, Onslow
  - There goes the groom
- Stewart, Eleanore
  - Painted trail
- Stewart, James
  - Navy blue and gold
  - Of human hearts
- Stockdale, Carl
  - Law for Tombstone
- Stone, Fred
  - Quick money
- Stone, Lewis
  - Bad man of Brimstone
  - Judge Hardy's children
  - You're only young once
- Stone, Milburn
  - Port of missing girls
- Storey, June
  - In old Chicago
- Stuart, Gloria
  - Change of heart
  - Island in the sky
  - Rebecca of Sunnybrook Farm
- Sullivan, Francis L.
  - Dinner at the Ritz
- Summerville, George (Slim)
  - Rebecca of Sunnybrook Farm
- Svederblom, Aake
  - Klart till drabbning
- Swarthout, Gladys
  - Romance in the dark
- Szakall, Szoke
  - Affairs of Maupassant

- Talbot, Lyle
  - Change of heart
  - Second honeymoon
- Tamiroff, Akim
  - The buccaneer
  - Dangerous to know
- Tarasova, Alla
  - Peter the first
- Taube, Aino
  - En saga
  - Sara lar sig folkvett
- Taylor, Kent
  - Jury's secret
  - Prescription for romance
- Taylor, Robert
  - A Yank at Oxford
- Teasdale, Verree
  - First lady
- Temple, Shirley
  - Rebecca of Sunnybrook Farm
- Terhune, Max
  - Call the mesquiteers
  - Purple vigilantes
  - Wild horse rodeo
- Terry, Bob
  - Brothers of the West
- Terry, Don
  - Paid to dance
  - Squadron of honor
  - When G-men step in
- Terry, Ruth
  - International settlement
  - Love and hisses
- Terry, Sheila
  - Fury below
- Thane, Dirk
  - Wolves of the sea
- Three Stooges
  - Start cheering

- Tidblad, Inga
  - Intermezzo
- Tirtov, Kostia
  - Ballad of Cossack Golota
- Tobin, Genevieve
  - The duke comes back
- Tombes, Andrew
  - Checkers
- Tone, Franchot
  - Love is a headache
  - Man-proof
- Tracy, Lee
  - Crashing Hollywood
- Tracy, Spencer
  - Mannequin
- Travis, June
  - Exiled to Shanghai
  - Kid comes back
- Treacher, Arthur
  - Mad about music
- Trevor, Claire
  - Second honeymoon
  - Walking down Broadway
- Truex, Ernest
  - Adventures of Marco Polo
  - Mama runs wild
- Tucker, Sophie
  - Thoroughbreds don't cry
- Turner, Mae
  - Spirit of youth
- Tyler, Tom
  - Brothers of the West
  - Feud of the trail

- Valkis, Helen
  - Old barn dance
- Venable, Evelyn
  - Hollywood Stadium mystery
  - My old Kentucky home
- Vogan, Emmett
  - Beloved brat

- Walbrook, Anton
  - The rat
- Walburn, Raymond
  - Start cheering
- Walker, Nella
  - Crime of Dr Hallet
- Wallace, Morgan
  - Under suspicion
- Wallen, Sigurd
  - Karl Fredrik reigns
- Wallington, Jimmy
  - Hollywood Stadium mystery
- Walters, Luana
  - Where the West begins
- Warner, H. B.
  - Adventures of Marco Polo
- Warwick, Robert
  - Spy ring
- Watson, Delmar
  - Change of heart
- Wayne, John
  - Adventure's end
  - Born to the West
- Weaver, Marjorie
  - Sally, Irene and Mary
  - Second honeymoon
- Weidler, Virginia
  - Scandal street
- Weiss, Florence
  - The cantor's son
- Welden, Ben
  - Prison nurse
- Weldon, Marion
  - Colorado kid
- Wells, Jacqueline
  - Flight into nowhere
  - Little Miss Roughneck
  - Paid to dance
  - When G-men step in
- West, Buster
  - Radio City revels
- West, Mae
  - Every day's a holiday
- Westergren, Hakan
  - Sara lar sig folkvett
- Westley, Helen
  - Baroness and the butler
  - I'll take romance
  - Rebecca of Sunnybrook Farm
  - She married an artist
- Weston, Doris
  - Born to be wild
  - Submarine D-1
- Whalen, Michael
  - Change of heart
  - Island in the sky
  - Walking down Broadway
- White, Alice
  - Telephone operator
- Whitney, Eleanore
  - Thrill of a lifetime
- Whitty, Dame May
  - I met my love again
- Wilcox, Robert
  - City girl
- Wilcoxon, Henry
  - Prison nurse
- Wilczowna, Janina
  - Halka
- Wilde, Lois
  - Brothers of the West
- William, Warren
  - Arsene Lupin returns
  - The first hundred years
- Williams, Guinn
  - Wise girl
- Willis, Norman
  - Outlaws of the prairie
- Wilson, Marie
  - Fools for scandal
  - Invisible menace
- Winchell, Walter
  - Love and hisses
- Winninger, Charles
  - Every day's a holiday
  - Nothing sacred
  - You're a sweetheart
- Withers, Googie
  - Gaiety girls
- Withers, Grant
  - Telephone operator
- Withers, Jane
  - Checkers
- Wong, Anna May
  - Dangerous to know
  - Daughter of Shanghai
- Wood, Harlene
  - Feud of the trail
- Woodbury, Joan
  - Crashing Hollywood
  - Night spot
- Woods, Donald
  - Black doll
- Woods, Harry
  - Hawaiian buckaroo
- Wray, Fay
  - Jury's secret
- Wyman, Jane
  - Spy ring

- Yacht Club Boys
  - Thrill of a lifetime
- Young, Loretta
  - Second honeymoon
- Young, Robert
  - Navy blue and gold
  - Paradise for three

- Zacharewicz, Witold
  - Halka
- Zhakov, O.
  - Ski battalion
- Zharov, M.
  - Peter the first
- Zorina
  - Goldwyn follies

BOOKS (Adapted)

- Bashkirtseff, Marie
  - Diary of Marie Bashkirtseff (Affairs of Maupassant)
- Baum, Vicki
  - Helene Wilfur (Helene)
- Berg, Louis
  - Prison nurse
- Blanding, Don
  - Stowaways in paradise (Hawaii calls)
- Brown, Forrest
  - Boss of lonely valley
- Bruce, George
  - Navy blue and gold
- Brush, Katharine
  - Marry for money (Mannequin)
- Burroughs, Edgar Rice
  - Tarzan's revenge
- Carey, Lucian
  - The duke comes back
- Corliss, Allene
  - Summer lightning (I met my love again)
- Eberhart, Mignon
  - Patient in room 18
- Friis, Jon
  - Laila (En saga)
- Grey, Zane
  - Born to the West
- Hayes, William Edward
  - Black doll
- Hepburn, Felice
  - County fair
- Hymer, John B.
  - The lost game (Law of the underworld)
- Kaesner, Erich
  - Three men in the snow (Paradise for three)
- Lea, Fanny Heaslip
  - Man-proof
- McNeile, H. C.
  - Return of Bulldog Drummond (Bulldog Drummond's revenge)
  - The third round (Bulldog Drummond's peril)
- Marquand, J. P.
  - Thank you, Mr Moto
- Morrow, Honoré
  - Benefits forgot (Of human hearts)
- Mulford, Clarence E.
  - Bar 20 days (Partners of the plains)
  - Me an' Shorty (Cassidy of Bar 20)
- Ollivant, Alfred
  - Owd Bob (To the victor)
- Pergaud, Louis
  - La Guerre des Boutons (Generals without buttons)
- Pollock, Channing
  - Midnight intruder
- Ripley, Clements
  - Gold is where you find it
- Saxon, Lyle
  - Lafitte the pirate (The buccaneer)
- Tey, Josephine
  - A shilling for candles (The girl was young)
- Tolstoy, Alexei
  - Peter the first
- Twain, Mark
  - Adventures of Tom Sawyer
- Verhaeren, Emil
  - The monks (Monastery) [poem]
- Wiggin, Kate Douglas
  - Rebecca of Sunnybrook Farm
- Wodehouse, P. G.
  - A damsel in distress
- Wylie, Philip
  - Second honeymoon

DANCE DIRECTORS

- Auld, Aggie
  - Hawaii calls
- Castle, Nick
  - Rebecca of Sunnybrook Farm
- Gould, Dave
  - Everybody sing
- Pan, Hermes
  - Radio City revels
- Prinz, LeRoy
  - Every day's a holiday
- Rasch, Albertina
  - Girl of the golden West
  - Rosalie

DANCE DIRECTORS—*Cont.*

- Sawyer, Geneva
  - Rebecca of Sunnybrook Farm

DIRECTORS

- Adolphson, Edvin
  - Klart till drabbning
- Alexandre, Robert
  - Monastery
- Archainbaud, George
  - Her jungle love
  - Thrill of a lifetime
- Auer, John H.
  - Outside of paradise
- Bacon, Lloyd
  - A slight case of murder
  - Submarine D-1
- Barton, Charles
  - Born to the West
- Beaudine, William
  - Sez O'Reilly to McNab
- Benoit-Levy, Jean
  - Helene
- Berkeley, Busby
  - Hollywood hotel
- Besozzi, Angelo
  - Lancieri di Savoia
- Borzage, Frank
  - Mannequin
- Brahm, John
  - Penitentiary
- Bretherton, Howard
  - County fair
- Brown, Clarence
  - Of human hearts
- Brown, Karl
  - Port of missing girls
- Butler, David
  - You're a sweetheart
- Buzzell, Edward
  - Paradise for three
- Cabanne, Christy
  - Everybody's doing it
  - Night spot
  - This marriage business
- Christie, A. E.
  - Birth of a baby
- Clemens, William
  - Accidents will happen
- Clifton, Elmer
  - Wolves of the sea
- Cline, Edward F.
  - Hawaii calls
- Coleman, C. C., Jr
  - Paid to dance
  - The shadow
  - Squadron of honor
  - When G-men step in
- Collins, Arthur G.
  - Saleslady
- Collins, Lewis D.
  - Flight into nowhere
  - Making the headlines
  - Under suspicion
- Connolly, Bobby
  - Patient in room 18
- Conway, Jack
  - A Yank at Oxford
- Cooper, Tom
  - Dawn over Ireland
- Corrigan, Lloyd
  - Lady behave
- Cruze, James
  - Prison nurse
- Curtiz, Michael
  - Gold is where you find it
- Daroy, Jacques
  - Generals without buttons
- Del Ruth, Roy
  - Happy landing
- DeMille, Cecil B.
  - The buccaneer
- Disney, Walt
  - Snow white and the seven dwarfs
- Dupont, E. A.
  - Love on toast
- Dwan, Allan
  - Rebecca of Sunnybrook Farm
- Eason, B. Reeves
  - Dare devil drivers
  - Kid comes back
  - Sergeant Murphy
- Eason, Charles E.
  - Law for Tombstone
- Edgren, Gustaf
  - Karl Fredrik reigns
- English, John
  - Call the mesquiteers
- Enright, Ray
  - Swing your lady
- Farrow, John
  - Invisible menace
  - She loved a fireman
- Fitzmaurice, George
  - Arsene Lupin returns
- Florey, Robert
  - Dangerous to know
  - Daughter of Shanghai
- Forde, Eugene
  - Charlie Chan at Monte Carlo
  - International settlement
- Foster, Norman
  - Thank you, Mr Moto
  - Walking down Broadway
- Fraser, Harry
  - Fury below
  - Spirit of youth
- Freeland, Thornton
  - Gaiety girls
- Garden, Julius
  - Halka
- Garnett, Tay
  - Joy of living
- Garrett, Otis
  - Black doll
- Gering, Marion
  - She married an artist
- Gittens, Wyndham
  - Forbidden valley
- Green, Alfred E.
  - Thoroughbreds don't cry
- Griffith, Edward H.
  - I'll take romance
- Grinde, Nick
  - Exiled to Shanghai
- Hall, Alexander
  - There's always a woman
- Hand, David
  - Snow white and the seven dwarfs
- Hawks, Howard
  - Bringing up baby
- Hill, Robert
  - Flying fists
  - Painted trail
- Hillyer, Lambert
  - All American sweetheart
  - My old Kentucky home
  - Women in prison
- Hitchcock, Alfred
  - The girl was young
- Hogan, James
  - Bulldog Drummond's peril
  - Scandal street
- Holmes, Bert
  - Maid's night out
- Howard, David
  - Hollywood Stadium mystery
- Humberstone, H. Bruce
  - Checkers
- Hurst, Brian Desmond
  - Glamorous night
- Hutchinson, Charles
  - Topa Topa
- James, Alan
  - West of rainbow's end
- Jason, Leigh
  - Wise girl
- Jones, Buck
  - Law for Tombstone
- Kane, Joe
  - Born to be wild
- Kane, Joseph
  - Old barn dance
- Katzman, Sam
  - Brothers of the West
  - Feud of the trail
- Killy, Edward
  - Quick money
- King, Henry
  - In old Chicago
- King, Louis
  - Bulldog Drummond's revenge
  - Tip-off girls
- Koster, Henry
  - Affairs of Maupassant
- Krawicz, Miexzyslaw
  - Niedorajda
- Lachman, Harry
  - No time to marry
- Landers, Lew
  - Condemned women
  - Crashing Hollywood
  - Double danger
  - Law of the underworld
- Lanfield, Sidney
  - Love and hisses
- Lang, Walter
  - Baroness and the butler
  - Second honeymoon
- Lederman, D. Ross
  - Tarzan's revenge
- Lee, Norman
  - Kathleen
- Leeds, Herbert I.
  - Island in the sky
  - Love on a budget
- Leisen, Mitchell
  - Big broadcast of 1938
- Leonard, Robert Z.
  - Girl of the golden West
- LeRoy, Mervyn
  - Fools for scandal
- Lewis, Joseph H.
  - Border wolves
  - Singing outlaw
  - Spy ring
- Litvak, Anatole
  - Tovarich
- Lloyd, Frank
  - Wells Fargo
- Logan, Joshua
  - I met my love again
- Logan, Stanley
  - First lady
  - Love, honor and behave
- Lorentz, Pare
  - The river
- Lubin, Arthur
  - Adventure's end
  - Beloved brat
  - Midnight intruder
- Lubitsch, Ernst
  - Bluebeard's eighth wife
- McDonald, Frank
  - Blondes at work
- McGann, William
  - Penrod and his twin brother
  - Sh! the octopus
- McGowan, J. L.
  - Where the West begins
- McLeod, Norman Z.
  - Merrily we live
- Marin, Edwin L.
  - Everybody sing
- Marshall, George
  - Goldwyn follies
- Mayo, Archie
  - Adventures of Marco Polo
- Merzbach, Paul
  - Girl thief
- Molander, Gustaf
  - Intermezzo
  - Sara lar sig folkvett
- Moore, Vin
  - Topa Topa
- Motyleff, Ilya
  - The cantor's son
- Muzikant, R.
  - Ski battalion
- Muzikant, Y.
  - Ski battalion
- Naroditsky, Arcady
  - Young Pushkin
- Nelson, Sam
  - Outlaws of the prairie
- Newfield, Sam
  - Colorado kid
  - Harlem on the prairie
  - Paroled—to die
  - Rangers roundup
- Nigh, William
  - Boy of the streets
- Nugent, Elliott
  - It's all yours
- Olsson, Gunnar
  - People of Bergslagen
- Pagnol, Marcel
  - Merlusse

- Pembroke, Scott
  - Telephone operator
- Petrov, Vladimir
  - Peter the first
- Pichel, Irving
  - The duke comes back
- Potter, H. C.
  - Romance in the dark
- Raymond, Jack
  - The rat
- Riesner, Charles F.
  - Manhattan merry-go-round
- Ripley, Arthur
  - I met my love again
- Rogell, Albert S.
  - Start cheering
- Roosevelt, Andre
  - Man hunters of the Caribbean
- Rothman, Joseph
  - Dynamite Delaney
- Ruben, J. Walter
  - Bad man of Brimstone
- Ruggles, Wesley
  - True confession
- St Clair, Mal
  - A trip to Paris
- Salkow, Sidney
  - That's my story
- Santley, Joseph
  - She's got everything
  - There goes the groom
- Savtchenko, Igor
  - Ballad of Cossack Golota
- Schnéevoigt, George
  - En saga
- Schuster, Harold D.
  - Dinner at the Ritz
- Scott, Ewing
  - Headin' East
  - Man hunters of the Caribbean
- Scotto, Aubrey
  - Little Miss Roughneck
- Seiter, William A.
  - Sally, Irene and Mary
- Seitz, George B.
  - Judge Hardy's children
  - You're only young once
- Selander, Lesley
  - Cassidy of Bar 20
  - Partners of the plains
- Sherman, George
  - Purple vigilantes
  - Wild horse rodeo
- Simon, S. Sylvan
  - Crime of Dr Hallet
  - Prescription for romance
- Sloman, Ted
  - Jury's secret
- Staub, Ralph
  - Mama runs wild
- Stevens, George
  - A damsel in distress
- Stevenson, Robert
  - To the victor
- Stoloff, Ben
  - Radio City revels
- Sutherland, A. Edward
  - Every day's a holiday
- Taurog, Norman
  - Adventures of Tom Sawyer
  - Mad about music
- Taylor, Ray
  - Boss of lonely valley
  - Drums of destiny
  - Frontier town
  - Hawaiian buckaroo
  - Rawhide
  - Sudden Bill Dorn
- Thiele, William
  - Beg, borrow or steal
- Thorpe, Richard
  - The first hundred years
  - Love is a headache
  - Man-proof
- Tinling, James
  - Change of heart
- Vajda, Ladislaus
  - Wife of General Ling
- Van Dyke, W. S.
  - Rosalie
- Von Bolvary, Geza
  - The charm of La Boheme
- Vorhaus, Bernard
  - Hideout in the Alps
- Walsh, Raoul
  - Hitting a new high
- Waszynski, Michael
  - The dybbuk
- Wellman, William A.
  - Nothing sacred
- Werker, Alfred
  - City girl
- Whelan, Tim
  - Divorce of Lady X
- Wilbur, Crane
  - Patient in room 18
- Wilcox, Herbert
  - Look out for love
- Wood, Sam
  - Navy blue and gold
- Woodard, Horace
  - Adventures of Chico
- Woodard, Stacy
  - Adventures of Chico
- Worsley, Wallace
  - Voice of India
- Wyler, William
  - Jezebel

MUSIC

- Abraham, Paul
  - Affairs of Maupassant
- Adamson, Harold
  - Mad about music
- Akst, Harry
  - International settlement
  - Walking down Broadway
- Antheil, George
  - The buccaneer
- Axt, William
  - Bad man of Brimstone
  - Beg, borrow or steal
  - Everybody sing
  - The first hundred years
  - Thoroughbreds don't cry
- Bath, Hubert
  - A Yank at Oxford
- Bengtson, Eric
  - Karl Fredrik reigns
- Boutlje, Phil
  - Romance in the dark
- Brown, Nacio Herb
  - Thoroughbreds don't cry
- Bullock, Walter
  - Sally, Irene and Mary
- Buttolph, David
  - Second honeymoon
- Carpenter, Clarence
  - Spirit of youth
- Cherbatchev, M.
  - Peter the first
- Cherkose, Eddie
  - Port of missing girls
- Churchill, Frank
  - Snow white and the seven dwarfs
- Clare, Sidney
  - International settlement
  - Walking down Broadway
- Colombo, Alberto
  - Born to be wild
  - Lady behave
- Coslow, Sam
  - Every day's a holiday
- Deutsch, Adolph
  - Swing your lady
- Duke, Vernon
  - Goldwyn follies
- Forbes, Lou
  - Adventures of Tom Sawyer
- Forbstein, Leo F.
  - Fools for scandal
  - Gold is where you find it
  - Love, honor and behave
  - A slight case of murder
  - Swing your lady
  - Tovarich
- Forrest, Chet
  - The first hundred years
- Freed, Arthur
  - Thoroughbreds don't cry
- Friedhofer, Hugo
  - Adventures of Marco Polo
- Gershwin, George
  - A damsel in distress
  - Goldwyn follies
- Gershwin, Ira
  - Goldwyn follies
- Gordon, Mack
  - In old Chicago
  - Love and hisses
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Gorney, Jay
  - Romance in the dark
- Green, Johnny
  - Start cheering
- Grevellius, Nils
  - Karl Fredrik reigns
- Grey, Harry
  - Manhattan merry-go-round
- Hammerstein, Oscar, II
  - I'll take romance
- Harline, Leigh
  - Snow white and the seven dwarfs
- Hart, Lorenz
  - Fools for scandal
- Hassall, Christopher
  - Glamorous night
- Hatley, Marvin
  - Merrily we live
- Irwin, Will
  - Love and hisses
- Jerome, M. K.
  - She loved a fireman
  - A slight case of murder
  - Swing your lady
- Jurmann, Walter
  - Everybody sing
- Kahn, Gus
  - Everybody sing
  - Girl of the golden West
- Kaper, Bronislaw
  - Everybody sing
- Kaylin, Samuel
  - Charlie Chan at Monte Carlo
  - Checkers
  - City girl
  - International settlement
  - Island in the sky
  - Love on a budget
  - Thank you, Mr Moto
  - Walking down Broadway
- Kelenyi, Edward
  - Adventures of Chico
  - Headin' East
- Kern, Jerome
  - Joy of living
- Koehler, Ted
  - Start cheering
- Kon, H.
  - The dybbuk
- Kostelanetz, Andre
  - Hitting a new high
- Lattes, Marcel
  - Helene
- Lawrence, Jack
  - Outside of paradise
- Levant, Oscar
  - Nothing sacred
- McHugh, Jimmie
  - Mad about music
- Mercer, Johnny
  - Hollywood hotel
- Meyer, Abe
  - County fair
  - Drums of destiny
  - Hawaii calls
  - Hawaiian buckaroo
  - Painted trail
  - Port of missing girls
- Mitchell, Sidney D.
  - Love and hisses
  - Rebecca of Sunnybrook Farm
- Morros, Boris
  - Born to the West
  - The buccaneer
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Dangerous to know
  - Daughter of Shanghai
  - Her jungle love
  - Romance in the dark
  - Thrill of a lifetime
  - True confession
- Muse, Clarence
  - Spirit of youth
- Newman, Alfred
  - Adventures of Marco Polo
  - Goldwyn follies

MUSIC—*Continued*

- Noble, Johnny
  - Hawaii calls
- Novello, Ivor
  - Glamorous night
- Oakland, Ben
  - I'll take romance
- Olshanetsky, Alexander
  - The cantor's son
- Owens, Harry
  - Hawaii calls
- Pokrass, Sam
  - Happy landing
  - Rebecca of Sunnybrook Farm
- Pollack, Lew
  - Love and hisses
  - Rebecca of Sunnybrook Farm
- Porter, Cole
  - Rosalie
- Porter, Lew
  - Harlem on the prairie
- Previn, Charles
  - Black doll
  - Crime of Dr Hallet
  - You're a sweetheart
- Provost, Heniz
  - Intermezzo
- Pye, Merrill
  - Rosalie
- Rainger, Ralph
  - Big broadcast of 1938
  - Romance in the dark
- Revel, Harry
  - In old Chicago
  - Love and hisses
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Robin, Leo
  - Big broadcast of 1938
  - Romance in the dark
- Rock, Jack
  - Big broadcast of 1938
- Rodgers, Richard
  - Fools for scandal
- Rodhe, Bengt
  - En saga
- Romberg, Sigmund
  - Girl of the golden West
- Rosenberg, Hilding
  - People of Bergslagen
- Rossoff, Charles
  - Port of missing girls
- Rotter, Fritz
  - Affairs of Maupassant
- Santley, Joseph
  - Radio City revels
- Scholl, Jack
  - She loved a fireman
  - A slight case of murder
  - Swing your lady
- Scott, Raymond
  - Love and hisses
  - Rebecca of Sunnybrook Farm
- Silvers, Louis
  - Baroness and the butler
- Siorta, Gerson
  - The dybbuk
- Smallens, Alexander
  - The river
- Smith, Paul
  - Snow white and the seven dwarfs
- Snell, David
  - You're only young once
- Spina, Harold
  - Sally, Irene and Mary
- Steiner, Max
  - Gold is where you find it
  - Tovarich
- Stoll, George
  - Every day's a holiday
- Stoloff, Morris
  - Paid to dance
  - The shadow
  - Start cheering
- Stolz, Robert
  - The charm of La Boheme
- Stothart, Herbert
  - Girl of the golden West
  - Of human hearts
  - Rosalie
- Sylvain, Jules
  - Klart till drabbning
  - Sara lar sig folkvett
- Thompson, Virgil
  - The river
- Tinturin, Peter
  - Outside of paradise
- Tours, Frank
  - Everybody's doing it
  - Joy of living
  - She's got everything
- Trytel, W. L.
  - Hideout in the Alps
- Ward, Edward
  - Love is a headache
  - Mannequin
  - Navy blue and gold
  - Paradise for three
- Wars, Henryk
  - Niedorajda
- Washington, Ned
  - Romance in the dark
- Waxman, Franz
  - Arsene Lupin returns
  - Man-proof
- West, Edward
  - A Yank at Oxford
- Whiting, Dick
  - Hollywood hotel
- Wright, Bob
  - The first hundred years
- Yellen, Jack
  - Happy landing
  - Rebecca of Sunnybrook Farm
- Zeno, Norman
  - Love and hisses
- Zhivotov, A.
  - Ski battalion

PLAYS (Adapted)

- Ansky, S.
  - The dybbuk
- Bahr, Hermann
  - The yellow nightingale (Romance in the dark)
- Belasco, David
  - Girl of the golden West
- Biro, Lajos
  - Counsel's opinion (Divorce of Lady X)
- Bus-Fekete, Ladislaus
  - The lady has a heart (Baroness and the butler)
- Davis, Owen
  - Jezebel
- Deval, Jacques
  - Tovarich
- Dickey, Paul and Page, Mann
  - Crashing Hollywood
- Dowling, Edward and Wood, Cyrus
  - Sally, Irene and Mary
- Flavin, Martin
  - Criminal code (Penitentiary)
- Gallagher, Donald, Murphy, Ralph and Spence, Ralph
  - The gorilla (Sh! the octopus)
- Grant, Neil
  - Hideout in the Alps
- Hamilton, Nancy, Shute, James and Casey, Rosemary
  - Return engagement (Fools for scandal)
- Hummert, Frank
  - Manhattan merry-go-round
- Kaufman, George S., and Dayton, Katharine
  - First lady
- McGuire, William Anthony and Bolton, Guy
  - Rosalie
- Moniuszko, Slanislaw
  - Halka
- Nicholson, Kenyon and Robinson, Charles
  - Swing your lady
- Novello, Ivor
  - Glamorous night
- Novello, Ivor and Collier, Constance
  - The rat
- Perlman, Van Terrys
  - Scoop (That's my story)
- Puccini, Giacomo
  - The charm of La Boheme
- Runyon, Damon and Lindsay, Howard
  - A slight case of murder
- Savoir, Alfred
  - Bluebeard's eighth wife
- Schrank, Joseph
  - Larger than life (He couldn't say no)
- Shipman, Samuel
  - The lost game (Law of the underworld)
- Verneuil, Louis and Berr, Georges
  - Mon crime (True confession)
- Wallace, Edgar
  - Dangerous to know
- Wiggin, Kate Douglas
  - Rebecca of Sunnybrook Farm
- Young, Rita Johnson
  - Checkers
- Zink, Ralph Spencer
  - Invisible menace

SCREEN WRITERS

- Anthony, Stuart
  - Born to the West
  - Tip-off girls
- Arenstein, Marek
  - The dybbuk
- Arliss, Leslie
  - Sez O'Reilly to McNab
- Armstrong, Anthony
  - The girl was young
- Arthur, Art
  - Love and hisses
- Atwater, Gladys
  - Crashing Hollywood
  - This marriage business
- Avery, Stephen Morehouse
  - I'll take romance
- Baker, Graham
  - Joy of living
- Baker, Melville
  - The first hundred years
- Baldwin, Earl
  - A slight case of murder
- Bartlett, Cy
  - Sergeant Murphy
- Beahan, Charles
  - Dynamite Delaney
- Beck, George
  - Everybody's doing it
- Belden, Charles
  - Charlie Chan at Monte Carlo
- Benet, Stephen Vincent
  - Love, honor and behave
- Bennett, Charles
  - The girl was young
- Berg, Louis
  - Prison nurse
- Biancoli, Oreste
  - Lancieri di Savoia
- Binyon, Claude
  - True confession
- Biro, Lajos
  - Divorce of Lady X
- Blank, Dorothy Ann
  - Snow white and the seven dwarfs
- Bloom, William
  - Flight into nowhere
- Boylan, Malcolm Stuart
  - A Yank at Oxford
- Brackett, Charles
  - Bluebeard's eighth wife
- Braus, Mortimer
  - Women in prison
- Bren, J. Robert
  - Double danger
  - Everybody's doing it
  - This marriage business
- Brennan, Frederick Hazlitt
  - Big broadcast of 1938
- Brent, Romney
  - Dinner at the Ritz
- Breslow, Lou
  - International settlement
- Brice, Monte
  - You're a sweetheart

- Bricker, George
  - Accidents will happen
  - Kid comes back
  - Sh! the octopus
- Brooke, Hugh
  - Glamorous night
- Brooks, Matt
  - Radio City revels
- Brown, Gilson
  - Boy of the streets
- Brown, Karl
  - Port of missing girls
- Brown, Rowland
  - Boy of the streets
- Bruce, George
  - Navy blue and gold
- Buckley, Harold
  - Black doll
- Buckner, Robert
  - Gold is where you find it
  - Love, honor and behave
- Buffington, Adele
  - The duke comes back
  - Prison nurse
- Burbridge, Betty
  - Purple vigilantes
  - Wild horse rodeo
- Burke, Marcella
  - Mad about music
- Busch, Niven
  - In old Chicago
- Cady, Jerry
  - Charlie Chan at Monte Carlo
  - Island in the sky
- Caspary, Vera
  - Scandal street
- Cederstrand, Solve
  - People of Bergslagen
- Chapin, Anne M.
  - Romance in the dark
- Chapin, Robert
  - Checkers
  - Walking down Broadway
- Cheney, Peter
  - Wife of General Ling
- Clifton, Elmer
  - Wolves of the sea
- Coen, Franklin
  - Quick money
- Coldeway, Anthony
  - Accidents will happen
- Cole, Lester
  - Crime of Dr Hallet
  - Jury's secret
  - Midnight intruder
- Collison, Wilson
  - There's always a woman
- Connell, Richard
  - Love on toast
- Cooper, Olive
  - Lady behave
- Cooper, Willis
  - Thank you, Mr Moto
- Coxe, George Marmon
  - Arsene Lupin returns
- Credon, Richard
  - Snow white and the seven dwarfs
- Crouse, Russell
  - Big broadcast of 1938
- Cummings, Hugh
  - Penrod and his twin brother
- Dalrymple, Ian
  - Divorce of Lady X
- Darling, Scott
  - Boy of the streets
- Daves, Delmer
  - She married an artist
- Davies, Jack
  - Girl thief
- Davis, Eddie
  - Radio City revels
- Dawn, Isabel
  - Girl of the golden West
- DeGaw, Boyce
  - Girl of the golden West
- DeLeon, Walter
  - Big broadcast of 1938
- De Maris, Merrill
  - Snow white and the seven dwarfs
- DeMond, Albert
  - Blondes at work
- DeWolf, Karen
  - Checkers
  - Walking down Broadway
- Dickey, Basil
  - Flying fists
- Diltz, Charles
  - Topa Topa
- Drake, Oliver
  - Purple vigilantes
  - Wild horse rodeo
- Dreher, Carl
  - Crime of Dr Hallet
- Duff, Warren
  - Gold is where you find it
  - Submarine D-1
- Dunham, Phil
  - Fury below
- Elkins, Saul
  - Women in prison
- Ellis, Robert
  - Charlie Chan at Monte Carlo
  - Love on a budget
  - A trip to Paris
- Emmett, Robert
  - Painted trail
- Englander, Otto
  - Snow white and the seven dwarfs
- Englund, Ken
  - Big broadcast of 1938
- Ettlinger, Don
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Fenton, Earl
  - Prison nurse
- Fenton, Frank
  - Checkers
  - International settlement
- Ferris, Walter
  - A Yank at Oxford
- Fetke, Jan
  - Niedorajda
- Fields, Dorothy
  - Joy of living
- Fields, Herbert
  - Fools for scandal
  - Joy of living
- Fields, Joseph
  - Fools for scandal
- Finkel, Abem
  - Jezebel
- Fish, G.
  - Ski battalion
- Flanagan, E. J.
  - Kid comes back
- Foote, Bradbury
  - Of human hearts
- Ford, Corey
  - Start cheering
- Foster, Norman
  - Thank you, Mr Moto
- Franklin, Paul
  - Man hunters of the Caribbean
- Freiman, Louis
  - The cantor's son
- Freshman, William
  - Glamorous night
- Gaffney, Marjorie
  - The rat
- Gaidar, A.
  - Ballad of Cossack Golota
- Garrett, Grant
  - Thrill of a lifetime
- Garth, David
  - There goes the groom
- Geraghty, Gerald
  - Her jungle love
  - Wells Fargo
- Gilliatt, Sidney
  - A Yank at Oxford
- Gittens, Wyndham
  - Forbidden valley
- Glasmon, Kubec
  - Saleslady
- Glen, John
  - Kathleen
- Gordon, Leon
  - A Yank at Oxford
- Gotta, Salvator
  - Lancieri di Savoia
- Granet, Bert
  - Law of the underworld
  - Maid's night out
  - Quick money
- Grant, Morton
  - Accidents will happen
  - She loved a fireman
- Grayson, Charles
  - You're a sweetheart
- Green, Howard J.
  - Making the headlines
- Greenwood, Edwin
  - The girl was young
- Gregory, Jackson
  - Sudden Bill Dorn
- Griffin, Eleanore
  - Thoroughbreds don't cry
- Gruen, James
  - Everybody sing
- Guihan, Frances
  - Boss of lonely valley
  - Law for Tombstone
  - Sudden Bill Dorn
- Hammenhog, Waldemar
  - People of Bergslagen
- Hankinson, Mitchell
  - Hideout in the Alps
- Harari, Robert
  - Hitting a new high
- Harris, Robin
  - City girl
- Hartmann, Edmund L.
  - Law of the underworld
- Hawes, J. G.
  - Voice of India
- Hawkey, Rick
  - Flying fists
- Hayward, Lillie
  - Her jungle love
- Hazard, Lawrence
  - Mannequin
  - Thoroughbreds don't cry
- Hecht, Ben
  - Goldwyn follies
  - Nothing sacred
- Heifetz, Lou
  - Love is a headache
- Heilbron, Adelaide
  - It's all yours
- Hellman, Sam
  - Baroness and the butler
- Hertz, David
  - I met my love again
- Hildebrand, Weyler
  - Klart till drabbning
- Hoerl, Arthur
  - Spirit of youth
  - Topa Topa
- Hoffe, Monckton
  - Look out for love
- Hoffman, Joseph
  - Headin' East
  - Man hunters of the Caribbean
  - Under suspicion
- Hogan, Michael
  - A Yank at Oxford
- Holmes, Brown
  - Crime of Dr Hallet
- Horman, Arthur T.
  - Double danger
  - Quick money
  - The shadow
  - When G-men step in
- Houser, Lionel
  - Condemned women
  - Night spot
- Houston, Norman
  - Cassidy of Bar 20
- Hoyt, Harry O.
  - Singing outlaw
- Hughes, Unie
  - Border wolves
- Hume, Cyril
  - Bad man of Brimstone
- Hurd, Earl
  - Snow white and the seven dwarfs
- Huston, John
  - Jezebel
- Hyland, Frances
  - Change of heart
  - City girl
  - Island in the sky
- Ingster, Boris
  - Happy landing
- Jackson, Felix
  - Mad about music
- Jackson, Frederick
  - Wells Fargo
- Jacobs, Harrison
  - Partners of the plains
- Jacobs, William
  - Penrod and his twin brother
  - Sergeant Murphy
- Jacoby, Michel
  - Love, honor and behave
- Jarrett, Arthur
  - Birth of a baby

SCREEN WRITERS—*Cont.*

- Jarrett, Dan
  - Hawaiian buckaroo
  - Rawhide
- Jarrico, Paul
  - No time to marry
- Jevne, Jack
  - Merrily we live
- Joachimson, Felix
  - Affairs of Maupassant
- Johnson, Robert Lee
  - Tarzan's revenge
- Jordan, Anne
  - Night spot
- Joseph, Edmund
  - Everybody's doing it
- Kacyzna, S. A.
  - The dybbuk
- Kahn, Gordon
  - Mama runs wild
- Kelso, Edward
  - Frontier town
- Kent, Robert E.
  - All American sweetheart
  - Paid to dance
- Kenyon, Curtis
  - Love and hisses
- Kimble, Lawrence
  - Beloved brat
  - Love, honor and behave
  - Submarine D-1
- Klein, Herbert
  - Love is a headache
- Kohn, Ben G.
  - Adventure's end
- Kohner, Frederick
  - Mad about music
- Krafft, John
  - Telephone operator
- Krasna, Norman
  - The first hundred years
- Krumgold, Joseph
  - Lady behave
- Kusell, Harold
  - There goes the groom
- La Blanche, Ethel
  - Headin' East
  - Man hunters of the Caribbean
- Lake, Stuart N.
  - Wells Fargo
- Lamb, Harold
  - The buccaneer
- Lauren, S. K.
  - A damsel in distress
  - There goes the groom
- Lawrence, Vincent
  - Man-proof
- Lee, Leonard
  - Beg, borrow or steal
- Lehman, Gladys
  - She married an artist
  - There's always a woman
- Leigh, Rowland
  - First lady
- Leo, Maurice
  - Hollywood hotel
  - Swing your lady
- Leslie, Dudley
  - Glamorous night
- Levien, Sonya
  - In old Chicago
- Levy, Newman
  - Jury's secret
- Lewis, Ray
  - Look out for love
- Lindsay, Howard
  - Big broadcast of 1938
- Lipman, William R.
  - Dangerous to know
  - Love is a headache
- Logan, Helen
  - Charlie Chan at Monte Carlo
  - Love on a budget
  - A trip to Paris
- Lorentz, Pare
  - The river
- Lowe, Edward T.
  - Bulldog Drummond's revenge
- Lowe, Sherman
  - Dare devil drivers
- Lunde, Helge
  - En saga
- McCall, Mary C., Jr
  - It's all yours
- Macaulay, Richard
  - Hollywood hotel
- McConville, Bernard
  - Call the mesquiteers
  - Old barn dance
- McCoy, Horace
  - Dangerous to know
- Macrae, Arthur
  - Gaiety girls
- McGowan, Dorrell
  - Hollywood Stadium mystery
- McGowan, Stuart
  - Hollywood Stadium mystery
- McGuinness, James Kevin
  - Arsene Lupin returns
- McGuire, William Anthony
  - Rosalie
- MacPherson, Jeanie
  - The buccaneer
- Maibaum, Richard
  - Bad man of Brimstone
- Malloy, Doris
  - Love on toast
- Manning, Bruce
  - Mad about music
- March, Joseph Moncure
  - Her jungle love
- Marischka, Ernst
  - The charm of La Boheme
- Martin, Charles M.
  - Law for Tombstone
- Martin, Francis
  - Big broadcast of 1938
- Maury, Jacques
  - Generals without buttons
- Mayer, Edwin Justus
  - The buccaneer
- Mercader, G. R.
  - Fury below
- Merzbach, Paul
  - Girl thief
- Miller, Frank
  - Girl thief
- Miller, Seton I.
  - Penitentiary
- Millhauser, Bertram
  - Scandal street
- Mooney, Martin
  - Squadron of honor
- Moran, Eddie
  - Merrily we live
- Moriarty, D. A.
  - Dawn over Ireland
- Mulhauser, James
  - Prescription for romance
- Murfin, Jane
  - I'll take romance
- Muzikant, R.
  - Ski battalion
- Muzikant, Y.
  - Ski battalion
- Myton, Fred
  - Harlem on the prairie
- Natteford, Jack
  - Rawhide
- Negulesco, Jean
  - Beloved brat
- Neville, Grace
  - All American sweetheart
  - Little Miss Roughneck
- Neville, John T.
  - County fair
  - Drums of destiny
  - My old Kentucky home
- Neville, Robert
  - Prescription for romance
- Niblo, Fred, Jr
  - All American sweetheart
  - Little Miss Roughneck
  - Penitentiary
- Nichols, Dudley
  - Bringing up baby
- Norman, Charles
  - Wise girl
- O'Cahill, Donal
  - Dawn over Ireland
- Offner, Mortimer
  - Radio City revels
- Olmstead, Harry F.
  - Colorado kid
  - Outlaws of the prairie
  - Paroled—to die
- Oppenheimer, George
  - I'll take romance
  - Man-proof
  - Paradise for three
  - A Yank at Oxford
- Orth, Marion
  - Saleslady
- Owen, Seena
  - Thrill of a lifetime
- Pagano, Ernest
  - A damsel in distress
- Pagnol, Marcel
  - Merlusse
- Palmer, Stuart
  - Bulldog Drummond's peril
  - Hollywood Stadium mystery
- Parker, Jefferson
  - Flight into nowhere
  - Making the headlines
  - Under suspicion
- Parker, Norton S.
  - Border wolves
- Parsonnet, Marion
  - Beg, borrow or steal
  - Love is a headache
- Partos, Frank
  - Romance in the dark
- Patrick, John
  - International settlement
- Peach, L. Dugarde
  - Hideout in the Alps
- Perkins, Albert R.
  - Prescription for romance
- Pertwee, Roland
  - Dinner at the Ritz
- Petrov, Vladimir
  - Peter the first
- Plympton, George H.
  - Paroled—to die
  - Rangers roundup
- Pogson, N. A.
  - Adventures of Marco Polo
- Purcell, Gertrude
  - Hitting a new high
- Raison, Milton
  - The shadow
- Rapf, Maurice
  - Bad man of Brimstone
- Rapp, Philip
  - Start cheering
- Ray, Albert
  - Change of heart
  - Island in the sky
- Reinhardt, John
  - Prescription for romance
- Repp, Ed Earl
  - Outlaws of the prairie
- Rickard, Dick
  - Snow white and the seven dwarfs
- Riddle, Mel
  - This marriage business
- Rigby, Gordon
  - Flight into nowhere
- Ripley, Clements
  - Jezebel
  - Love, honor and behave
- Robinson, Casey
  - Tovarich
- Rogers, Howard Emmett
  - Arsene Lupin returns
- Root, Lynn
  - Checkers
  - International settlement
- Rothman, Joseph
  - Dynamite Delaney
- Rowan, Frank
  - Mama runs wild
- Royal, Charles Francis
  - Colorado kid
  - Old barn dance
- Ruben, J. Walter
  - Bad man of Brimstone
  - Thoroughbreds don't cry
- Rubin, Alex
  - This marriage business
- Ruskin, Harry
  - Beg, borrow or steal
  - Love is a headache
  - Paradise for three
- Rydquist, Oscar
  - Karl Fredrik reigns
- Ryerson, Florence
  - Everybody sing
- Sadek, Napoleon
  - Niedorajda
- Salkow, Sidney
  - Prison nurse
- Sand, Carlton
  - She loved a fireman
- Sanden, John
  - Karl Fredrik reigns
- Sauber, Harry
  - Manhattan merry-go-round
  - Outside of paradise

- Saunders, John Monk
  - A Yank at Oxford
- Schiller, Leon
  - Halka
- Schneider, Clarence Jay
  - Flight into nowhere
- Schofield, Paul
  - Wells Fargo
- Schrank, Joseph
  - A slight case of murder
  - Swing your lady
- Scola, Kathryn
  - Baroness and the butler
  - Second honeymoon
- Scott, Allan
  - Joy of living
  - Wise girl
- Sears, Ted
  - Snow white and the seven dwarfs
- Segall, Harry
  - Everybody's doing it
  - She's got everything
- Seward, Edmund
  - The duke comes back
- Shaff, Monroe
  - Headin' East
  - Man hunters of the Caribbean
- Shane, Maxwell
  - Hitting a new high
  - She's got everything
  - Tip-off girls
  - You're a sweetheart
- Shannon, Robert T.
  - Prescription for romance
- Sherwood, Robert E.
  - Adventures of Marco Polo
  - Divorce of Lady X
- Simmons, Michael L.
  - All American sweetheart
  - Little Miss Roughneck
  - Squadron of honor
- Simpson, Harold
  - Girl thief
- Siodmak, Kurt
  - Her jungle love
- Slonimsky, Alexander
  - Young Pushkin
- Smith, Paul Gerard
  - Mama runs wild
  - Thrill of a lifetime
- Smith, Webb
  - Snow white and the seven dwarfs
- Solow, Eugene
  - Patient in room 18
  - Start cheering
- Sperling, Milton
  - Happy landing
- Speyers, Willoughby
  - Maid's night out
- Stevens, Gosta
  - Intermezzo
  - Sara lar sig folkvett
- Storm, Jane
  - Love on toast
- Strakosch, Avery
  - She married an artist
- Sullivan, C. Gardner
  - The buccaneer
- Symon, Burke
  - Birth of a baby
- Thomas, William
  - You're a sweetheart
- Tolney, Akos
  - Wife of General Ling
- Tolstoy, Alexei
  - Peter the first
- Totman, Wellyn
  - Exiled to Shanghai
- Towne, Gene
  - Joy of living
- Tranter, Florence
  - Look out for love
- Trivers, Barry
  - That's my story
- Trotti, Lamar
  - Baroness and the butler
  - In old Chicago
- Tuchock, Wanda
  - Hawaii calls
- Tunberg, Karl
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Twist, John
  - Hitting a new high
- Unger, Gladys
  - Daughter of Shanghai
- Van Riper, Kay
  - Judge Hardy's children
  - You're only young once
- Vann, Jay
  - Tarzan's revenge
- Veiller, Anthony
  - Radio City revels
- Waggner, George
  - Midnight intruder
  - Spy ring
- Wald, Jerry
  - Hollywood hotel
- Ward, Luci
  - Call the mesquiteers
- Ware, Darrell
  - Second honeymoon
- Wead, Frank
  - Submarine D-1
- Weaver, John V. A.
  - Adventures of Tom Sawyer
- Welch, Eddie
  - Her jungle love
  - Scandal street
- West, Mae
  - Every day's a holiday
- West, Nathaniel
  - Born to be wild
- Weston, Garnett
  - Daughter of Shanghai
- Whately, Roger
  - Drums of destiny
- White, Leslie T.
  - Paid to dance
- White, Robertson
  - Patient in room 18
- White, William C.
  - Beg, borrow or steal
- Wilbur, Crane
  - Invisible menace
- Wilde, Hagar
  - Bringing up baby
- Wilder, Billy
  - Bluebeard's eighth wife
- Williams, J. B.
  - To the victor
- Willson, Warren
  - You're a sweetheart
- Wodehouse, P. G.
  - A damsel in distress
- Woolf, Edgar Allan
  - Everybody sing
- Wormser, Richard
  - Start cheering
- Wright, Gilbert
  - Wild horse rodeo
- Wylie, Philip
  - Under suspicion
- Yates, Hal
  - Mama runs wild
- Yawitz, Paul
  - Crashing Hollywood
- Yost, Dorothy
  - There goes the groom
- Yost, Robert
  - Born to the West
  - Tip-off girls
- Young, Hilda May
  - Topa Topa
- Young, Howard Irving
  - Sez O'Reilly to McNab
- Young, Waldemar
  - Man-proof
- Ziffren, Lester
  - City girl

SHORT STORIES (Adapted)

- Gallico, Paul
  - Night before Christmas (No time to marry)
- Garth, David
  - There goes the groom
- Grimm, J. L. K., and W. K.
  - Snow white and the seven dwarfs
- Hellinger, Mark
  - Six girls and death (Walking down Broadway)
- Matson, Norman
  - Larger than life (He couldn't say no)
- Street, James H.
  - Nothing sacred
- Wilde, Hagar
  - Bringing up baby
- Williams, Ben Ames
  - Adventure's end
- Wylie, Philip
  - Under suspicion

DIRECTORY OF PRODUCERS

Academy. See Conn
Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador. See Conn
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.
Conn. Conn Pictures Corp, Talisman Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent. Crescent Pictures Corp, Talisman Studio, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.
Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirliman. Hirliman Productions, RKO Pathe Studios, Hollywood, Calif.
Hoffberg, J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Conn
MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Monogram. Monogram Pictures, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 729 7th Av, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; RKO-Pathe Studios, Culver City, Calif.
Pathé. Pathé Cinema, 6 Rue Francoeur, Paris

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; North Hollywood, Calif.
RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian Talking Pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Ave, N.Y.
Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens Films. Praesens Film A. G., Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 729 7th Av, N.Y.
Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Wilcox. Herbert Wilcox Productions, Ltd, Imperial Studios, Boreham Wood, Elstree, Hertfordshire, Eng.

Pictures Reviewed in This Issue

(Continued from inside front cover)

Page
Maid's Night Out 61
Making the Headlines 62
Mama Runs Wild 62
Man Hunters of the Caribbean 63
Manhattan Merry-Go-Round 63
Mannequin 63
Man-Proof 64
Merlusse 65
Merrily We Live 66
Midnight Intruder 67
Monastery 67
My Old Kentucky Home . . . 68
Navy Blue and Gold 68
Niedorajda 69
Night Spot 69
No Time to Marry 69
Nothing Sacred 70
Of Human Hearts 70
Old Barn Dance 71
Outlaws of the Prairie 72
Outside of Paradise 72
Paid to Dance 72
Painted Trail 73
Panay Newsreels 73
Paradise for Three 73
Paroled—to Die 74
Partners of the Plains 74
Patient in Room 18 75
Penitentiary 75
Penrod and His Twin Brother 75
People of Bergslagen 76
Peter the First 76
Port of Missing Girls 77
Prescription for Romance . . . 77
Prison Nurse 78
Purple Vigilantes 78
Quick Money 78
Radio City Revels 79
Rangers Roundup 80
The Rat 80
Rawhide 80
Ready for Action See Klart Till Drabbning
Rebecca of Sunnybrook Farm 81
The River 82
Romance in the Dark 83
Rosalie 83
Russia Marches On 85
Saleslady 85
Sally, Irene and Mary 85
Sara Lar Sig Folkvett 86

Page
Scandal Street 86
Second Honeymoon 87
Sergeant Murphy 87
Sez O'Reilly to McNab 88
Sh! the Octopus 88
The Shadow 88
She Loved a Fireman 89
She Married an Artist 89
She's Got Everything 90
Singing Outlaw 90
Ski Battalion 91
A Slight Case of Murder . . . 91
Snow White and the Seven Dwarfs 92
Spirit of Youth 93
Spy Ring 94
Squadron of Honor 95
Start Cheering 95
Submarine D-1 95
Sudden Bill Dorn 96
Swing Your Lady 96
Tarzan's Revenge 97
Telephone Operator 98
Thank You, Mr. Moto 98
That's My Story 98
There Goes the Groom 98
There's Always a Woman . . . 99
This Marriage Business 99
Thoroughbreds Don't Cry . . . 99
Thrill of a Lifetime 99
Tip-Off Girls 100
To the Victor 100
Topa Topa 100
Tovarich 101
A Trip to Paris 101
True Confession 102
Under Suspicion 102
Voice of India 103
Walking Down Broadway . . . 103
Wells Fargo 103
West of Rainbow's End 105
When G-Men Step In 105
Where the West Begins 105
Wife of General Ling 105
Wild Horse Rodeo 106
Wise Girl 106
Wolves of the Sea 107
Women in Prison 107
A Yank at Oxford 107
Young Pushkin 109
You're a Sweetheart 109
You're Only Young Once . . . 110

This is a cumulated issue. It includes all reviews since Issue No. 14. No further reference to Nos. 15-25 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 3 **JUNE 27, 1938** **No. 26**

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

JUN 28 1938
PERIODICAL DIVISION

Pictures Reviewed in This Issue

(arranged alphabetically)

Page
Accidents Will Happen 1
Adventures of Chico 1
Adventures of Marco Polo 2
Adventures of Robin Hood 2
Air Devils 3
Alexander's Ragtime Band 4
Amateur Crook 4
Arson Gang Busters 5
Bar 20 Justice 5
Battle of Broadway 5
Beloved Brat 6
Birth of a Baby 7
Blind Alibi 7
Blockade 8
Blond Cheat 9
Bluebeard's Eighth Wife 9
Bulldog Drummond's Peril 10
The Call 10
Call of the Rockies 11
Call of the Yukon 11
Un Carnet de Bal See Life Dances On
Cassidy of Bar 20 12
Cattle Raiders 12
The Charm of La Boheme 12
Clipped Wings 12
Page
Cocoanut Grove 13
Code of the Ranger 13
College Swing 14
Condemned Women 15
Country Bride 15
The Courier of Lyons 15
Crime of Dr. Hallet 16
Crime School 16
Crime Takes a Holiday 17
Dark Eyes 18
Desert Patrol 18
The Devil's Party 18
Divorce of Lady X 19
Dr. Epameinondas 19
Doctor Rhythm 20
Emil 21
Extortion 21
Farewell Again See Troopship
Female Fugitive 21
Feud Maker 22
The Fight for Peace 22
The First Hundred Years 23
Flight Into Nowhere 23
Fools for Scandal 24
Four Men and a Prayer 25

(Continued on inside front cover)

Pictures Reviewed in This Issue

(*Continued from front cover*)

Page
Gaiety Girls 26
Gangs of New York 26
Girl in the Street 27
Girl of the Golden West 27
Girls on Probation See Beloved Brat
Go Chase Yourself 28
Gold Diggers in Paris 28
Goodbye Broadway 29
The Great John Ericsson 30
Gun Law 30
Gunsmoke Trail 31
Hawaii Calls 31
He Loved an Actress 31
Heart of Arizona 31
Her Jungle Love 32
Hold That Kiss 33
Holiday 34
Hollywood Stadium Mystery See The Stadium Murders
Hunted Men 34
International Crime 35
Invisible Enemy 36
Island in the Sky 36
It's All in Your Mind 37
Jezebel 37
Josette 38
Joy of Living 38
Judge Hardy's Children 39
Keep Smiling 40
Kentucky Moonshine 40
Kidnapped 41
King of the Newsboys 43
Knight of the Plains 43
Ladies in Distress 43
Lady in the Morgue 43
Land of Fighting Men 44

Page
Last Stand 44
Law of the Underworld 45
Lenin in October 45
Let's Make a Night of It 46
The Lie of Nina Petrovna 46
Life Dances On 47
Little Miss Roughneck 48
Little Miss Thoroughbred 48
Lone Wolf in Paris 48
Lonely White Sail 49
Look Out for Love See Girl in the Street
The Lost Ranch 49
Mad About Music 49
The Main Event 50
Making the Headlines 50
The Marines Are Here 50
Men Are Such Fools 50
Merrily We Live 51
Mr. Moto's Gamble 51
Moonlight Sonata 52
Mysterious Mr. Moto 52
Mystery House 53
Numbered Woman 53
Nurse From Brooklyn 53
One Wild Night 54
Orphan of the Pecos 55
Outlaws of Sonora 55
Over the Wall 55
Overland Express 56
Pearls of the Crown 56
Penrod's Double Trouble 57
Port of Seven Seas 57
The Rage of Paris 58
Rascals 58
Rawhide 59
Rebecca of Sunnybrook Farm . 60

(*Continued on outside back cover*)

June 27, Vol. 3. No. 26.

Motion Picture Review Digest, published weekly by The H. W. Wilson Company, 950-972 University Ave., New York, N.Y. Entered as second-class matter March 24, 1936, at the post office at New York, N.Y., under the Act of March 3, 1879. Subscription price, one year, $4.00. Subscriptions are accepted only from those who have subscribed for the cooperative indexing service. Full information will be supplied on request.

Printed in U. S. A.

Motion Picture Review Digest

Vol. 3 JUNE 27, 1938 No. 26

PUBLISHED WEEKLY BY
THE H. W. WILSON COMPANY 950-972 University Avenue, New York City

Terms of Subscription and Advertising. Full information on request.

Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary
See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
See Fox W Coast Bul

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burk, 359 N Bronson Av, Los Angeles
See Fox W Coast Bul

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 28 W 44th St, New York

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—National Council of Jewish Women. Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles
See Fox W Coast Bul

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York

Nat Soc of New England Women—National Society of New England Women
See Fox W Coast Bul

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles
See Fox W Coast Bul

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor—Christian Science Monitor. $9. Christian Science Publishng Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Calvert Publishing Corp, 386 4th Av, New York

Cue—Cue. $2. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. $5. Hollywood Spectator Inc, 6513 Hollywood Blvd, Hollywood, Calif.

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc. 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $15. N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $15. New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 551 5th Av, New York

Film Curb—Film Curb. $3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Phila Exhibitor—Philadelphia Exhibitor. $2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia

Variety—Variety. $6. Variety, Inc, 154 W 46th St. New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
bul	bulletin
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
e	east
ed	edition
F	February
fed	federated -ion
gen	general
inc	incorporated
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, south -ern
Sat	Saturday
soc	society
sq	square
st	street
univ	university
vol	volume
w	west
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

June 27, 1938

ACCIDENTS WILL HAPPEN. Warner 60min Ap 23 '38

Cast: Ronald Reagan. Gloria Blondell. Addison Richards. Hugh O'Connell. Dick Purcell

Director: William Clemens

Original story: George Bricker

Screen writers: George Bricker. Anthony Coldeway. Morton Grant

This is an expose film of the fake accident racket in which various schemes are hatched by dishonest individuals to collect insurance for planned accidents.

SEE ALSO issue of April 4

Audience Suitability Ratings

"While the film stresses the axiom, 'Crime doesn't pay,' and in truth the wicked meet punishment, there is a question whether it is anything more than a sordid portrayal of the technique of racketeering. Adolescents, 12-16: unsuitable; children, 8-12: no."

— + **Motion Pict R** p5 Ap '38

"A: fair; Y: possible; C: unsuitable."

+ — **Parents' M** p40 My '38

Newspaper and Magazine Reviews

"Accidents will happen. So will pictures like this as long as double features are the rule. . . It is an escalator picture, with interest descending slowly but steadily. Adults and young people."

— **Christian Science Monitor** p15 Ap 9 '38

"Honesty is the best policy, even in the accident insurance game. Or so it would seem from this not too important story from the bargain basement of Warner Brothers' emporium." M. F. Windeatt

Commonweal p49 My 6 '38

"This competent, swiftly-paced, cinematic exposé of the fake-accident insurance racket is in Warner Brothers' typical, topical style of melodramatic film entertainment. More concerned with a dramatic revelation of the brutal, unscrupulous methods of fake-accident gangs than with player-characterizations, 'Accidents Will Happen' is continually interesting, frequently exciting." Jesse Zunser

+ **Cue** p38 Ap 30 '38

"A moderately exciting little melodrama gives several youngsters a chance to try their skill at make-believe. They are aided considerably by adept direction and a pleasantly unpretentious production. The film never tries to be anything more than a conventional racket drama. . . 'Accidents Will Happen' is the sort of photoplay you are likely to think you have seen before, but it manages to be an intermittently interesting carbon copy." Howard Barnes

+ — **N Y Herald Tribune** p6 Ap 25 '38

"Phony accidents made to look real and Gloria Blondell made to look like her sister Joan are among the deceptions more or less successfully accomplished in 'Accidents Will Happen.' . . But neither the accidents nor Miss Blondell (nor the tricky device which the Warners have used to end their little social message) come off with sufficient conviction to make of the picture any more than a fair but not very exciting program item." B. C.

+ — **N Y Times** p19 Ap 25 '38

"This comedy-melodrama is Class B film making but presents an interesting subject with brisk showmanship."

+ — **Newsweek** p24 My 2 '38

Trade Paper Reviews

"In a minor way, this expose of the fake-accident racket has conviction. There is topical interest in fraudulent insurance claims and the film makes the most of it. Plot, direction and performances create an air of credibility. Family."

+ — **Boxoffice** p89 Ap 30 '38

"Lack of names will be a handicap except on double bills where it will please general audiences."

+ — **Film Curb** p10 Ap 16 '38

"A brisk little melodrama, this new Warner release should appeal easily to the neighborhood patrons. It has action, a neatly worked-out plot and a pleasing cast."

+ **Film Daily** p24 Ap 27 '38

"This is an unsuccessful attempt to cash in on the news headlines. It's a story about insurance frauds, but rates as just another dualer."

— + **Variety** p23 Ap 27 '38

ADVENTURES OF CHICO. Woodard 45-60min F 25 '38

Directors: Stacy Woodard. Horace Woodard

Music: Dr Edward Kelenyi

Documentary film, more than a year in the making, was photographed in Central Mexico. Little Chico is a Mexican peon who has no youngsters to play with and so makes friends of all the animals about him. The high point of his adventures is a battle between a rattlesnake and a pet bird during which the snake is killed.

SEE ALSO issue of April 4

Audience Suitability Ratings

"It is a descriptive film with little plot, but none the less delightful. Adolescents, 12-16: very interesting; children, 8-12: good."

+ **Motion Pict R** p5 Ap '38

"A, Y & C: excellent."

+ + **Parents' M** p40 My '38

"It would be wrong to call this an animal film, because that makes you think of jungle beasts. 'The Adventures of Chico' belongs by itself—in a topnotch classification."

+ + **Scholastic** p12 Ap 23 '38

"Family-juvenile. Outstanding."

+ + **Wkly Guide** Ap 2 '38

Newspaper and Magazine Reviews

"[It is] a thoroughly enjoyable forty-five minutes." Katharine Best

+ **Stage** p56 Ap '38

ADVENTURES OF MARCO POLO.

Goldwyn-United artists 100min Mr 4 '38

Cast: Gary Cooper. Sigrid Gurie. Basil Rathbone. George Barbier. Binnie Barnes. Ernest Truex. Alan Hale. H. B. Warner

Director: Archie Mayo

Music: Hugo Friedhofer

Music director: Alfred Newman

Original story: N. A. Pogson

Screen writer: Robert E. Sherwood

Filmed in a new platinum sepia process. This is a spectacle film with scenes laid in medieval Europe and China. Gary Cooper portrays Marco Polo who with a business agent makes the perilous journey from Venice to Pekin after surviving shipwreck, desert storms and mountain avalanches. He is admitted to the court of the fabulous Kublai Khan and falls in love with the Khan's daughter. He encounters villainy and undergoes torture but in the end he wins the princess and a trade agreement for his country, Italy.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: spectacular; Y: doubtful; C: no."
+ **Christian Century** p710 Je 1 '38

Reviewed by Harold Turney
Motion Pict & Family p5 My 15 '38

"A & Y: disappointing; C: unsuitable."
— **Parents' M** p40 My '38

"The movies have certainly muffed this one. A corking good story *could* have been made from [it.]. . The story turns out to be a long-winded account of Venetian-boy-chasing-Chinese-girl. And a very dull chase it is, even with Basil Rathbone, as an evil Saracen, doing his villainous best. Most of the cast are ill-at-ease as 'ancient Chinese' and Gary Cooper is about as much at home in Marco's shoes as a cowboy in patent leather dancing slippers."
— **Scholastic** p35 Ap 2 '38

Newspaper and Magazine Reviews

"Although the film seems to be a special 'Marco Polo,' there are occasional smatterings of the interesting gentleman's appreciation for some of the things in the Celestial Empire. The film, however, is intended to be an entertainment, in which it is quite successful." Mordaunt Hall
+ **Boston Transcript** p7 My 7 '38

"Rather longer on entertainment than on history. Adults and mature young people."
+ **Christian Science Monitor** p15 Ap 16 '38

"For a year or more, cinemaniac press-agents have been screaming 'Marco Polo.' . . Well, 'Marco Polo' finally makes its début. No celluloid skyrocket, this. No gripping, thrilling memorable drama of the most fabulous adventurer in history. 'Marco Polo' emerges as a creaking, whiskered, pipsqueak melodrama—a naïve Saturday afternoon juvenile. Embellished, of course, with all the glamor, production enormity, burnish, and glacé characteristic of the Gold Coast's super-epic productions—but with limping story, fumbling performance, routine plot-climaxes 'telegraphed' again and again, tedious lags, and virtual slow motion." Jesse Zunser
— + **Cue** p12 Ap 9 '38

"As for 'The Adventures of Marco Polo' I can merely say that I did not believe a word or a gesture in it." Mark Van Doren
Nation p484 Ap 23 '38

"It will be just as well if you can concentrate on the handsome trappings, alarums and excursions. For the yarn that gives them body is a stuttering piece of swashbuckling invention. It accelerates to a thrilling Hairbreadth Harry climax, but for most of the time it has neither conviction nor excitement. It is not for want of craftsmen that 'The Adventures of Marco Polo' is a disappointing rather than a notable offering." Howard Barnes
— + **N Y Herald Tribune** p15 Ap 8 '38

"On Mr. Goldwyn's magic carpet, Gary (Marco Polo) Cooper travels extensively and experiences much without ever seeming to get very far from Hollywood. . . Possibly one of the limiting factors has been the remarkable range of accents Mr. Goldwyn culled to fill the court of Kublai Khan. . . Still, it is amiable make-believe, rich in the outlandish pageantry Hollywood loves to manufacture, facilely narrated and enjoyably played." F. S. Nugent
+ — **N Y Times** p17 Ap 8 '38

"'The Adventures of Marco Polo,' the most ambitious American offering [of the week], is a big disappointment. The lines have the swing of a bad libretto; simple 'Sit down and have a drink' sounds flat, though the man saying it is labelled Kublai Khan." John Mosher
— **New Yorker** p91 Ap 9 '38

"[It] is a cold, unglamorous show, and Producer Goldwyn, Actor Cooper, and Director Mayo are great disappointments to me. I don't know what's the matter with me, but I like my great big pictures great big." Katharine Best
— **Stage** p56 Ap '38

Trade Paper Reviews

"This Goldwyn production should attract large audiences wherever it is shown. . . A magnificently-filmed tale of romance and adventures in 13th Century China."
+ + **Film Curb** p8 Ap 16 '38

ADVENTURES OF ROBIN HOOD.

Warner 105min My 14 '38

Cast: Errol Flynn. Olivia De Havilland. Basil Rathbone. Claude Rains. Patric Knowles. Eugene Pallette. Alan Hale. Melville Cooper

Directors: Michael Curtiz. William Keighley

Music: Erich Wolfgang Korngold

Music director: Leo F. Forbstein

Screen writers: Norman Reilly Raine. Seton I. Miller

Filmed in Technicolor. Based on the Robin Hood legends. This is the saga of the valorous Robin Hood and his band in Sherwood Forest. Robin Hood saves the throne for Richard the Lion Hearted, defeats Prince John while the king is away on the Crusades, meets Maid Marian, ward of the king and wins her. Filmed previously 16 years ago with Douglas Fairbanks in the lead.

A Photoplay Study Guide to the film Adventures of Robin Hood, titled Who Was Robin Hood? has been prepared by J. Walker McSpadden and is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A, Y & C: excellent."
+ + **Christian Century** p679 My 25 '38

"An outstanding production in every way. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. [It] is definitely box-office. . . Thoroughly enjoyable for family entertainment." DAR

"When a story with the universal appeal of Robin Hood comes to the screen with all the pageantry, spectacle and emotional appeal of the original, it is something of an achievement for the studio. . . It is difficult to imagine any audience which would not respond in this vicarious adventure or fail to find delight in the technical excellence of the production. It is excellent for adolescents. Excellent for children over 10." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 30 '38

"Perfect entertainment. The beloved legend of Robin Hood is brought to life in this exciting picture. Family. Don't miss it." Am Legion Auxiliary

"The picture has a delightful fairy-tale quality. It is exquisitely photographed in Technicolor. . . The musical score is notably fine. Outstanding entertainment for all ages." Calif Cong of Par & Teachers

"Magnificently produced in exquisite Technicolor. . . Highest ethical values maintained throughout and the musical score notably impressive. An outstanding production, worthy of the highest commendation. Family." Gen Fed of Women's Clubs (W Coast)

"Family, outstanding." Nat Council of Jewish Women

"A film not to be missed. Family." Nat Soc of New England Women

"Exquisite colorful scenes, sparkling dialogue—a touch of romance and delightful humor are so blended as to render the production a gem of cinematography. Family." S Calif Council of Fed Church Women

+ + **Fox W Coast Bul** My 7 '38

"General patronage."

Nat Legion of Decency My 5 '38

"A, Y & C: excellent."

+ + **Parents' M** p33 Jl '38

"Family-juvenile. Outstanding. A Technicolor version of the Robin Hood legend that is like a gorgeous Christmas book."

+ + **Wkly Guide** My 7 '38

Newspaper and Magazine Reviews

"The producers have shot their arrow into the air and it has sped topflight right into the center of the target to score a bull's-eye as another of the year's ten best. Family."

+ + **Christian Science Monitor** p15 Je 4 '38

"[It] is beautifully done in Technicolor without its looking like an overpainted postcard; and the whole film has an air of adventure and romance and justice about it that excite both young and old." P. T. Hartung

+ **Commonweal** p133 My 27 '38

"[It is] one of the grand and glorious events of the cinematic year: a brilliant Technicolor spectacle, scintillating with the technical perfection we have come to expect from Warner studios, stirring in its adventure sequences, softly romantic in its amorous moments, and heroically played by a first-rate cast." Jesse Zunser

+ + **Cue** p38 My 14 '38

"[It] will take its place among the finest things of the sort the screen has done. It is entertainment plus. . . Wisely selected outdoor locations, imposing studio sets and the colorful array of costumes made it possible for skilled cameramen to bring to the screen one of the greatest visual treats in its history."

+ + **Hollywood Spec** p6 My 7 '38

"This is done with a vast exhilarating sweep, magnificent color effects, and a glorious music score." (3 stars) Ruth Waterbury

Liberty p51 Je 4 '38

"Warner Brothers have put everything into 'The Adventures of Robin Hood' that was necessary, and a few more things for good luck. . . To my taste, however, it has been overpolished, and it is too clean. Hollywood can learn something from Europe about the convincingness of a little disarray, a little honest disorder. . . But the film is better than I have said. It is really charming. . . 'Robin Hood' has a whole summer before it, and I do not doubt that it will beautify the green season." Mark Van Doren

+ — **Nation** p653 Je 4 '38

"The result is a rich and colorful screen tapestry in which the tale of Sir Robin Locksley and his idealistic outlaws in the Forest of Sherwood has been shaped to a brilliant and compelling adventure romance. . . There is a great deal of fabulous make-believe in the film, but it holds its own as entertainment in any coin of the realm." Howard Barnes

+ + **N Y Herald Tribune** p12 My 13 '38

"Life and the movies have their compensations and such a film as 'The Adventures of Robin Hood' is payment in full for many dull hours of picture-going. A richly produced, bravely bedecked, romantic and colorful show, it leaps boldly to the forefront of this year's best and can be calculated to rejoice the eights, rejuvenate the eighties and delight those in between." F. S. Nugent

+ + **N Y Times** p17 My 13 '38

"There is nothing actually unconventional or surprising about the whole business, which is possibly all for the best. It might have been sad had an effort been made to instill a 'modern' note, to seek out some significance in this struggle of the oppressed against the oppressor, or to analyze Maid Marian. However, I would not have objected to a certain expert ease which is lacking now in the dialogue. . . Except for Errol Flynn, who manages well, the excellent collection of players is somewhat buried under the medieval panoply. . . Poor Olivia De Havilland suggests throughout that Maid Marian was beyond her comprehension." John Mosher

+ **New Yorker** p71 My 21 '38

"Its dialogue is less than satisfactory and, with the exception of Rains and Rathbone, the histrionics displayed are definitely on the obvious side. *Hokum with a heigh-ho.*"

+ — **Stage** p45 Je '38

"Of old-time Cinemactor Douglas Fairbanks' achievements, perhaps the greatest was his Puckish, jaunty, devil-may-care role of Robin Hood. Replacing Douglas Fairbanks in Robin's bounding buskins is as much of a he-man's job as pinch-hitting for Babe Ruth. In the current cinema, lithe, lanky Errol Flynn hits no home run, but scores a clean two-bagger standing up. Lacking Fairbanks' punch and ken, he has Robin's form and flair down pat. If prankish Actor Fairbanks was a man's Robin Hood, handsome, romantic Actor Flynn performs for everybody else."

Time p57 My 16 '38

Trade Paper Reviews

"Regardless of what the entertainment tastes of theatre patrons might be, this incredibly magnificent production, through the attainment of superb heights in pageantry, spectacle, thrills, romance and precedental beauties of Technicolor photography, includes plenty to more than satisfy them. Family."

+ + **Boxoffice** p31 My 7 '38

"A magnificent film version of a popular story—will meet the requirements of audiences of any type."

+ + **Film Curb** p8 My 7 '38

"Here is high class entertainment, lavishly produced in Technicolor and destined to score heavily at the box-office. The action provides new thrills—while the photography is breathtaking. . . Henry Blanke rates credit as associate producer, and Norman Reilly Raine and Seton I. Miller have fashioned a splendid original screenplay."

+ + **Film Daily** p8 Ap 29 '38

"The picture has pace, a decided asset; it has a good balance of comedy with drama; it has all the elements. In short, it is a topnotch show which, with the proper kind of selling, should more than satisfy every exhibitor who plays it. It offers a challenge to showmen; it deserves to get the best kind of returns. Estimate: big."

+ + **Phila Exhibitor** p125 My 1 '38

"It is cinematic pageantry at its best. A highly imaginative telling of folklore in all the hues of Technicolor, deserving handsome box-office returns. Film is done in the grand manner of silent day spectacles with sweep and breadth of action, swordplay and hand-to-hand battles between Norman and Saxon barons. Superlative on the production side."

+ + **Variety** p22 Ap 27 '38

"Comprehend within one great swashbuckling melodrama the brave strutting of a superb cast, brilliant direction, exemplary playwriting, the pictorial magnificence of Technicolor at its finest, an outstanding musical score and a host of technical virtues, as you will see them in 'The Adventures of Robin Hood,' and you have entertainment par excellence—a grand show and a lavish money maker due to establish records."

+ + **Variety (Hollywood)** p3 Ap 26 '38

AIR DEVILS. Universal 70min My 13 '38

Cast: Larry Blake. Dick Purcell. Beryl Wallace. Mamo Clark

Director: John Rawlins

Original story: Harold Buckley

Screen writers: Harold Buckley. George Waggner

Comedy concerning the flying service in the South Seas. Two men conduct a Sergeant Quirt-Captain Flagg friendship, double-crossing each other, fighting and trying to steal each other's girl. It seems she loves a third man all the time.

AIR DEVILS—*Continued*

Audience Suitability Ratings

"Weak and unconvincing story, acting stilted at times, and the comedy rough. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"The cast is satisfactory but the picture is poorly presented and lacks conviction. Family." Gen Fed of Women's Clubs (W Coast)

"Mediocre entertainment is provided in this fairly interesting tale. Adults." Nat Council of Jewish Women

"Informative, good scenic effects, weak, unconvincing plot. Adults." Nat Soc of New England Women

"Fair entertainment. Family." S Calif Council of Fed Church Women
Fox W Coast Bul My 14 '38

"It is only a fair program filler. Adolescents, 12-16: passable; children, 8-12: no."
+ — **Motion Pict R** p4 Je '38

"Adults."
Nat Legion of Decency My 12 '38

"Amusing story. The flying is quite spectacular, the dialogue clever and the picture has plenty of action. Family."
+ **Wkly Guide** My 7 '38

Trade Paper Reviews

"Decidedly off-key as an entertainment effort, is this concoction patterned after the familiar Flagg and Quirt routine. . . Competent acting by Dick Purcell and Larry Blake as the buddies fails to offset the artificiality of the entire proceedings. The film employs a set number of hackneyed situations for dramatic effect. As a result much of it is uninspiring and of dubious entertainment value. Family."
— **Boxoffice** p27 My 14 '38

+ — **Motion Pict Daily** p11 Je 2 '38

"Weak little quickie for grinds, small neighborhoods, this routine story is poorly acted, produced, yet having adequate action, low comedy which should please the children, lower mental brackets. While the children will surely love it, the mental, moral tenor of story, however, hardly makes it suitable for family fare."
— **Phila Exhibitor** p135 My 15 '38

"Dud potboiler for banknite duals. It's class C all the way—production, writing, marquee rating, acting and the rest. Merely a quick combine of several familiar formulas. . . Yarn might have been written in one of those legendary Hollywood story conferences. It creaks with banal plot mechanics."
— **Variety** p16 My 11 '38

"In spite of its title, 'Air Devils' won't get into the promised cycle of air dramas which studios are preparing. Film is an average programmer, built along the 'Captain Flagg, Sergeant Quirt' formula and probably will get by in subsequent runs where audiences like their entertainment rough and ready."
— + **Variety (Hollywood)** p3 My 28 '38

ALEXANDER'S RAGTIME BAND. 20th century-Fox 105min Ag 6 '38

Cast: Tyrone Power. Alice Faye. Don Ameche. Ethel Merman. Jack Haley. Jean Hersholt. Helen Westley. John Carradine

Director: Henry King

Dance director: Seymour Felix

Music: Irving Berlin

Music director: Alfred Newman

Original story: Kathryn Scola. Lamar Trotti

Screen writer: Richard Sherman

The plot is a cavalcade of American life heard through the music of Irving Berlin. The story opens in 1911 with music of the pre-war period and Broadway life, then goes on through the World War and ends with a swing session at Carnegie Hall. A love story with Tyrone Power as a violinist and Alice Faye as a singer blends the action from San Francisco to New York.

Audience Suitability Ratings

"Excellent. Delightful entertainment. Mature." DAR
+ + **Fox W Coast Bul** My 28 '38

"There are flaws when the production is observed objectively. . . Judicious cutting would improve it, for it is over long. To us it would seem advisable to shorten the later swing songs, although these may be the highlight for modern youth. To another generation they seem more emphasized and less interesting than the older music. . . It is also almost entirely a cabaret show which tires at long last and there are some anachronisms in dialogue and costumes. . . On the whole the picture will possibly have more appeal for adults than for youngsters because of their familiarity with the older music, the costumes and change in thought, taste and customs during the past twenty years. It is novel and entertaining. Adolescents: sophisticated; children: too long and too mature. Adults." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** Je 4 '38

Newspaper and Magazine Reviews

"One of the better musicals. An advantage it has over all other pictures of the sort is that it definitely is about something. . . Altogether, 'Alexander's Ragtime Band' is a highly commendable production with top rating as entertainment."
+ + **Hollywood Spec** p6 Je 4 '38

Trade Paper Reviews

"As a pure dramatic offering, this would be a great picture. It would rate equally as high if it were exclusively a musical. As a combination of the two, it is truly terrific, easily transcending anything of its type ever before produced. Family."
+ + **Boxoffice** p39 Je 4 '38

"Here is solid entertainment that should play to big returns. Irving Berlin's famous songs and three new ones are cleverly woven into the plot and no better method of having songs advance a story has been used. Henry King has skilfully blended the romance, comedy and action."
+ + **Film Daily** p3 My 28 '38

"It is a grand filmusical which stirs and thrills, finding response in the American heart which is moved by memories of the exciting, sentimental and patriotic moments of the past quarter of a century. It is the cavalcade of our times, not only because of the events pictured, but because of the mental panorama envisioned by the audience. Withheld from general release until late in the summer, its inevitable career is sock boxoffice, profitable exploitation engagements, extended runs, and repeat showings. Superlative in conception, execution, and showmanship, it provides a rare theatrical and emotional experience."
+ + **Variety** p12 Je 1 '38

"Here is the fine flower of all the musicals, a great production, great entertainment, a smash money show which will stand up with any competition in any territory. As a grand collation of melodies designed to please the populace it probably has not had an equal."
+ + **Variety (Hollywood)** p3 My 25 '38

AMATEUR CROOK. Victory 58-62min D 10 '37

Cast: Herman Brix. Joan Barclay. Monte Blue. Jack Mulhall

Director: Sam Katzman

A jewel-theft plot in which the daughter of the gem's owner tries to recover them from two criminals.

Trade Paper Reviews

"While well made, this is for the low gear mind. It should please the grind fans, those in small slum neighborhoods or very rural houses. There are a host of improbabilities; inaccuracies; the dialogue is extremely simple, the picture very low budget stuff; all of which make it suitable for dual bills in the above categories only."
— + **Phila Exhibitor** p92 Mr 1 '38

"This is one of those quickies that gets over fast and makes you glad of it. It is third-rate dual fare and fails to show even a spark of entertainment."

— — **Variety** p15 Ja 12 '38

ARSON GANG BUSTERS. Republic 65min Mr 28 '38

Cast: Robert Livingston. Rosalind Keith. Jackie Moran. Warren Hymer. Jack La Rue

Director: Joe Kane

Screen writers: Alex Gottlieb. Norman Burnstine

First released as Arson Racket Squad. A fireman joins the arson squad and finds himself in disgrace when a girl reporter allows a premature story to be printed. Demoted, the fireman joins an arson group of racketeers but in the end turns the group over to police.

Audience Suitability Ratings

"[It] results in some excitement and furnishes interesting detail concerning the routine of a fireman's life. Family." E Coast Preview Committee

+ **Fox W Coast Bul** Ap 16 '38

"General patronage."

Nat Legion of Decency Ap 7 '38

"A, Y & C: fair."

+ — **Parents' M** p40 Je '38

Trade Paper Reviews

"Here is a hot showmen's special. It has a fresh yarn that lends itself to exploitation and enough dramatic fireworks to appeal to action fans. Direction lacks crispness but the film maintains an exciting enough tempo."

+ **Boxoffice** p27 Ap 9 '38

"Audiences attracted to the sensational title will be entertained by a lively film replete with thrills and tempered with a fair amount of comedy, sentiment and romance. In short an action programmer which should go over very well in theatres catering chiefly to the male or juvenile trade."

+ — **Film Curb** p12 Ap 9 '38

"Since all popular picture devotees are inherently attracted to fires, fire engines and the excitement of spectacular conflagrations, Republic has in 'Arson Gang Busters' a natural attraction. . . In quick summation, the picture is good audience stuff, and, while not an elaborate film, has plenty of action and general appeal to warrant prediction that it will click with most fans."

+ **Film Daily** p7 Ap 4 '38

+ **Motion Pict Daily** p4 Ap 8 '38

"This is a very competent little programmer, for the small family neighborhood, with morality winning with revengeful violence. Bob Livingston should have the youngsters interested."

+ **Phila Exhibitor** p107 Ap 1 '38

"Juveniles will find this up their alley. Otherwise, it's only a fair film."

+ — **Variety** p13 Je 1 '38

"Here's a fast-moving action feature that will fill nicely the subsequent run spots for which it is primarily intended."

+ — **Variety (Hollywood)** p6 Ap 28 '38

B

BAR 20 JUSTICE. Paramount 70min Je 24 '38

Cast: William Boyd. George Hayes. Russell Hayden. Paul Sutton. Gwen Gaze. Pat O'Brien [Western actor]

Director: Lesley Selander

Original story: Clarence E. Mulford

Screen writers: Arnold Belgard. Harrison Jacobs

Another in the Clarence E. Mulford Hopalong Cassidy series. A western melodrama.

Audience Suitability Ratings

"The usual Hopalong Cassidy story, beautiful lighting effects on clouds and mountains, pleasing musical background, good riding, but unconvincing acting at times. Family." Am Legion Auxiliary

"One of the better Hopalong Cassidy Westerns. Family." Calif Cong of Par & Teachers

"Good Western." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Beautiful scenery, daring riding and the very good work of the cast (Windy's humor always appreciated) make this an entertaining picture. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Third rate, out-moded, tiresome Western, on a par with old-time serials. Weak unconvincing plot. Adults." Nat Soc of New England Women

"No drinking to speak of but a great amount of shooting and double-crossing. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 23 '38

"Adolescents, 12-16: passable; children, 8-12: no, too exciting."

+ — **Motion Pict R** p5 My '38

"General patronage."

Nat Legion of Decency Ap 21 '38

"A & Y: fair; C: very tense."

+ — **Parents' M** p33 Jl '38

Newspaper and Magazine Reviews

"Much better than the last of the series. A well-plotted and plausible story, with an element of mystery in it, competent direction and some good performances result in a Western film considerably above the average in calibre." Bert Harlen

+ **Hollywood Spec** p33 Ap 16 '38

Trade Paper Reviews

"Hopalong Cassidy goes mining in this one and uncovers pay dirt which assays high in the entertainment and action ingredients which have won for Harry Sherman's series a high place among the more popular outdoor dramas. Family."

+ **Boxoffice** p13 Ap 16 '38

"A better-type Western—fine for action houses and rural areas."

+ **Film Curb** p7 Ap 23 '38

"Something very different from anything that has ever been done in the Hopalong series is this number. Suspense, excitement, and action are the keynote to the affair. . . Considered as action fare, the piece is a topnotcher and ranks with the better Hopalongs."

+ **Film Daily** p8 Ap 14 '38

+ **Motion Pict Daily** p3 Ap 16 '38

"This is another up-to-standard Hopalong Cassidy yarn, departing from the usual cattle rustling background. Estimate: top grade Western."

+ **Phila Exhibitor** p123 My 1 '38

"[It] will take its place alongside of, if not surpass, the best of its predecessors. Not only will 'Bar 20 Justice' delight those theatre-goers whose loyal support has built the Clarence E. Mulford fiction characters into definitely established celluloid personalities, but it will win to the Cassidy banner new recruits among the non-Western enthusiasts."

+ **Variety (Hollywood)** p3 Ap 9 '38

BATTLE OF BROADWAY. 20th century-Fox 85min Ap 22 '38

Cast: Victor McLaglen. Brian Donlevy. Louise Hovick. Raymond Walburn. Lynn Bari

Director: George Marshall

Dance directors: Nick Castle. Geneva Sawyer

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Original story: Norman Houston

Screen writers: Lou Breslow. John Patrick

A comedy with an American Legion convention in New York for its background. The

BATTLE OF BROADWAY—*Continued*

father of a wealthy young son sends two workers in his steel plant to break up a friendship between his son and a showgirl. In the end the father marries the girl himself.

Audience Suitability Ratings

"A: crude; Y & C: certainly not."
— + **Christian Century** p574 My 4 '38

"Good. Adults only." DAR
+ **Fox W Coast Bul** Ap 2 '38

"Improbable but fairly interesting story. Mature." Calif Cong of Par & Teachers

"Riotous, rough-house farce. Mature." Calif Fed of Business & Professional Women's Clubs

"A rowdy, robust comedy of the slapstick variety. . . Filled with boisterous fun and laugh-provoking, if you enjoy the type. Adults." Gen Fed of Women's Clubs (W Coast)

"A cheap, suggestive, slapstick comedy with much bawdy action. . . A trite story, poorly directed, gives no opportunity to a good cast, and shows the American Legion in a ridiculous light. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Exception might be taken to the dishonest use made of the American Legion, but in spite of this, there are plenty of laughs. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 9 '38

"It is nonsense, of course, and one's taste must be for slapstick, broad and hearty, to be able to enjoy it, for subtlety is not an adjunct. Adolescents, 12-16 & children, 8-12: no."
Motion Pict R p5 My '38

"Objectionable in part."
Nat Legion of Decency Ap 14 '38

"A: matter of taste; Y & C: no."
Parents' M p40 Je '38

"The film is unworthy both of McLaglen and of the Legion."
Scholastic p12 Ap 23 '38

"Family."
Wkly Guide Ap 9 '38

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ap 23 '38

"The comedy of this rough-and-tumble film is fairly continuous and will appeal to most families with a Legionnaire uniform hanging in the closet." M. F. Windeatt
Commonweal p49 My 6 '38

Reviewed by Jesse Zunser
Cue p39 Ap 30 '38

"There is an amusing story in it, but it is told in a series of rattlety-bang vocal explosions, hard on ears and nerves and making the picture not worth the discomfort it will cause you to sit through it. . . Even though I deplored the manner of its presentation, I admired the sense of comedy values revealed in the writing of the script."
— + **Hollywood Spec** p6 Ap 2 '38

"[It is] a big, rowdy, vulgar farce. . . For the muscular male trade, this parade of fisticuffs and comedy should be right up the alley. Mother and the girls, though, can relax and wait for Robert Taylor." (2 stars) Ruth Waterbury
Liberty p45 My 21 '38

"It's all tremendously laugh-provoking. Victor McLaglen and Brian Donlevy pair off nicely and would probably grow in favor with succeeding pictures, although it is questionable how much of their banter the public would be willing to stand. . . 'Battle of Broadway' really draws a parallel with the frenzied wit of the Legionnaires at convention time and, as 1938 farce, has much to recommend it." R. W. Dana
+ **N Y Herald Tribune** p6 Ap 25 '38

"Though it will not be hailed as one of the year's finer historical films and might even be said, despite the riot scenes, to suffer from a kind of timid civilian understatement, the extent of which can only be measured by those who actually lived through 'the terror'— as we of the Times Square area have come to think of it—'Battle of Broadway' seems to provoke enough of those tolerant, unanalytical audience guffaws to justify its modestly budgeted existence." B. R. C.
+ **N Y Times** p19 Ap 25 '38

"Although the opportunities for horseplay haven't been fully realized, there's low-comedy fun in some sequences. . . *Good for a few laughs in an uncritical moment.*"
+ **Stage** p50 My '38
Time p46 Ap 25 '38

Trade Paper Reviews

"Introducing Victor McLaglen and Brian Donlevy as promising successors to the once popular Quirt-Flagg combination, here is a lusty and wholesome comedy with an authentic American Legion background which should be a bell ringer as top spot program material. Family."
+ **Boxoffice** p71 Ap 2 '38

"This is an expertly-conceived and well-executed broad comedy. Slapstick of the wildest sort is continually employed to effectively bolster the gags and situations. Feminine filmgoers won't find it much to their liking but male audiences and youngsters will consider it eminently satisfactory film-fare."
+ **Film Curb** p14 Ap 9 '38

"Hilarious comedy of American Legionnaires on annual convention jamboree."
+ **Film Daily** p24 Ap 27 '38
+ **Motion Pict Daily** p6 Mr 31 '38

"Heavy on slapstick, rowdy comedy, it should appeal to the masses. Preview audience clocked plenty of laughs."
+ **Phila Exhibitor** p116 Ap 15 '38

"Last fall's American Legion debacle in New York provides a fresh background. . . [It is] a late spring release that ought to do fairly well generally. It is rowdy, good-natured fun, stretched a little more than it should have been, but withal entertaining enough for satisfaction."
+ — **Variety** p22 Ap 27 '38

"The rowdy rough-and-tumble is excellent entertainment for the mob and can carry top billing in the generality of programs."
+ **Variety (Hollywood)** p3 Mr 26 '38

BELOVED BRAT. Warner 60min F 5 '38

Cast: Dolores Costello. Bonita Granville. Donald Crisp. Natalie Moorehead. Emmett Vogan

Director: Arthur Lubin

Original story: Jean Negulesco

Screen writer: Lawrence Kimble

Bonita Granville portrays an apparently incorrigible child whose rebellious feelings against the world are gradually changed by the skilled care of the head of a girls' school. The child's parents learn that they have been at fault because they have neglected her to pursue their pleasures.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: rather good; Y: mature; C: too mature."
+ — **Christian Century** p638 My 18 '38

Reviewed by H. M. Le Sourd
Motion Pict & Family p4 Mr 15 '38

"The regeneration of the little girl is brought about by methods that would not pass muster with any person trained in psychiatric and social service work although to those who know little about such things the tale may seem plausible. . . As a matter of fact the picture is far too clinical to afford true entertainment and not scientific enough to be of real value as a commentary on certain social problems. The judicial minded will penetrate the emotional unsoundness of the whole story. There is so much unpleasantness in several of the characters, especially in the vixen child, that the audience is likely to carry away anything but a happy memory. Adolescents, 12-16: better not; children, 8-12: no."
— + **Motion Pict R** p5 Ap '38

"A: good; Y: mature; C: no."
+ **Parents' M** p40 My '38

"The turns and twists of the plot get rather confused, but Bonita Granville does a wonderful job of 'the brat.' "
+ — **Scholastic** p32 My 21 '38

"Family."
Wkly Guide Ap 16 '38

Newspaper and Magazine Reviews

"The tarnish of Hollywood exaggeration mars the sheen of what might have been an excellent treatment of the theme of the redemption of an ungovernable child through understanding. Even so, Bonita Granville and some of her co-players manage several poignant and touching scenes."
+ — **Christian Science Monitor** p15 My 14 '38

"Blatantly false, buried in celluloid pathos, soggy with glycerine tears, and completely phony, 'Beloved Brat' is a poor, very poor, Grade B juvenile film." Jesse Zunser
— — **Cue** p12 My 7 '38

"It has passages of moderate conviction when it is showing what happens to a neglected youngster, but, on the whole, it proves a blurred and far from beguiling show. The power and mood of early sequences, in which a rich but lonesome thirteen-year-old starts changing into a vicious little hoyden are almost completely dissipated in a stupid, conventional story." Howard Barnes
— + **N Y Herald Tribune** p10 My 2 '38

"Our problem is that, although we could not take it seriously, as a drama of child psychology, neither were we sufficiently amused by it to be able to overlook the inherently trumped-up nature of its scenes, incidents and characterizations. . . On the whole 'Beloved Brat,' like Bonita herself, leaves us in doubt as to whether it deserves a tolerant smile or a sound spanking." B. R. C.
— + **N Y Times** p13 My 2 '38

"This week's most inept movie title is 'The Beloved Brat.' In the weeks to come it will keep thousands and thousands of grown-up people away from a picture they might have enjoyed. . . When Miss Granville isn't breaking the dishes or framing the butler for manslaughter, the picture is simply awful, and don't say I didn't warn you." Russell Maloney
+ — **New Yorker** p86 My 7 '38

"Acting honors in this moderately engrossing study of a negligent mother and father and their headstrong daughter go to Bonita Granville for a realistic portrayal of an incorrigible brat."
+ — **Newsweek** p23 My 9 '38

Trade Paper Reviews

"A serious problem drama enlivened by Bonita Granville's excellent performance—must be sold to general audiences."
Film Curb p6 My 14 '38

"It is doubtful if this will have a wide audience appeal, as it concerns the winning over of a young girl to a more normal reaction to all those around her after the child has been embittered by neglectful parents. What is mainly wrong with the production from the standpoint of straight entertainment is the fact that the child is given a very unsympathetic part that arouses no compassion on the part of the audience, and you rather feel that the youngster is really a brat and deserves no better treatment."
— + **Film Daily** p6 My 5 '38

BIRTH OF A BABY. Special pictures 72min

Cast: Eleanor King. Richard Gordon. Ruth Matteson. Josephine Dunn. William Post, Jr

Director: A. E. Christie

Screen writers: Burke Symon. Arthur Jarrett

Filmed by the American Committee on Maternal Welfare, Inc., with professional actors. Censorship difficulties have prevented the film from being shown so far anywhere except Minnesota and several other places. A young couple portray the leading characters who are about to become parents. The birth of a child is shown—a scene never before shown to general audiences. The purpose of the film is educational and proposes to lessen the perils of childbirth.

SEE ALSO issue of April 4

Audience Suitability Ratings

"The Legion of Decency placed itself on record as upholding the rejection of the picture as entertainment by the Motion Picture Division of the Education Department. In taking this action, the Legion felt that the picture was not suitable for general exhibition in the theatre. . . Intrinsically, the film is moral in theme. . . Nevertheless, in forming an integral evaluation of the film, external factors must be taken into consideration. The theatre, at the present time, is not popularly accepted as a clinic, consultation office or classroom. The theatre hardly provides the kind of environment necessary for a proper, dignified and reverential attitude toward this subject which is so sacred, private and personal."
Nat Legion of Decency Ap 7 '38

"The picture leaves a dignified and healthy impression, devoid of any kind of exhibitionism."
+ **Wkly Guide** Ap 23 '38

Newspaper and Magazine Reviews

" 'The Birth of a Baby' packs its big punch by following a carefully phrased cinema lecture on prenatal care with a close-up of the actual birth of a girl child. . . That such a scene would insure capacity audiences the sponsors were certain. But they were just as sure that every audience drawn to the film would profit from its preachments. The picture is an absorbing example of dramatic visual education."
+ **Time** p29 Ap 4 '38

BLIND ALIBI. RKO 61½-65min My 20 '38

Cast: Richard Dix. Whitney Bourne. Eduardo Ciannelli. Frances Mercer. Paul Guilfoyle

Director: Lew Landers

Screen writers: Lionel Houser. Harry Segall. Ron Ferguson

Based on the novel of the same title by William Joyce Cowan. Learning that his sister is being blackmailed, Richard Dix disguises as a blind man with the aid of a "seeing eye" dog and catches the blackmailers.

Audience Suitability Ratings

"Well produced mystery melodrama, with a rather poor story, but made extremely entertaining by the excellent acting of Richard Dix and by the beautiful 'seeing eye' dog, which highlights the picture. Mature." Calif Cong of Par & Teachers

"Interesting. Direction and acting smooth, but story a bit far-fetched." Calif Fed of Business & Professional Women's Clubs

"Good. Constructive ethics. Mature-family." DAR

"Mature." Gen Fed of Women's Clubs (W Coast)

"A trite story is well developed and acted. Mature." Nat Council of Jewish Women

"Social drama with some new angles of an old plot. Mature." Nat Soc of New England Women

"A clean interesting picture, well directed. Family." S Calif Council of Fed Church Women

"The efficiency of these beautiful dogs in caring for the afflicted is emphasized more than would be possible in a purely educational film. Richard Dix is good; however, no human in the cast can compete with Ace [the dog] for the sympathy of the audience. Adolescents: good; children: somewhat mature. Not for the sensitive." Women's Univ Club, Los Angeles
Fox W Coast Bul My 14 '38

"General patronage."
Nat Legion of Decency My 19 '38

"A & Y: good; C: possible."
+ **Parents' M** p33 Jl '38

BLIND ALIBI—*Continued*

Newspaper and Magazine Reviews

"[It has] the aid of a splendid German shepherd, named Ace. Trouble with this film is too many deuces and only one Ace. Adults and young people."

+ — **Christian Science Monitor** p17 My 28 '38

" 'Blind Alibi' has everything a motion picture is supposed to have except a story. . . [It] seems to be one of those films which began in story conference as an idea and blossomed forth on the screen as a picture. . . As it stands, the spectator has no interest in the leading characters, the situation or the outcome." Robert Joseph

— + **Hollywood Spec** p13 My 14 '38

"The value of animals, specifically dogs, in the cinema receives fresh stimulus from the new film. As entertainment it raises itself, with reservations, to the slick class as compared to the blood and thunder episodes one usually encounters at this theater." R. W. Dana

+ **N Y Herald Tribune** p12 My 20 '38

"Man's best friend, which is generally conceded to be the dog, comes gallantly to the rescue of Richard Dix and 'Blind Alibi.' Ace is the animal's name. . . One must candidly admit that, if it weren't for his uncommon presence, the picture itself would fall pretty low in the human scale. Indeed, it is cruelty to actors to compel them to support a dog in a story as commonplace as 'Blind Alibi.' . . The sum total is only moderately entertaining." B. C.

— + **N Y Times** p17 My 20 '38

Trade Paper Reviews

"Of superior calibre is this unusual adventure drama, in which a man and a dog team up against international blackmailers. . . Not a big-scale effort, it will provide more entertainment for average audiences than many a more highly-touted 'special,' and patrons in general should derive considerable interest from the story twists. Family."

+ **Boxoffice** p25 My 14 '38

+ **Motion Pict Daily** p6 My 13 '38

"Basically the story theme is exciting, moderately original, but production values, implausibilities in logic, action make 'Blind Alibi' more for the neighborhood than the class spots. Estimate: pleasant programmer."

— + **Phila Exhibitor** p134 My 15 '38

"This melodrama will stir no stampedes toward cashier cages, but it fits right into the duals where it will be fair entertainment. Story is a shade off the beaten track, which helps. Realization of production values and an interesting presentation and o.k. acting considerably perk up the picture."

+ — **Variety** p13 My 25 '38

"Unpretentious but diverting picture. . . Picture has better than average appeal in its class because of the novelty angle of the 'seeing eye' dog's activities in tying in with the melodramatic elements."

+ — **Variety (Hollywood)** p3 My 5 '38

BLOCKADE. United artists-Wanger 73-85min Je 17 '38

Cast: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff, Reginald Denny

Director: William Dieterle

Lyrics: Ann Ronell

Music: Werner Janssen

Music directors: Boris Morros, Irvin Talbot

Screen writers: John Howard Lawson, Peter Godfrey

The locale is present day Spain in the war area. While the film names no specific sides, it is probable that Loyalist supporters are meant. Henry Fonda portrays a Spanish farmer who becomes an officer engaged in counter-espionage work and is instrumental in the capture of Madeleine Carroll, spy for the enemy. When she sees the suffering of innocent women and children, she confesses her part in the blockade work and leads Fonda to the headquarters of the spy organization.

Audience Suitability Ratings

"Mature. Outstanding. Obviously patterned after the situation in Spain though great pains are taken to avoid labeling any side or party. The plot is partly spy story but the most effective and eloquent episodes are those that show the horrors of war."

+ + **Wkly Guide** Je 11 '38

Newspaper and Magazine Reviews

"The screen has made its plea for peace, has stripped war of the remainder of its rapidly disappearing glamour and has raised an eloquent voice in behalf of all humanity. Walter Wanger's 'Blockade' is something more than just a motion picture. It is motion picture history—the first definite recognition by the screen of the fact that its mission is to serve mankind as well as to entertain it. 'Blockade' is entertainment, a gripping spy drama that will hold any audience. . . The world owes a debt of gratitude to Walter Wanger. . . 'Blockade' will prove to be a notable box-office success."

+ + **Hollywood Spec** p5 Je 11 '38

"When 'Blockade' is a story . . . it's a rich, ingenious, and glossy business. When it aspires to a message, when it presumes to be of Spain today, when it would declaim against all war, when Henry Fonda cries 'Where is the conscience of the world?' the movie drifts into a mist. It's all too glossy for violent truths, and you know well that this is a studio thing and has nothing to do with war and starving women. . . Taken, however, as a pure, simple, familiar plot, [it] is expert stuff." John Mosher

+ **New Yorker** p61 Je 18 '38

Trade Paper Reviews

"Dramatic story of the Spanish revolution, intrigues and espionage, this feature should prove a welcome change from the lighter fare that has been dominating production during recent months. The picture is characterized largely by the adroitness with which the controversial issue is handled so as to give offense to no one and still maintain its stand as a powerful preachment against armed strife and an expose of the horrors of modern warfare."

+ **Boxoffice** p33 Je 11 '38

"This is a powerful indictment of war, and attacks its problem from a new angle. There is no armed conflict shown between opposing forces, but stress is laid on the blockade of a city in Spain, whose inhabitants, men, women and children, are starving for food. William Dieterle has directed impressively, while Walter Wanger rates credit for tackling a subject that is off the beaten path."

+ **Film Daily** p4 Je 9 '38

Motion Pict Daily p4 Je 6 '38

"Picture will probably draw well in city spots, aided by a topical campaign. Aside from the locale, picture's appeal is to the ladies, because of the star draw. It is a wordy picture. . . It must be handled according to the particular situation. Estimate: class picture with a message."

+ **Phila Exhibitor** p140 Je 1 '38

" 'Blockade' is a film with a purpose, which shouldn't be held against it because the purpose is a worthy one—a plea against war. . . The controversial aspects, the appearance of Madeleine Carroll and Henry Fonda as co-stars, supported by well-known players, plus the advantages of William Dieterle's direction ('Pasteur' and 'Zola') and musical accompaniment by Werner Janssen, make 'Blockade' an unusual attraction demanding unusual showmanship handling. It's going to be tough to sell."

Variety p17 Je 8 '38

"This is a frank, direct and somewhat courageous indictment of war in the name of entertainment, done with a candor which is surprising when considering a world film market become exceedingly sensitive to the screen's political influences. Dramatically and pictorially it is an effective, arresting production, filled with a dark, tragic beauty. As to box office it is dubious, with the probability that it will do no more than fair business."

+ — **Variety (Hollywood)** p3 Je 4 '38

BLOND CHEAT. RKO 60min Je 17 '38

Cast: Joan Fontaine. Derrick de Marney. Cecil Kellaway. Cecil Cunningham. Lilian Bond

Director: Joseph Santley

Music: Dave Dreyer. Herman Ruby

Music director: Roy Webb

Original story: Aladar Laszlo

Screen writers: Charles Kaufman. Paul Yawitz. Viola Brothers Shore. Harry Segall

Filmed in Hollywood with an almost complete English cast. The story concerns the efforts of a wealthy pawnbroker to break up the engagement of his daughter to a titled Englishman. He hires an actress to lure the man away from his daughter. This she accomplishes when he falls in love with her.

Audience Suitability Ratings

"[It has] a complicated and not too convincing plot which does, however, contain a novel comedy idea. A light and fairly amusing story results, with possibilities that are never fully realized because of routine acting and direction. Adults and young people." E Coast Preview Committee

— + **Fox W Coast Bul** Je 4 '38

"Adults."

Nat Legion of Decency Je 2 '38

Newspaper and Magazine Reviews

"The comic complications are only moderately diverting, although an excellent (and almost entirely British) cast supports de Marney—English stage and screen star—in his first Hollywood effort."

+ — **Newsweek** p23 Je 6 '38

Trade Paper Reviews

"Here is a bright comedy with a decided British flavor, which should have an appeal to all audiences and will find its best market in England and her colonies. . . Joseph Santley's direction is admirably restrained and production values are impressive, considering the feature's budget."

+ **Boxoffice** p67 My 28 '38

+ — **Motion Pict Daily** p6 My 27 '38

"This one is probably aimed at the British market, will have difficulty in pleasing American movie goers. If there is any truth to the old saying that too many cooks spoil the broth, the same application can be made to this weak, rambling story enlisting the services of no less than five writers. Estimate: just dual filler."

— **Phila Exhibitor** p140 Je 1 '38

"While 'Blond Cheat' may get by in England and some of its possessions, it stands little chance of drawing even minimum enthusiasm from American audiences who in referring to it, will no doubt simplify its title by eliminating the word 'Blond.' Most puzzling thing about the production is why it required the services of five persons to turn out such an anemic and loose-jointed yarn."

— **Variety (Hollywood)** p3 My 20 '38

BLUEBEARD'S EIGHTH WIFE. Paramount 80-85min Mr 25 '38

Cast: Claudette Colbert. Gary Cooper. Edward Everett Horton. David Niven. Elizabeth Patterson. Herman Bing. Warren Hymer

Director: Ernst Lubitsch

Screen writers: Charles Brackett. Billy Wilder

Based on a play of same title by Alfred Savoir. Previously filmed as a silent starring Gloria Swanson. The locale is the French Riviera where Gary Cooper, a wealthy and imperious American used to success with women, meets Miss Colbert under unusual circumstances. It is love at first sight for Cooper. Claudette is the daughter of an impoverished French aristocrat with a horde of needy relatives. She resents Cooper's manner toward her and when he suggests marriage, she decides to accept for his money. Their honeymoon is a continual series of quarrels after she hears that he has had seven former wives. In the end, exhausted, he is in a sanitarium and she realizes that she really loves him.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A & Y: very good of kind; C: doubtful interest."

+ **Christian Century** p478 Ap 13 '38

"Delightful comedy, witty dialogue and exceptionally fine cast. Family-mature." Am Legion Auxiliary

"Light, sophisticated comedy made entertaining by fine direction, excellent acting and exceedingly clever lines in spite of a frothy story and some brief sequences that are in questionable taste. Adults." Calif Cong of Par & Teachers

"This gay, imaginative continental social comedy will please those who enjoy sophisticated entertainment. Adult." Calif Fed of Business & Professional Women's Clubs

"Highly sophisticated farce. Adults. Excellent." DAR

"The music, settings and costuming are lovely, the dialogue crisp and clever, while the cast is a distinguished one with the leads at their very best, but upon the subtlety and excellence of the direction depends much of the gaiety of this highly amusing continental farce. Adults." Gen Fed of Women's Clubs (W Coast)

"Dubious ethics. Adults." Nat Council of Jewish Women

"Handsomely staged, sophisticated, farcical comedy with a distinguished cast, some clever dialogue, frivolous treatment of marriage and more than a touch of cheap slapstick. Adults." Nat Soc of New England Women

"Too subtly sophisticated for the family type of film. Mature." S Calif Council of Fed Church Women

"If a picture directed by Ernst Lubitsch and starring Gary Cooper and Claudette Colbert fulfilled the promise of its credit sheet, it would strike a new high in entertainment. 'Bluebeard's Eighth Wife' may do this in the estimation of audiences who are completely carried away by frantic nonsense and do not object to broad innuendoes. . . The film fails to give entire satisfaction because the plot is too shallow to enable Gary Cooper and Claudette Colbert to submerge their own personalities. Adolescents: too sophisticated; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Mr 26 '38

Reviewed by Harold Turney

Motion Pict & Family p5 Ap 15 '38

"A: good; Y: too sophisticated; C: no."

+ **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Highly amusing and also highly questionable at times. Adults."

Christian Science Monitor p17 Ap 2 '38

"'Delicious' is about the only word that does it justice. And no picture in a long, long time has had so much of its director in it. Claudette Colbert and Gary Cooper are superb, never were better, but the chief factor is the rebirth of the Lubitsch touch which never falters, which sprinkles laughs so abundantly along its course we scarcely have time between them to smooth our faces."

+ **Hollywood Spec** p7 Mr 26 '38

"We believe the saddest day for Ernst Lubitsch's career was when some one first wrote of 'the Lubitsch touch.' For this essentially great director has been 'touching' ever since, and in 'Bluebeard's Eighth Wife' he practically sinks the entire picture under it." (3 stars) Ruth Waterbury

Liberty p53 Ap 23 '38

"'Bluebeard's Eighth Wife' suffers from trying so hard. . . And when its situations are funny, which is often the case, it is very funny. But the Alfred Savoir plot was rancid from the start. . . The whole idea is so (1) absurdly fake, or (2) inherently morbid, or (3) both, that laughter at antics becomes more uneasy, strained and flat as the thing runs

BLUEBEARD'S EIGHTH WIFE—*Cont.*

on. In the end it is hard to remember laughing even when the comedy was most bright and clever." Otis Ferguson
+ — **New Repub** p275 Ap 6 '38

"There are several scenes in which doors open and close subtly. There is a sly attitude here and an ingratiating scene there. But for the main body of the picture, Mr. Lubitsch is content with a wrangle—a wrangle that displaces his usual humorous continuity. Tempestuous but ragged."
+ — **Stage** p50 My '38

Trade Paper Reviews

"Sparkling comedy with a delectable continental flavor, this Claudette Colbert-Gary Cooper laughfest is sure to zoom to brilliant heights of popularity and returns. Family."
+ + **Boxoffice** p13 Mr 26 '38

"[It is] a gay and witty continental comedy, irresistibly charming, distinctly funny and always entertaining. . . Sleek, satiny farce in the best Lubitsch manner for the better grade audiences."
+ + **Film Curb** p7 Mr 26 '38

"This is very funny. Appeal is for the upper crust but there are belly laughs for the masses. Much of the charm for the sophisticated lies in the directorial treatment, which is unerringly deft throughout, which has high comedy spots that should build picture by word of mouth, upon which a great deal of comedy depends."
+ + **Phila Exhibitor** p106 Ap 1 '38

BULLDOG DRUMMOND'S PERIL. Paramount 62-66min Mr 18 '38

Cast: John Barrymore. John Howard. Louise Campbell. Reginald Denny. E. E. Clive. Porter Hall

Director: James Hogan

Music director: Boris Morros

Screen writer: Stuart Palmer

Based on the novel, The Third Round, by H. C. "Sapper" McNeile. A mystery story.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: mediocre; Y: exciting; C: no."
— + **Christian Century** p606 My 11 '38

"[This is] an acceptable program picture. Adults." Am Legion Auxiliary

"Much of the acting is stilted and as a whole, it offers little that is really entertaining. Adults." Calif Cong of Par & Teachers

"Mediocre. Unsuspenseful mystery. Mature." DAR

"Lively, entertaining picture. Family." Gen Fed of Women's Clubs (W Coast)

"Fairly interesting. Family." Nat Council of Jewish Women

"Poorly worked out melodramatic murder mystery. Fantastic situations, foolish comedy, much shooting. Adults." Nat Soc of New England Women

"Gripping and entertaining is this tense and highly dramatic story. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 19 '38

"It is an average detective story which is entertaining because of good characterizations. Adolescents, 12-16: involved and exciting; children, 8-12: unsuitable."
+ — **Motion Pict R** p6 Ap '38

"A: good melodrama; Y: possible; C: no."
+ **Parents' M** p40 Je '38

Newspaper and Magazine Reviews

Reviewed by Jesse Zunser
Cue p45 Mr 19 '38

"It is all very exciting. The whole picture is more absorbing than the previous ones of the series, and generally of a better texture; there is more logic to the plot machinations, the characterizations are more subtle, and the piece has good movement." Bert Harlen
+ **Hollywood Spec** p12 Mr 26 '38

Trade Paper Reviews

"Drummond fans, as well as general audiences, will find this an enjoyable mystery programmer."
+ **Film Curb** p8 Ap 2 '38

"Fair program; will please Drummond fans."
+ — **Phila Exhibitor** p107 Ap 1 '38

C

THE CALL. Best film 75min Mr 28 '38

Cast: Jean Yonnel. Pierre de Guingand. Jacqueline Francell. Jeanne Marie-Laurent

Director: Leon Poirier

Music: Claude Delvincourt. J. E. Szyfer

Screen writer: Leon Poirier

French film produced in Morocco and France with "dubbed-in" English dialogue. M. Poirier took up a subscription to which some 200,000 individuals contributed in order to produce the film. It portrays the life of the Vicomte de Foucauld who as a young army man was a wastrel. He took his mistress to Morocco and fell under the spell of the desert, resigned his post, underwent a spiritual renascence, became a monk and a hermit and died a martyr's death in 1916 at the hands of desert tribesmen whom he had sought to convert to Christianity.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 10 '38

"A & Y: good religious picture; C: mature."
+ **Parents' M** p40 Je '38

Newspaper and Magazine Reviews

"The story of 'The Call' had interesting possibilities, but they were stymied by the artificialities of technical treatment. Originally dialogued in French, the commercial distributors of the work in this country, for example, have deemed it advisable for greater audience consumption to inject painfully stilted English lines into the sound track, using a group of 'actors' whose words are spoken with the heavy self-consciousness of amateurs. . . Photographically the picture suffers from a general haphazardness. In direction, all sense of story continuity seems to have been sacrificed for a series of 'travel' scenes." J. P. Cunningham
— + **Commonweal** p666 Ap 8 '38

" 'The Call' is an uninspired recital of the life of the French Catholic missionary, Charles de Foucauld." Jesse Zunser
— + **Cue** p12 Ap 9 '38

"It is sometimes gripping and moving, particularly when it is set against backgrounds of the Sahara. On the other hand, the production as a whole has little screen excellence. . . As a straight motion picture, 'The Call' leaves a great deal to be desired." Howard Barnes
+ — **N Y Herald Tribune** p11 Mr 29 '38

"[It] provides an accurate chronology of a man's life, but scarcely a biography and certainly not a motion picture. The Vicomte de Foucauld's life should have been a fascinating film document. . . We can only recommend it to the devout as a penitential exercise for sweet charity's sake." F. S. Nugent
— + **N Y Times** p18 Mr 29 '38

Trade Paper Reviews

"Only the devoutly religious will derive much comfort from this fragmentary tribute to Father Charles de Foucauld. . . As a non-professional production it is a significant achievement. Family."
Boxoffice p15 Ap 16 '38

"Although it should also interest selected audiences in key cities, its chief handicap toward attracting general audiences is the complete lack of box office names and its necessarily episodic story treatment. However, it is frequently moving, occasionally dramatic and always impressive."
+ — **Film Curb** p11 Ap 2 '38

"Its fault seems to lie in the obvious fact that it was written, directed and produced by one who was a great admirer of de Foucauld and his religious mission, but who possessed slight technical equipment and knowledge of the motion picture. Again, the cast is entirely French, and it has been poorly dubbed with English voices. . . It is not up to standard from the cold business point of view of what the commercial theater box-office requires as entertainment."
— **Film Daily** p5 Mr 29 '38

+ — **Motion Pict Daily** p3 Mr 29 '38

"It is told for English audiences by dubbing, English subtitles. Latter method is more explanatory. Cutting is often unsatisfactory, making action episodic. Estimate: religious film; especially salable to Catholics."
+ — **Phila Exhibitor** p110 Ap 1 '38

"With but little significance and less merit, 'The Call's' commercial possibilities are distinctly limited. . . Telling of the story is generally dull and the repetitions and tedious explanations of the obvious are palling on the patience."
— **Variety** p15 Mr 30 '38

CALL OF THE ROCKIES. Columbia 53min Ap 30 '38

Cast: Charles Starrett. Dick Curtis. Iris Meredith. Donald Grayson

Director: Allan Jones

Screen writer: Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"A pleasant, somewhat old-fashioned melodrama. Family." E Coast Preview Committee
+ **Fox W Coast Bul** My 28 '38

Trade Paper Reviews

"With little call, some rocks but no Rockies, this latest Starrett turns out to be an interesting, if not always exciting yarn. Estimate: good action-Western."
+ — **Phila Exhibitor** p115 Ap 15 '38

"Another sagebrush saga for the moppets. Moving enough to get by, but no stampede starter. Usual hard riding, gunfire and rock-'em-'n-sock-'em brawls. Three more than passable songs in cowboy-chorus style. In sum, it's all strictly Saturday matinee stuff."
+ — **Variety** p15 Je 15 '38

CALL OF THE YUKON. Republic 70min Ap 11 '38

Cast: Richard Arlen. Beverly Roberts. Lyle Talbot. Mala

Directors: B. Reaves Eason. John T. Coyle

Music director: Alberto Colombo

Screen writers: Gertrude Orr. William Bartlett

Based on the novel, Swift Lightning, by James Oliver Curwood. An adventure story in which two dogs take part in helping a romance of a trapper and a visiting girl.

Audience Suitability Ratings

"Original and effective entertainment of superior merit. Family." E Coast Preview Committee
+ **Fox W Coast Bul** My 14 '38

"Adults."
Nat Legion of Decency Ap 28 '38

"A & Y: fair; C: unsuitable."
+ — **Parents' M** p33 Jl '38

"[It] shows just how inferior some human actors are, when they try to compete with animal actors. This might have been a good film, if they'd left the Hollywood cast at home and shot the entire picture in Alaska."
— + **Scholastic** p32 My 21 '38

"An unusually picturesque story of the Alaskan snows, exceptionally well photographed, and an exciting flight from starvation. Several animals—three fine dogs and two amusing bear cubs among them—give novelty to the story. Family."
+ + **Wkly Guide** Ap 23 '38

Newspaper and Magazine Reviews

"What the *Spectator* usually seeks in an out-of-doors melodrama is a minimum of plot and a maximum of action. And this is exactly what 'Call of the Yukon' supplies. A maximum of action, and an annoying minimum of plot action that should have been even less. . . Some of the worst cliches of the silent era are resorted to, and brought occasional guffaws from the sophisticated members of the Forum audience." Robert Joseph
+ — **Hollywood Spec** p8 Ap 23 '38

"Well, readers, here is something—the eternal triangle done in dogs. . . The four-legged animals make out best." (1½ stars) Ruth Waterbury
Liberty p58 My 28 '38

"The stars are three dogs, two bear cubs and a talking raven. 'Call of the Yukon' is a tribute to the skill of an unknown animal trainer. . . It can in no sense approach the power of the Curwood novel, but it has a likeable cast, good photography and, of course, the animal kingdom. This should be reason enough for a visit." R. W. Dana
+ **N Y Herald Tribune** p6 My 7 '38

"By a narrow margin, our favorite is 'Call of the Yukon' . . . because the Alaskan epic gives us Richard Arlen as a wolfman who mates with Beverly Roberts, flower of a civilized society. . . There are also a pair of amusing bear cubs and a raven, which not only can talk but apparently has a gag man as well. The humans are funnier, though." B. R. C.
+ **N Y Times** p27 My 6 '38

Trade Paper Reviews

"Impressive novelty action picture featuring the awe-inspiring scenic wonders of Alaska and two remarkable dog performers—Swift Lightning and Firefly—here is a program contribution which, through its very unusualness, will prove pleasing to most audiences. Family."
+ **Boxoffice** p27 Ap 23 '38

"A programmer with sufficient adventure to please outdoor fans."
+ **Film Curb** p8 Ap 23 '38

"Around some beautiful snow scenes a simple tale of dog and man has been woven. . . The thrill fans should enjoy this picture a great deal, as should lovers of dogs and the outdoors."
+ **Film Daily** p3 Ap 16 '38

+ **Motion Pict Daily** p4 Ap 21 '38

"With two distinct but parallel stories, completely interwined, this filmization of James Oliver Curwood's 'Swift Lightning' offers a fine opportunity for exploitation along the lines of that followed with 'Call of the Wild.' . . Production values, photography are good, the whole a work for the exploitation-minded exhibitor."
+ **Phila Exhibitor** p123 My 1 '38

"This combination animal and adventure epic is a little too much to jumble into one film. However, it does come out fairly clear if unconvincing. Has added aid of mild draws Richard Arlen and Lyle Talbot, and exploitable angles in wild dogs (for the juveniles). Will have no trouble on the lower deck of dual depots. Cast namers do not seem very happy with what they are doing and film suffers a little from that."
— + **Variety** p22 Ap 27 '38

"It lacks that charm and understanding touch that made it a best seller in the book stalls. As screen fare, it is worthy of a place on double bills where audiences are not too discriminating, and in this field it will no doubt return its negative costs, plus a neat profit."
— + **Variety (Hollywood)** p3 Ap 13 '38

UN CARNET DE BAL. See Life dances on

CASSIDY OF BAR 20. Paramount 56min F 25 '38

Cast: William Boyd. Russell Hayden. Frank Darien. Nora Lane

Director: Lesley Selander

Screen writer: Norman Houston

Based on the novel Me an' Shorty by Clarence E. Mulford. A western melodrama in the Hopalong Cassidy series.

SEE ALSO issue of April 4

Newspaper and Magazine Reviews

"[It] comes definitely under the heading of film roughage—suitable mainly for growing boys—and is not recommended to persons with fastidious tastes or weak stomachs." B. C.
— **N Y Times** p19 Mr 28 '38

Trade Paper Reviews

" 'Hopalong Cassidy' Westerns have consistently rated among the leaders in this type of entertainment despite the fact that the producer has never found it necessary to conform to the present trend by adding a singing cowboy or persuading William Boyd to burst into song. The latest of the series, however, has additional feminine interest and the result should make the picture entertaining to general audiences as well as tried-and-true Western fans."
+ **Film Curb** p11 Ap 9 '38

"This one moves at quite a leisurely pace for over half its length before it really gets along with the fast action stuff and the thrills. This may be chalked up as a fault, for in this type of outdoor adventure the audiences want their thrills coming fast and starting early. Outside of that, it is really a superior production."
+ — **Film Daily** p5 Mr 29 '38

"May disappoint Western fans for the first 20 minutes or so but will satisfy for the ensuing runoff. Duck soup for the juveniles."
+ **Variety** p15 Mr 30 '38

CATTLE RAIDERS. Columbia 60min F 12 '38

Cast: Charles Starrett. Iris Meredith. Donald Grayson. Alan Brooks

Director: Sam Nelson

Original story: Folmer Blangsted

Screen writers: Joseph F. Poland. Ed Earl Repp

A western melodrama.

Audience Suitability Ratings

"A routine production is highlighted by some good cowboy singers whose rendition of a ballad called 'The Rollin' Prairie's Welcome to the Spring' deserves special mention. Family." E Coast Preview Committee
+ **Fox W Coast Bul** Ap 16 '38

"General patronage."
Nat Legion of Decency Mr 31 '38

Trade Paper Reviews

"Save for the fact that this is one of the rare Westerns that actually contains a trial scene where the culprit gets his due, there is little else to distinguish it from countless others. Family."
+ — **Boxoffice** p31 My 7 '38

"Combining action and musical interludes in equal quantities, this new Columbia Western should appeal to the cowboy fans. It has a pleasing cast, a plausible plot and fast action with plenty of gunplay and excitement."
+ **Film Daily** p6 My 4 '38

"The predominantly youthful theatre audience went for the action portion in a big way, were decidedly restless during the musical numbers. Estimate: okey Starrett, for Western fans."
+ **Phila Exhibitor** p97 Mr 15 '38

"Nothing distinguishes 'Cattle Raiders' from run-of-the-mill cow country drama, but, with Charles Starrett, Donald Grayson, some songs and a fair measure of action to help it along, the results should be satisfactory, in spite of the hackneyed story. A little slow at times, the picture also suffers from a tendency to disregard romantic interest."
+ — **Variety** p25 My 4 '38

THE CHARM OF LA BOHEME. Intergloria 99min Mr 18 '38

Cast: Jan Kiepura. Marta Eggerth. Paul Kemp. Theo Lingen

Director: Geza Von Bolvary

Music director: Robert Stolz

Screen writer: Ernst Marischka

German dialogue film made in Vienna with English subtitles. Based on the opera La Bohème by Giacomo Puccini. The tale describes the romance of a poor singer and the daughter of a cellist in the opera over whom the cloud of tuberculosis hangs. She gets him an audition and as his success increases her health becomes more imperiled until the night when they are both singing La Bohème and as she finishes Mimi's songs, she dies.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: very good of kind; Y & C: hardly."
+ + **Christian Century** p638 My 18 '38

"Though the production is not of the best there is a veritable feast of beautiful music. Adults and young people." Gen Fed of Women's Clubs (W Coast)
+ — **Fox W Coast Bul** Ap 30 '38

Newspaper and Magazine Reviews

"Tenderness and charm are the chief characteristics of the new version of love among the Bohemians. Adults and young people."
Christian Science Monitor p17 My 21 '38

"With vigorous operatic Tenor Jan Kiepura and his cinema-songstress wife, Marta Eggerth, singing the opera's chief arias, the music charms, the film's scheme proves a workable one for bringing grand opera to the screen."
+ **Time** p30 Ap 4 '38

Trade Paper Reviews

"Graced with charm and moving simplicity, plus the fine voices of Jan Kiepura and Marta Eggerth, this Viennese importation is ideal in all respects for situations playing foreign product. Family."
+ **Boxoffice** p29 Ap 23 '38
+ **Motion Pict Daily** p9 My 10 '38

"Beautifully told story, excellently sung opera, fine supporting performances, these should make this a 'natural' for the 'different' house."
+ **Phila Exhibitor** p126 My 1 '38

"Very pleasant film has considerably more general appeal than most imports. Music-minded public will like it."
+ **Variety** p15 Ap 13 '38

CLIPPED WINGS. Treo 62min

Cast: Lloyd Hughes. Rosalind Keith. William Janney. Jason Robards

Director: Stuart Paton

Screen writer: Harry Forbes

An adventure story with a background of army aviation, intrigue, oil smugglers and government agents.

Trade Paper Reviews

"This is a dull and often complicated affair that continually promises action but delivers very little. In fact, its title indicating adventure in the skies is a misnomer; the air shots, puerile as they are, being confined to the closing minutes. Family."
— **Boxoffice** p23 My 21 '38

"A rambling story with a weak plot and a lack of production value must necessarily limit this film to small neighborhood houses. Technically, it falls below par on several counts. However, the cast is hard working and capable."
— + **Film Daily** p6 My 4 '38

"[It is] a very shoddily-produced item. Story is ordinary and the condition of the print is very bad. It is one of the most watery prints on the market today. Represents exceedingly poor support as the No. 2 feature on minor duals."
— — **Variety** p15 My 4 '38

COCOANUT GROVE. Paramount 90-94min My 20 '38

Cast: Fred MacMurray. Harriet Hilliard. Yacht Club Boys. Ben Blue

Director: Alfred Santell

Music director: Boris Morros

Screen writers: Sy Bartlett. Olive Cooper

Swing music accompanies this film throughout as a penniless band makes a fantastic trek by trailer to Hollywood for a coveted audition in Cocoanut Grove, famed cafe where a rival band adds complications.

Audience Suitability Ratings

"A & Y: good of kind; C: if it interests."
+ **Christian Century** p638 My 18 '38

"Good. Fun for the family." DAR
+ **Fox W Coast Bul** My 14 '38

"Good entertainment for all the family." Am Legion Auxiliary

"Lightly entertaining, with some excellent popular music, and clever comedy. Family." Calif Cong of Par & Teachers

"A gay, refreshing musical with the thread of the plot retained thru out the picture despite the introduction of many clever specialty numbers and catchy tunes. . . Excellently cast and acted. Family." Calif Fed of Business & Professional Women's Clubs

"Exhilarating, lively entertainment. . . Tuneful, laugh-provoking film fare. Family." Gen Fed of Women's Clubs (W Coast)

"Most enjoyable musical comedy. Family." Nat Council of Jewish Women

"After a slow beginning, this musical farce livens up with amusing situations, some good songs, well handled comedy and a pleasant, if improbable, story. Family." Nat Soc of New England Women

"This is a rather noisy picture which at times borders on slapstick. Some good scenic shots. Family." S Calif Council of Fed Church Women

"There have been so many mediocre pictures featuring orchestras that it is a pleasant surprise to find one that is human and funny and natural from beginning to end. . . Throughout the film the specialty acts and the songs, some of which are due to be favorites, are not obvious interpolations but a natural phase of the picture. Adolescents: entertaining; children: probably mature." Women's Univ Club, Los Angeles
Fox W Coast Bul My 21 '38

"General patronage."
Nat Legion of Decency My 26 '38

"A & Y: fairly good; C: possible."
+ — **Parents' M** p33 Jl '38

"Family."
Wkly Guide My 21 '38

Newspaper and Magazine Reviews

"An engaging little musical, sprightly of tune and with sufficient comedy and romance to fill out the required playing time. Adults and young people."
+ **Christian Science Monitor** p17 My 21 '38

"Somewhat more entertaining than others of the sort but not so much so that it will give the boxoffice the shot in the arm it needs so badly. Producers cannot go on indefinitely doing the same thing over and over again and hope to hold the interest of the paying customers. . . The story is a frail one which could not happen, but that is not a demerit."
+ — **Hollywood Spec** p6 My 21 '38

"Vaudeville died several years ago and it seems reasonable to assume that it died because the public was no longer sufficiently interested in it to support it. Therefore it stumps us to try to figure why Hollywood should put out vaudeville shows, very slightly disguised as musical movies, and expect them to clean up millions. . . The most satisfactory things in all this clutter are the film's several tunes." (2 stars) Ruth Waterbury
Liberty p52 Je 4 '38

"It is simple and undistinguished. . . At times, when the band is performing, the clowns are falling over each other, or the romance is being presented in a laudably restrained manner by Fred MacMurray and Harriet Hilliard, the production proves a superior reworking of a badly frayed theme. On the whole, it is no more than a passable potpourri of yesteryear's gags and production numbers." Howard Barnes
+ — **N Y Herald Tribune** p14 Je 16 '38

"[It] is filled with straightforward, agreeably unpretentious musical turns and practically no plot manipulation to mention. . . The picture's rating? Peg it as plus-fair." F. S. Nugent
+ — **N Y Times** p21 Je 16 '38

"Although cast in the conventional mold, this pleasant potpourri of good tunes, variety turns, and thin plot is superior to the average run-of-the-mill musical."
+ **Newsweek** p22 My 30 '38

"This falls right where most of Hollywood's musical comedies fall—midway between forbearance and boredom. There is a pleasant lack of pretense that is completely counteracted by the strain of the Paramount-Hollywood-Ambassador-Hotel tie-in. The acting is about on a par. *Don't bother.*"
— **Stage** p45 Je '38

"'Cocoanut Grove,' a tale of the peregrinations of a sweet and dreamy Hollywood-bound dance band, trailer-towed on a shoestring from Chicago, has many a flat tire, never exceeds the speed limit."
— + **Time** p49 My 30 '38

Trade Paper Reviews

"A well-knit comedy-romance with music that should gross nicely. Family."
+ **Boxoffice** p27 My 14 '38

"Lively swing musical with top talent in the field and good romance making popular entertainment."
+ **Film Daily** p8 My 18 '38

+ **Motion Pict Daily** p6 My 12 '38

"Big, fast, smart, tuneful, well dressed, funny, this certainly should please everyone, especially the younger bunch. Estimate: entertaining musical."
+ **Phila Exhibitor** p133 My 15 '38

"'Cocoanut Grove' is a pleasant musical, more or less familiarly patterned, but it will do pretty good business. No mind wearier as to plot, it shapes up as nice summer musical film fare. With Fred MacMurray starred and a flock of familiar sub-names, it gives the exhibitors something to talk about."
+ **Variety** p12 My 18 '38

"[It] is an excellent musical which will please generally and is a cinch for business in all trade categories, in keys and burgs. . . [It has] plenty of excitement, hilarity and human interest to rivet attention and to complement the excellent music."
+ **Variety (Hollywood)** p3 My 7 '38

CODE OF THE RANGER. Monogram 56min Ap 8 '38

Cast: Tim McCoy. Rex Lease. Judith Ford. Frank LaRue

Director: Sam Newfield

Original story: Stanley Roberts

A western melodrama. Second in the Tim McCoy series.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 17 '38

Trade Paper Reviews

"Slim action pickings in this for Western fans. The story unwinds in a hesitant manner without much suspense and little thrills in the climax. Family."
— **Boxoffice** p15 Ap 16 '38

CODE OF THE RANGER—*Continued*

"Action aplenty in this fine example of better-quality Western."
+ **Film Curb** p6 Ap 16 '38

"The Western fans will be satisfied with this new Monogram release as it has action, villainy and the fine scenery in equal quantities. The story may be routine, but the swift action carries it along."
+ **Film Daily** p6 Ap 13 '38

"Backed by nice Western production, with a fast-moving, continually engrossing story, this second Tim McCoy is a real Western."
+ **Phila Exhibitor** p97 Mr 15 '38

"Tim McCoy's latest horse opera, 'Code of the Rangers,' gives him little more to do than be quick on the draw and handle his fists with equal dexterity. A minor mustanger. . . For the kindergarten grade."
— **Variety** p15 Ap 13 '38

COLLEGE SWING. Paramount 82-88min Ap 29 '38

Cast: George Burns. Gracie Allen. Martha Raye. Bob Hope. Edward Everett Horton. Florence George. Ben Blue. Betty Grable. Jackie Coogan

Director: Raoul Walsh

Music and lyrics: Frank Loesser. Burton Lane. Manning Sherwin. Hoagy Carmichael

Music director: Boris Morros

Original story: Ted Lesser

Screen writers: Walter DeLeon. Francis Martin. Frederick Hazlitt Brennan

A lively dance show in which Gracie Allen is the last member of her family to attend a certain college. If she is able to graduate, the institution is hers. Through connivance she does and rejuvenates the school with modern swing music.

Audience Suitability Ratings

"A: depends on taste; Y & C: amusing but doubtful."
Christian Century p542 Ap 27 '38

"Good. Mature." DAR

"Martha Raye is her usual boisterous and raucous self, and more than once her scenes border on the vulgar. There is a great deal of fast and furious dancing. On the whole, mediocre entertainment for adults." E Coast Preview Committee
Fox W Coast Bul Ap 16 '38

"A musical extravaganza which, in spite of a varied cast of talented actors, falls below the standard of present-day motion pictures. A clever beginning is soon lost in a maze of jerky and disconnected scenes, with a definite tendency to vulgarity. If you like Martha Raye and night club entertainment, you will enjoy it; otherwise, stay away. Adults." Am Legion Auxiliary

"Slapstick comedy with music, at times entertaining but more often boring. Acting and direction are hampered by weak impossible story. The comedy of Martha Raye is very crude, and social values are censurable. Adults." Calif Cong of Par & Teachers

"Farce with music; spotty treatment—some sequences humorous and clever, others silly, tiresome and in poor taste. Its particular appeal will be to younger people. Mature." Calif Fed of Business & Professional Women's Clubs

"Adults." Gen Fed of Women's Clubs (W Coast)

"Swinging along with much inanity, this musical farce becomes completely incoherent and ridiculous, with very funny and novel 'gags', pleasant tunes and attractive dancing. . . Some vulgarities. Family." Nat Council of Jewish Women

"It soon becomes a mediocre hodge-podge with scant continuity, with silly, vapid comedy and coarse vulgarities. Aside from Gracie Allen's amusing line of chatter, the film is a total loss. Adults." Nat Soc of New England Women

"A commonplace, vulgar, slapstick form of humor seems to be the background of a contorted and harmful presentation of college life. Waste of time." S Calif Council of Fed Church Women

"The show becomes rowdy slapstick, entertaining only in proportion to one's liking for the broad humor of such specialized comedians as Martha Raye, Ben Blue and the Slate Brothers. Adolescents: not recommended; children: poor. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 23 '38

"Adolescents, 12-16: objectionable in some sequences; children, 8-12: no."
Motion Pict R p5 My '38

"Adults."
Nat Legion of Decency My 12 '38

"A: mediocre; Y & C: trivial but harmless."
— + **Parents' M** p40 Je '38

"Not even Gracie Allen as the dumbest of dumb college students can keep this film 'in the groove.' "
— **Scholastic** p32 My 21 '38

Newspaper and Magazine Reviews

"Give the films enough rope and they are apparently determined to swing themselves with it. Though occasionally funny, the material for this latest campus fling squawks along in the rut of unoriginality. Adults and young people."
+ — **Christian Science Monitor** p15 Ap 30 '38

" 'College Swing' will please many, disappoint many. . . Some of it is still good fun, but too much of 'College Swing' slipped off the groove. There are some compensations." Jesse Zunser
+ — **Cue** p38 Ap 30 '38

"Swing is so far away from what I like that it does more than fail to entertain me—it annoys me, makes me mad. It is all right for a madman, but not for a mad man. If you are one of the madmen who can do the jumping up and down essential to the complete enjoyment of swing music, by all means see 'College Swing.' You will enjoy it. Paramount has provided it with a complete and attractive production and a large and competent cast."
Hollywood Spec p6 Ap 23 '38

"[It] is a big, boisterous and generally boring screen musical. It has all the familiar ingredients of a song and dance carnival, but they have been slapped together with singular ineptitude. The collegiate antics which make up the plot are neither novel nor funny, the company is only intermittently successful in turning out a bright bit of business or an effective song number, and the staging is far from brilliant." Howard Barnes
— + **N Y Herald Tribune** p15 Ap 28 '38

"Reluctant as we are to look askance at Mr. Zukor, it is only fair to ourself to point out that we, too, believe in the higher education, that we are even trying to learn to believe in swing, and that we can take nearly all the ingredients of a picture like 'College Swing,' at the Paramount, separately. But when Paramount puts them all together in one of these college musicals, and then swings it, do they (to borrow a coinage of the so-called jitterbugs) 'send' us? Right out of the theatre!" B. R. C.
— **N Y Times** p27 Ap 28 '38

"Despite its cast of comedians, headed by Gracie Allen as a dimwit who inherits a college and turns it into a madhouse, this jumble of variety turns is feeble entertainment."
— **Newsweek** p23 My 9 '38

"We weren't ready for 'College Swing' and probably never should be, but we haven't a doubt that it's just what Paramount's public wants. Whether or not you want it will depend on your feeling for its principals, many of whom are adept at surmounting screenplays based on adaptations of adaptations of ideas."
Stage p45 Je '38

Trade Paper Reviews

"Because of its unoriginal story and generally stereotyped motivation and background, this collegiate musical will be dependent mostly on the draw of its cast for its patronage. It has several bright minutes contributed by outstanding comedy bits by Gracie Allen and Martha Raye, the effect of which is minimized through

the interpolation of too many unentertaining sequences. Family."
— + **Boxoffice** p27 Ap 23 '38

"In this conglomeration of vaudeville skits, specialties, songs and dances, the matchless comedy of Gracie Allen shines through and the laughs she scores are the high-lights of a lavish but only intermittently-entertaining musical. The cast has several other big names who deliver in their familiar style to moderate returns. . . The younger element will enjoy it—others may be bored."
+ — **Film Curb** p10 My 7 '38

"This one can't miss with the customers who want their laughs loud, long and dizzy. . . A dozen principals turn in fine performances, and to select any above the others for mention would not be fair. They are all tops."
+ + **Film Daily** p4 Ap 28 '38

+ **Motion Pict Daily** p4 Ap 18 '38

"This is for the younger folks—a farce at times funny, at other times flat, with plenty hot music, dancing to please the adolescents in the city spots. Best comedy bits are supplied by Burns, Allen. In general, the picture, while it represents money spent in the talent, is not as good as the cast names would indicate."
+ — **Phila Exhibitor** p115 Ap 15 '38

" 'College Swing' is a poor musical. Only the youthful tempo of the sum total and the marquee values of Burns and Allen, Martha Raye, E. E. Horton, Jackie Coogan, et al., will get it attention. It's a medley of vaudeville specialties, bits and numbers strung together in not too happy a manner."
— + **Variety** p22 Ap 27 '38

"Most modern and imaginative of the filmusicals, 'College Swing' has a full measure of what it takes in tune, travesty and smart dress to beckon and beguile the box office masses. It should get its share of the season's smash hit proceeds as well as critical applause."
+ **Variety (Hollywood)** p3 Ap 12 '38

CONDEMNED WOMEN. RKO 77min Mr 18 '38

Cast: Sally Eilers. Louis Hayward. Anne Shirley. Esther Dale

Director: Lew Landers

Screen writer: Lionel Houser

Sally Eilers portrays a girl who has been imprisoned for thievery and who falls in love with the prison psychologist when he befriends her. She suffers disillusionment when she is told that she will ruin his career, tries a jailbreak, is apprehended and ultimately wins the love of the psychologist.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: unpleasant; Y & C: by no means."
— **Christian Century** p574 My 4 '38

"A: matter of taste; Y & C: no."
Parents' M p40 Je '38

Newspaper and Magazine Reviews

"For the umpteenth retelling, it manages to be fairly exciting. Adults and mature young people."
+ — **Christian Science Monitor** p15 Ap 9 '38

"[It] is characteristically strong and unpleasant prison melodrama. Realistic enough in its settings and brutal enough in its plot development, 'Condemned Women' is still somewhat far-fetched in its conclusion: that a woman convict, responsible for a mass jail break, and indirectly for three murders, will be freed after trial by a soft-hearted judge, in deference to love's young dream." Jesse Zunser
+ — **Cue** p40 Ap 23 '38

"In the language of Hollywood, here is a 'surprise click,' meaning an unimportant picture which by virtue of its story and its acting is destined to be a box-office hit. Coming in the midst of the present cycle of women-in-prison movies (and whatever started such a cycle is a mystery), it is so dramatically written, so truly and touchingly acted, that it outranks in entertainment many a picture that is twice as pretentious." (3 stars) Ruth Waterbury
Liberty p54 Ap 23 '38

"It is a women's hoosegow which frames the action, but the story is the same old mixture of melodrama and sentiment. Most of the characters wear skirts, but this doesn't keep them from sticking close to the accepted conventions of the prison photoplay. When they stage a jailbreak, the show becomes moderately exciting, if highly implausible. When a sweet young shop-lifter is being courted by the prison doctor, though, or saved from a long stretch which it seemed to me she amply deserved, hokum is the word for the film." Howard Barnes
+ — **N Y Herald Tribune** p13 Ap 22 '38

"We are happy to state that 'Condemned Women' is a first-rate production in the frankly third-rate, or pulpwood, class. It is one of those dubious achievements of which we can cry 'Well done!' to everybody except to the person responsible for doing it at all." B. R. C.
+ **N Y Times** p15 Ap 22 '38

"It has one moment when an imaginative B director hurtles a gang of hysterical women down a prison corridor. Gruesome." Katharine Best
— **Stage** p57 Ap '38

COUNTRY BRIDE. Amkino 85min Je 3 '38

Cast: F. N. Kurikhin. Boris Bezgin. Maria Ladynina. Ivan Diubeznoff

Director: Ivan Pirioff

Screen writer: E. Pomeshchikoff

Russian dialogue film with English subtitles. The story concerns two suitors for the hand of a farm worker. Various Ukrainian farm laborers assist in the plot which shows wheat fields and the efficiency of modern machinery. The film was awarded the Order of Lenin for being the best film on life in the Soviet Union today.

Newspaper and Magazine Reviews

"With zest, humor, appropriate social significance, and music, amorous sequences are interspersed with proper cinematic homage to the workers, male and female, who seemingly labor unceasingly for the glory of the Soviet Union." Jesse Zunser
Cue p8 Je 11 '38

"There is laughter and a great deal of homespun affection, all set to intermittent strains of typical Russian music. This is no picture dependent on stars; each actor is interesting in his own light. 'Country Bride' is a good-natured symphony of earthy passions, evolved from an honest association with the soil." R. W. Dana
+ **N Y Herald Tribune** p6 Je 4 '38

"The whole is presented rather heartily and with the bluff good nature of the chubby Ukrainian peasants, whose humor—like the picture's—must be simple, elementary and broad. . . The film suffers through an inequality and streakiness of light—whether through a faulty print or fault of production. The performances have the naturalness and honesty we have grown to expect of the Soviet films." F. S. Nugent
+ **N Y Times** p18 Je 4 '38

Trade Paper Reviews

"Amusing comedy with fine character portrayals will entertain the Russian fans."
+ **Film Daily** p6 Je 8 '38

"Producers have extended themselves on backgrounds, musical score and voluminous cast, but the picture holds interest largely in the romantic episodes and several clever comedy scenes. 'Country Bride,' however, should only satisfy Russian film followers."
+ — **Variety** p15 Je 15 '38

THE COURIER OF LYONS. Eclair films 90min Je 3 '38

Cast: Pierre Blanchar. Dita Parlo. Jacques Copeau. M. Alcover

Director: Maurice Lehmann

Screen writer: Jean Aureche

Filmed in France. Based on the play of same title in French by Eugène Moreau, Paul Sir-

THE COURIER OF LYONS—*Continued*

audin and A. Delacour and called Lyons Mail in English. It was made famous by the acting of Sir Henry Irving. The film concerns the tragic story of Joseph Lesurques, a citizen of Paris who was executed on October 31, 1796 for a crime of which he was innocent.

Newspaper and Magazine Reviews

"[It] dramatizes with considerable power and suppressed excitement the Dreyfus-like fate of Joseph Lesurques. . . It is a gripping, holding, and tensely dramatic picture, superbly played by a notable cast." Jesse Zunser
+ **Cue** p8 Je 11 '38

"It builds up a convincing and terrifying indictment of circumstantial evidence. Moreover, it has passages of brilliant action and macabre suspense. If it fails to be completely engrossing, it is because a famous judicial case history has not been given the overtones of personal drama which might have made it genuinely moving." Howard Barnes
+ — **N Y Herald Tribune** p6 Je 4 '38

"Rarely has an historical incident lent itself so well to propaganda purposes as has the tragic case of Joseph Lesurques. . . And rarely has the argument against capital punishment (especially on circumstantial evidence) been presented as convincingly as in this French film." H. T. S.
+ **N Y Times** p17 Je 3 '38

" 'The Courier of Lyons' is a fine and exciting tale. . . Smart direction, good photography, and a cast that knows how to act and wear costumes at the same time make this something you ought to see, even if you are not a regular patron of the French movie houses." Russell Maloney
+ + **New Yorker** p63 Je 11 '38

"Slow but high-powered drama. . . Directed by Maurice Lehmann, this engrossing French film offers a number of splendid performances, topped by that of Pierre Blanchar's dual characterization."
+ **Newsweek** p22 Je 13 '38

Trade Paper Reviews

"One of the finest pictures from France to be seen here, 'The Courier of Lyons,' should please the French fans and appeal to a wider audience with its English titles."
+ + **Film Daily** p6 Je 8 '38

"While distinctly not for the masses, it should enjoy better than average business (of its class) because it contains a message in addition to its general appeal as a finely narrated, acted and directed film. Properly exploited, this old, semi-legendary, historical indictment of capital punishment and circumstantial evidence can snag more than the 'regulars' on latter angle."
+ **Variety** p15 Je 15 '38

CRIME OF DR. HALLET. Universal 65-68min Mr 11 '38

Cast: Ralph Bellamy. William Gargan. Josephine Hutchinson. Barbara Read. Nella Walker

Director: S. Sylvan Simon

Music director: Charles Previn

Original story: Lester Cole. Carl Dreher

Screen writers: Lester Cole. Brown Holmes

A tale of medical research in a Sumatran jungle in which a doctor commits a crime in order to get money to carry on research into a tropical fever. He hopes to give the credit of discovery to a young colleague who died while serving as a human guinea pig.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A & Y: good of kind; C: hardly."
+ **Christian Century** p478 Ap 13 '38

"Well-told story. Mature." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Interesting social drama. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Gruesome, but informative. Adults." DAR

"Family-mature." Gen Fed of Women's Clubs (W Coast)

"Though the story is interesting, unreal situations seem exaggerated and trite. Adults." Nat Council of Jewish Women

"Inspiring for adults." Nat Soc of New England Women

"A very interesting and unusual plot. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 19 '38

"The dedication of men's lives to the advancement of medical science is an interesting theme, and in this picture a sincere attempt has been made to present it in an intelligent manner. . . The action does not always ring quite true to professional ethics or scientific principles, but on the whole it is successful in its objective. Adolescents, 12-16: mature; children, 8-12: little interest."
+ **Motion Pict R** p6 Ap '38

"A & Y: excellent; C: mature."
+ + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Though it never rises above its station in the alphabet (uninspired B, as you might guess) this is a serious story sincerely acted about doctors who risk their lives in tropic places fighting disease. Adults and mature young people."
+ — **Christian Science Monitor** p15 My 14 '38

Reviewed by John Mosher
New Yorker p65 Ap 2 '38

Trade Paper Reviews

"Excellently produced and convincingly acted by its small group of actors, this story of scientific research in the tropics is absorbing stuff. With the benefit of star names and a higher production budget it could have easily been developed into an important film instead of falling into the program classification."
+ **Film Curb** p11 Ap 2 '38

CRIME SCHOOL. Warner 85-90min My 28 '38

Cast: Billy Halop. Bobby Jordan. Huntz Hall. Leo Gorcey. Bernard Punsley. Gabriel Dell. Humphrey Bogart. Gale Page

Director: Lewis Seiler

Original story: Crane Wilbur

Screen writers: Wilbur Sherman. Vincent Sherman

The scene is a reform school where discipline is severe and the boys learn new lessons in crime. Bogart comes to take charge, changes the harsh discipline and makes the institution a constructive one. In the end the boys help him when he is the victim of a political double-cross. The boys who appeared in "Dead End" take part.

Audience Suitability Ratings

"A: good of kind; Y: strong but good; C: no."
+ **Christian Century** p742 Je 8 '38

"A gripping drama of youth that holds the spectator tense with sympathy throughout. It is informative and thought-provoking rather than entertaining, as some of the sequences are most unpleasant. Mature." Calif Cong of Par & Teachers

"Mediocre. Unpleasant picture of extreme cruelty. Adults." DAR

"Thought-provoking. Dramatic entertainment, appealing to the emotions and high in social values. Mature." Gen Fed of Women's Clubs (W Coast)

"Tense, gripping, suspenseful and interesting. Mature." Nat Council of Jewish Women

"Social drama hardly to be classed as entertainment. Mature." Nat Soc of New England Women

"Of definitive sociological value is this dramatic story. . . A thoughtful constructive presentation of a real problem. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 14 '38

"The evils of [the reform school] are presented in such extreme terms that the audience is neither entertained nor enlightened. . . If aimed at existing abuses in reform schools, the picture so far overshoots the mark that it is likely to be regarded as gross exaggeration rather than as a well-considered effort to present a social problem. Adolescents, 12-16: no—too brutal and ethically confusing; children, 8-12: no."
— **Motion Pict R** p4 Je '38

"General patronage."
Nat Legion of Decency My 19 '38

"A: good of kind; Y & C: unsuitable."
+ **Parents' M** p33 Jl '38

"Family. Outstanding."
+ + **Wkly Guide** My 21 '38

Newspaper and Magazine Reviews

"The first half of this picture is exceedingly interesting; and the last half entirely unconvincing, which is too bad, for the problem of the reform school is worthy of serious study and treatment." P. T. Hartung
+ — **Commonweal** p133 My 27 '38

"In swift, exciting fashion, 'Crime School' carries a group of juvenile delinquents sentenced to reformatories through the progressive steps on the path to greater crime—suggesting, in the course of its story, how humane and intelligent handling can help turn these potential criminals toward upright, honest citizenship, making them a credit and an asset to society." Jesse Zunser
+ **Cue** p38 My 14 '38

"An engrossing sociological study. Too drab in theme and locale to provide a disturbed world with the kind of mental relaxation it most requires at the moment, 'Crime School' will not shatter boxoffice records even though it is an excellently written, directed and acted screen offering."
+ **Hollywood Spec** p7 My 14 '38

"Until a final, stupid fadeout, this is a minor masterpiece on the breeding of crime." (3½ stars) Ruth Waterbury
Liberty p43 Je 18 '38

"[It] adds practically nothing new to material which already has been dramatized extensively on the screen, but it has considerable power and honesty. . . [It] is not without a core of bitter conviction. The more the pity, then, that the savage punch of melodramatic case histories has been pulled in a weak and implausible ending. If the original thesis of 'Crime School' is valid, as I think it is, it deserves a more vigorous and forthright resolution than it has received." Howard Barnes
+ — **N Y Herald Tribune** p12 My 11 '38

"A stridently melodramatic, and extremely reminiscent, study of juvenile delinquents in reform school, it presents its heroes as a tough and rough-spoken pack of rowdies whose ultimate regeneration we must accept, if at all, with a hearty dredging of salt." F. S. Nugent
+ — **N Y Times** p17 My 11 '38

"The most stirring film of the moment could hardly be more grim. . . A snack of romance among social workers relieves what becomes a somewhat monotonous account of reformatory politics, abuses, and ultimate adjustment." John Mosher
+ **New Yorker** p92 My 14 '38

"Despite its artificial plot, this story of a reform school and its humane superintendent turns out to be gripping melodrama."
+ **Newsweek** p25 My 16 '38

"It's good having comedy with your crime."
+ **Stage** p45 Je '38

"A rich and salty flavor of its own is [given by] ingredients like the six young toughies from 'Dead End' and a dialogue script that is often spicier than 'Dead End's.' "
+ **Time** p40 My 23 '38

Trade Paper Reviews

"Although as to story this is more or less of a junior version of the formula motivation which Warner has used in previous prison pictures, the splendid delineation by the 'Dead End' children of a gang of tenement toughies elevates the feature from mediocrity and establishes it as above-par entertainment which probably will enjoy substantial grosses. Family."
+ **Boxoffice** p27 My 14 '38

"An interesting and worthwhile drama which can hold top spot on almost any bill."
+ **Film Curb** p6 My 14 '38

"This production has a powerful emotional wallop, and is handled realistically throughout. Those children who originally appeared in the stage version of 'Dead End' are the principal members of the cast."
+ **Film Daily** p10 My 11 '38

+ **Motion Pict Daily** p9 My 9 '38

"Good program melodrama, this should garner plenty of good word-of-mouth advertising, due to grand performances of five 'Dead End' children."
+ **Phila Exhibitor** p134 My 15 '38

"[It] is a tense, melodramatic film with a message of modern penology. It is rough entertainment, sometimes brutal, mostly interesting and exciting, and should do good business where audiences like them tough. . . Yarn is raw and not for timid eyes, but it's the kind of film which completely justifies itself."
+ **Variety** p15 My 4 '38

"Strong, pungent melodrama of the slums and reformatory is 'Crime School,' dominated by the so-called 'Dead End' kids and played in the same sardonic mood and humor which distinguished that play and gave these boys their histrionic repute. It has grim fascination and the spellbinding quality to hold audiences and send them out talking. Warrants profitable reception and should do its full share of box office on any well devised program."
+ **Variety (Hollywood)** p3 My 3 '38

CRIME TAKES A HOLIDAY. Columbia 61min My 7 '38

Cast: Jack Holt. Marcia Ralston. Russell Hopton. Douglass Dumbrille. Arthur Hohl. Thomas Jackson

Director: Lewis D. Collins

Original story: Henry Altimus

Screen writers: Jefferson Parker. Henry Altimus. Charles Logue

In a mid-West city a militant gang-busting prosecuting attorney, acclaimed as the next governor, meets almost certain defeat until he matches tricks with the gang leaders.

Trade Paper Reviews

"Because of the novelty of the cops and crooks yarn with its several new twists and sustained supense, this action crime melodrama will be a knockout for Jack Holt fans, and, additionally, packs plenty of punch to please all audiences. The feature is the veteran star's best in many months and he is supported by a wisely selected cast of competent troupers, the average Thespic ability of whom is far above normal for pictures in this budget bracket. Family."
+ **Boxoffice** p31 My 7 '38

"A first-rate action picture which will please fans of this type of film and serve as good secondary material in general theatres."
+ **Film Curb** p5 My 14 '38

"Intriguing gangster story ably acted and directed should please popular audiences."
+ **Film Daily** p23 My 9 '38

+ **Motion Pict Daily** p6 My 20 '38

"Estimate: a natural for the Jack Holt fans."
+ **Phila Exhibitor** p133 My 15 '38

"While Jack Holt moves indoors and goes dramatic in 'Crime Takes a Holiday,' he is stripped of none of the opportunities for action that have marked his past screen appearances and have firmly established his name as a boxoffice magnet. In fact, this new order of things for the long time favorite once more proves his histrionic versatility, and no doubt will hold a broader appeal for the feminine customers than some of his previous films that were aimed more directly at dad and the youngsters."
+ **Variety (Hollywood)** p3 Ap 29 '38

D

DARK EYES. Milo films 80min Ap 18 '38

Cast: Harry Baur. Simone Simon. Jean-Pierre Aumont. Jean Max

Director: V. Tourjansky

Screen writers: Jacques Natanson. Jean Feyday

French dialogue film with English subtitles. This is a dramatic tale of a luxury restaurant in imperial Russia. Harry Baur portrays an old head waiter who humbles himself in order to support his daughter who does not know his occupation. He finds that she has been carrying on a dangerous flirtation with one of his most notorious customers and he takes steps to save her.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency My 5 '38

Newspaper and Magazine Reviews

"It is a mere wisp of a story. . . Harry Baur . . . is the European successor to Emil Jannings since the advent of the swastika. In Simone Simon as Tania there is a dewy innocence rather lacking in subsequent efforts." M. F. Windeatt
+ **Commonweal** p21 Ap 29 '38

"Put 'Dark Eyes' down on your must-see list, as among the best of the year's crop of distinguished foreign films. It is a delightful cinema package—a beautifully written story, excellently acted, superbly well directed, and in all aspects great drama." Jesse Zunser
+ + **Cue** p40 Ap 23 '38

"[It] is long on atmosphere and short on significant drama. . . V. Tourjansky has written and staged the motion picture with little sense of screen values. . . Altogether, 'Dark Eyes' is a tedious entertainment, which even Mr. Baur's fine acting and Miss Simon's seductive presence have not been able to distinguish." Howard Barnes
— + **N Y Herald Tribune** p11 Ap 19 '38

" 'Dark Eyes' is certainly one of Mr. Baur's more meager films—not so much in detail, perhaps, nor in length (eighty minutes), but at least in substance and dramatic action. . . And yet it is due to his performance—and, in lesser degree, to Miss Simon's—that the picture possesses a certain emotional interest and charm." B. C.
— + **N Y Times** p24 Ap 19 '38

"Harry Baur's solid portrayal and Simone Simon's assured pertness fail to lift the French film above the static level of its garrulity and snail's pace. An emotional climax . . . is resolved in complacency and more dialogue."
— + **Newsweek** p24 My 2 '38

Trade Paper Reviews

"Outside of the captivating presence of Simone Simon, this French drama with its locale in pre-revolutionary Moscow hasn't much to offer. It's a slow, theatrical and outmoded vehicle of the tear-jerker school. Family."
— + **Boxoffice** p89 Ap 30 '38

"Too much time is devoted to atmosphere and pointless conversation in this new French importation to give it the tempo needed for American audiences. However, with a fine cast and authentic backgrounds, it will have appeal for the French fans."
+ — **Film Daily** p4 Ap 21 '38

+ **Motion Pict Daily** p7 Ap 22 '38

"Around a simple boy loses girl story, V. Tourjansky has woven a picture of agreeable charm, directed by him with high sensitivity. Because of its artistry, it's sure to be a click with the intelligentsia, and in its present quarters ought to do an impressive business for a foreign film. While unlikely perhaps to find too much sympathy from bluenoses, containing as it does a continental course in amorous technique (with aphrodisiacs), picture is excellent light entertainment which is produced along quality standards."
+ **Variety** p23 Ap 27 '38

DESERT PATROL. Republic 56min Je 6 '38

Cast: Bob Steele. Marion Weldon. Rex Lease. Ted Adams

Director: Sam Newfield

Original story: Fred Myton

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 16 '38

Trade Paper Reviews

"Bob Steele leads a band of dependable shoot-'em-ups in a well-knit prairie package of average worth. Stretched over a thin scenaric framework, it, nevertheless, provides the necessary essentials for the Saturday matinee trade."
+ — **Boxoffice** p33 Je 11 '38

"Carelessly produced Western with indifferent acting rates low in its class."
— **Film Daily** p6 Je 3 '38

THE DEVIL'S PARTY. Universal 62-70min My 20 '38

Cast: Victor McLaglen. William Gargan. Paul Kelly. Beatrice Roberts. Frank Jenks

Director: Ray McCarey

Screen writer: Roy Chanslor

Based on the novel Hell's Kitchen Has a Pantry by Borden Chase. Four boys in the tenement districts of New York hold annual gatherings. One boy passes a period in a reform school then grows up to become a gambler; the other three become useful citizens as policemen and a priest.

Audience Suitability Ratings

"Adults." Am Legion Auxiliary

"Mystery melodrama, most unpleasant in subject matter, but impressive because of the convincing acting of a good cast. Adults." Calif Cong of Par & Teachers

"Too many murders. A protest versus slum conditions. Adults." DAR

"Powerful drama. . . The film is considerably weakened by its illogical and unconvincing finale. Adults." E Coast Preview Committee

"Unsound in social values. . . Entertainment a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast)

"Well directed melodrama, with a good cast but a trite story, and with morals too obvious, lends an artificial flavor to the entire production. Mature." Nat Council of Jewish Women

"A dreadful, morbid, grim, tense and coarse melodrama with murders and never a smile from beginning to end. A disheartening record. Adults, if any." Nat Soc of New England Women

"A gangster melodrama with a trite plot, unredeemed by some good acting. . . The plot is consistent but the gangster viciousness plays too large a part. Mature." S Calif Council of Fed Church Women

"If gangster pictures must be, better this one than some others, for it has an underlying social betterment idea. To those who can believe that juvenile delinquency may be eliminated by the provision of more playgrounds, the story carries a message. . . It's a complicated plot, and highly implausible, but none the less absorbing for that. Adolescents and children: no; adult." Women's Univ Club, Los Angeles
Fox W Coast Bul My 28 '38

"General patronage."
Nat Legion of Decency My 26 '38

Newspaper and Magazine Reviews

"The story is vague in intent, lacking in emphasis. It slumps in the middle. The preview audience was evidently restless. A highly melodramatic and arbitrary finish did not revive interest." Bert Harlen
— + **Hollywood Spec** p10 My 28 '38

Trade Paper Reviews

"Failing to make the most of a few unusual angles that the story offers, this picture emerges as a stereotyped gangster melodrama and can hope for little more than to just get by on the dual programs. Family."
— + **Boxoffice** p67 My 28 '38

"A slow-moving gangster drama which fails to excite much interest—for duals only."
— + **Film Curb** p10 Je 11 '38

"Gangster drama goes sentimental but produces fair amount of thrills."
+ — **Film Daily** p4 Je 2 '38
Motion Pict Daily p4 My 24 '38

"This has action, the burly, fist-swinging McLaglen. It also has some unreal acting, phoney lines, familiar theme, a muddled, maudlin, melodramatic story. These make it a dualler; perhaps, in some situations, a top dualler. . . It's exciting, real enough for the city neighborhoods."
+ — **Phila Exhibitor** p141 Je 1 '38

"Only thing new in this film is the title. Story of the adult relationships of youthful companions who played on the sidewalks of New York has been done frequently. Summarizes as a trite gangster story, sprinkled with crime and doubtful regeneration. Of slight box office appeal, suited only for the underhalf of the duals."
— + **Variety** p12 My 25 '38

"Violent and somewhat complex is the telling of this melodrama of the lesser and greater slums of New York, but it holds attention in substance as well as action, is commendably played and directed and will give satisfaction in the general run of programs it is designed to accomodate."
+ — **Variety (Hollywood)** p3 My 19 '38

DIVORCE OF LADY X. Korda-United artists 90min F 18 '38

Cast: Merle Oberon. Laurence Olivier. Binnie Barnes. Ralph Richardson

Director: Tim Whelan

Screen writers: Robert Sherwood. Lajos Biro. Ian Dalrymple

Based on the French play Counsel's Opinion by Lajos Biro. Filmed in England in Technicolor. A sophisticated comedy romance in which the divorce theme is paramount. Olivier, a young barrister, is asked to procure a divorce for Lord Mere whose wife offers a severe fog as an excuse for remaining out all night. Olivier feels he is the man in the case since an unknown young woman has stolen into his hotel room the night of the fog. Mistaken identity is cleared up happily for Olivier and Merle Oberon, the unknown woman.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: good; Y & C: not for them."
+ **Christian Century** p714 Je 15 '38

"The dialogue is amusing and altogether it is good, sophisticated entertainment. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Ap 9 '38

"Sophisticated, continental social-comedy in lovely Technicolor based on the mistaken identity theme. Cleverly directed and acted and in as good taste as could be expected of such a situation. Adults." Calif Fed of Business & Professional Women's Clubs

"Slow tempo. Adults. Good." DAR

"The director has given a nice blend to his material, handling it with a deft hand. Adults and young people." Gen Fed of Women's Clubs (W Coast)
Fox W Coast Bul Ap 23 '38

"Sophisticated in tone and slow in tempo, it is limited in audience appeal. . . Excellent for type, with good direction and cast. Adults." Am Legion Auxiliary

"Sophisticated continental type comedy lacking lightness, subtlety, and humor, but beautifully photographed in color with an excellent cast and attractive English scenery. Adults." Calif Cong of Par & Teachers

"Uneven direction and Technicolor photography, excellent cast and good comedy. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Ultra-daring sophistication, under the clever directorial touch of Alexander Korda, in delicate Technicolor, brings to the screen a picture of unusual novelty, with an excellent cast ably supported. . . A definitely mature offering." S Calif Council of Fed Church Women

"Beautiful Technicolor photography and the excellent acting of Laurence Olivier as the young barrister are wasted on so vapid a tale. Adolescents, 12-16: no, unwholesome; children, 8-12: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 30 '38

Newspaper and Magazine Reviews

"Divorce and the canons of behavior are bandied lightly about for a comedy of mistaken identity which paddles in the shallows of questionable taste. Adults."
Christian Science Monitor p15 My 7 '38

"You'll find it rather good fun—brightly amusing, witty, and entertaining. . . The thin story begins rather slowly, and is spun out a bit too long—but having made these concessions to the leisurely British motion picture technique, we have said the worst." Jesse Zunser
+ **Cue** p38 Ap 2 '38

"I found it considerably more entertaining than the majority of films I see. . . Most of the charm of the picture comes from the debonair and sophisticated spirit in which the story is told. It has a bit of an Arthur Schnitzler flavor. There are long stretches of mature dialogue, which is sprinkled with some real fifteen-cent words." Bert Harlen
+ **Hollywood Spec** p11 My 14 '38

"I can't report as to how funny it may get in the last half: the picture I walked out on was so awkward and flat that hope for it seemed absurd." Otis Ferguson
— **New Repub** p333 Ap 20 '38

"Witty writing and deft comical acting have gone into 'The Divorce of Lady X.' Although it has a farcical outline, it is strikingly different from the daffy comedies which have been running a cycle in Hollywood. It relies on amusing characterizations and pertinent dialogue rather than on slapstick interludes and random banter." Howard Barnes
+ **N Y Herald Tribune** p12 Ap 1 '38

"[It is] a gay and urbane comedy. . . The film is more nimble-witted than its hero and the lines are bright, the color most attractive and Mr. Richardson has a remarkably funny drunk sequence." F. S. Nugent
+ **N Y Times** p17 Ap 1 '38

"It's one of those comedies where the British seem to be in the mood to pretend they are very French and gay." John Mosher
New Yorker p65 Ap 2 '38

"A neat pick-me-up for jaded grownups, Producer Korda's first try in Technicolor is a saucy farce with three attractive attributes: 1) provocative Eurasian-looking Merle Oberon cutting the comic corners with all her curves and fast ones; 2) a top-flight British cast; 3) Technicolor. . . Producer Korda's Technicolor is the best yet."
+ **Time** p23 Ap 11 '38

DR. EPAMEINONDAS. Panhelenic film 90min Ap 1 '38

Cast: Parazkeua Oikonomou. D. Panagiotidou. Eggelon Brounon

Director: Toga Mizrahi

Screen writer: Toga Mizrahi

Greek dialogue film without English subtitles. This is the first Greek dialogue picture to be shown commercially in New York. A struggling worker gets a job in a hotel as a double for a physician who wants to take a vacation in Cairo.

DR. EPAMEINONDAS—*Continued*

Trade Paper Reviews

"[It] is O.K. for the Greek audiences, but lack of English titles limits its exhibitor value. The picture is amusing in a broad slapstick fashion. . . Termed a musical, the musical angle is scant, but the Kalouta sisters handle songs and dances with facility."
+ **Film Daily** p5 Ap 9 '38

"Broad farce comedy, with Parazkeua Oikonomou, (reputed to be best comedian in Greece), is commendable entertainment for Greek-language audiences. The picture looks like box office in the field for which intended."
+ **Variety** p15 Ap 6 '38

DOCTOR RHYTHM. Paramount 80min My 6 '38

Cast: Bing Crosby. Mary Carlisle. Beatrice Lillie. Andy Devine. Rufe Davis. Laura Hope Crews. Fred Keating

Director: Frank Tuttle

Dance director: Jack Crosby

Music: John Burke. James V. Monaco

Music director: George Stoll

Screen writers: Jo Swerling. Richard Connel

Based on the stort story, The Badge of Policeman O'Roon, by O. Henry. A revue type film in which four alumni of a New York public school meet in Central Park Zoo for their annual outing. Crosby, a young physician, accepts when Devine, a policeman, asks him to be a bodyguard for a young heiress. All take part in a police benefit show put on by Beatrice Lillie.

Audience Suitability Ratings

"A: depends on taste; Y: probably amusing; C: not the best."
Christian Century p606 My 11 '38

"Highly entertaining musical comedy with a fresh and clever plot, good songs, hilarious comedy sequences and an exceedingly capable cast. . . Good clean fun for the family." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Lively and amusing musical farce. Family." Calif Fed of Business & Professional Women's Clubs

"Good. An amusing story. Mature-family." DAR

"Highly entertaining for all. All ages." Gen Fed of Women's Clubs (W Coast)

"Pleasing entertainment. Family." Nat Council of Jewish Women

"Light amusing musical comedy. Drinking. Mature." Nat Soc of New England Women

"Light entertainment full of impossible situations. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 7 '38

"If one enjoys light musical farce, this picture should please. Adolescents, 12-16: unobjectionable; children, 8-12: mature."
+ **Motion Pict R** p5 Je '38

"General patronage."
Nat Legion of Decency My 5 '38

"A, Y & C: good musical comedy."
+ **Parents' M** p33 Jl '38

"Family. An entertaining comedy with some nice music. Crosby is his usual pleasing self and plenty of comedy is supplied by Beatrice Lillie."
+ **Wkly Guide** Ap 30 '38

Newspaper and Magazine Reviews

"Beatrice Lillie hits her stride as far as the movies are concerned and saves this from being just another musical. . . There is a regrettable drunken scene at the beginning. Adults and young people."
+ **Christian Science Monitor** p15 My 7 '38

"Beatrice Lillie is at her best in 'Doctor Rhythm'; and Beatrice Lillie at her best is tops. . . It is too bad, however, that Paramount has gathered such a splendid cast for 'Doctor Rhythm' and then given them nothing to do. . . But the picture is worth seeing for Mr. Crosby's casual and humorous crooning of a couple of tuneful numbers with clever lyrics, and for Miss Lillie's inimitable romping." P. T. Hartung
+ **Commonweal** p161 Je 3 '38

" 'Doctor Rhythm' becomes more than usually good filmusical fare, speeded and giggled up by a lively story, whistleable tunes, and the tastefully wacky witticisms of Miss Lillie." Jesse Zunser
+ **Cue** p44 My 21 '38

"Excellent entertainment. The script gave Frank Tuttle an opportunity to display in his direction the lively sense of humor which makes his pictures outstanding. . . 'Doctor Rhythm' was designed only to amuse, and Frank makes it vastly amusing. It trips along gaily from beginning to end, with never a dull moment and punctuated throughout with just the right number of musical and spectacle interpolations to maintain the high level of the entertainment quality."
+ + **Hollywood Spec** p7 Ap 30 '38

"Don't let any of [the plot] distract your attention. Just relax and let Doc Crosby throb you. That will fix you up dandy, particularly if your blood is youngish." (2½ stars) Ruth Waterbury
Liberty p57 My 28 '38

" 'Doctor Rhythm' has the performers and the situations to have made it a gay screen comedy, but it is only intermittently merry. . . What is chiefly lacking, to my way of thinking, is the sustained pace which is so essential to celluloid comedy. 'Doctor Rhythm' is mildly entertaining, but it should have been much funnier." Howard Barnes
— + **N Y Herald Tribune** p12 My 19 '38

"Bing Crosby, Bea Lillie & Co. are wooing the comic muse as though they had a $5 bet on its surrender. . . What makes the laugh-hunt all the more sinister is the disparity between the hunter and the hunted. . . An advantage—we might say the only advantage—is the complete informality of the show, an attitude for which Miss Lillie is largely and blessedly responsible. . . This puts her one up on Mr. Crosby, whose crooning is almost too liquid this time." F. S. Nugent
+ — **N Y Times** p25 My 19 '38

"This is really just the usual Bing Crosby film—and he is very pleasant in it—except for the presence in its cast of Miss Beatrice Lillie. . . Delightful as she is, I do not think the present film is altogether perfect. Perhaps it is because we have so adored her on the stage that all through the picture we wish that she were back there and that we were in some front row watching her." John Mosher
+ **New Yorker** p71 My 28 '38

"After the fashion of its kind, the plot of 'Doctor Rhythm' eventually ravels out into a conventional musical pepper pot. But for a while [it] provides a refreshing story that makes some sense and a great deal of nonsense. . . A trio of hit tunes and Frank Tuttle's direction of a good cast help make this one of Crosby's best films."
+ **Newsweek** p23 My 9 '38

"When Miss Lillie indulges in the famous rhythm song or the Double Damask Dinner Napkin routine or the jitter sequence the picture is funnier than anything you ever saw. When she is off-screen there is a lamentable, impatient vacuum. But stick around. She'll be back in a minute and you'll laugh yourself sick. Attaboy, Auntie Bea."
+ **Stage** p45 Je '38

" 'Doctor Rhythm' which enjoys the services of Crooner Bing Crosby, British Mimic Beatrice Lillie, and a rare collection of cinemerry-andrews, is a tittery tuning-up of O. Henry's fable. At its best when Comedian Crosby is singing his two hit songs it also puts a good foot forward with a breathless gypsy dance."
+ **Time** p44 My 9 '38

Trade Paper Reviews

"A musical medico with just what it takes to administer a rejuvenating hypo to ailing boxoffices. Not only does it rank high among all of Crosby's recent efforts, but, even without the singing and highly acceptable acting of the Caliph of Croon, the feature could hold its own as topflight comedy entertainment. Family."
+ + **Boxoffice** p87 Ap 30 '38

"Boasting only two big production numbers this intimate film musical is a vast relief from the spectacular type of offering with which Bing Crosby has become associated. . . A steadily-amusing musical comedy which will please Crosby fans and win the moviegoing public over to Beatrice Lillie."
+ + **Film Curb** p9 Ap 30 '38

"Smooth musical comedy with Crosby at his best should do heavy box office business."
+ + **Film Daily** p4 Ap 30 '38

+ + **Motion Pict Daily** p3 Ap 25 '38

"Lots of fun for all audiences, chock full of drama, gags, songs, this has Bing Crosby as good as ever; Beatrice Lillie is a scream; the rest of the cast play the gag skits to the hilt. Whole show has been given fine production, with some laughable directorial touches to help. Estimate: good musical."
+ **Phila Exhibitor** p123 My 1 '38

"After several previous tries in Hollywood films, Beatrice Lillie finally cuts loose with her exaggerated characterizations and satiric nonsense, and as a result 'Dr. Rhythm,' in which she is co-starred with Bing Crosby and Mary Carlisle, will get heavy first run bookings this spring. There is good marquee display in the title and top names, and customers will spread favorable comment after leaving theatres. This film should do nice business."
+ **Variety** p22 Ap 27 '38

"One of the lightest and most flippant but also one of the most entertaining of the Bing Crosby pictures is 'Doctor Rhythm.' . . [It] flows smoothly, hilariously and creditably to all concerned through 80 minutes of diversified funning and musiking."
+ + **Variety (Hollywood)** p3 Ap 23 '38

E

EMIL. Wainwright-Olympia 68min Ap 14 '38

Cast: George Hayes. Mary Glynne. Clare Greet. John Williams

Director: Milton Rosmer

Screen writer: Cyrus Brooks

Based on the novel, Emil and the Detectives, by Eric Kastner. Filmed in England. Previously produced in German several years ago by UFA. A young lad, Emil, sent to his grandmother in London, with six pounds in his pocket is given drugged candy by a man and then is robbed. Befriended by a group of London urchins he captures the crook.

Newspaper and Magazine Reviews

"It starts promisingly, with a delightful bit of fantasy, but it falters badly when it assembles its child actors. . . Technically, the production is downright bad. It is marred by poor lighting, sound and photography." Howard Barnes
— + **N Y Herald Tribune** p15 Ap 15 '38

"It is a pleasant enough bit of juvenile fiction, played by a pleasant enough juvenile cast, but almost too mild to withstand the rigors of a Broadway Spring. An adult in its presence feels like an interloper in the youngsters' wing of a branch library. . . The young folks should enjoy it, but I feel the most it can expect of adults is tolerance." F. S. Nugent
— + **N Y Times** p23 Ap 15 '38

Trade Paper Reviews

"A simple yarn that attempts to blend fantasy and realism becomes an exaggerated version of children playing detectives in their own make-believe world. The film's main defect is apparent in the sound recording and lighting effects which are below standard. Despite the winning and refreshing performances of a number of the child actors, the cast is devoid of names, making it a dubious boxoffice bet. Family."
— + **Boxoffice** p29 Ap 23 '38

"Inept production with fair cast has appeal only for children. . . Technically the picture is below par."
— + **Film Daily** p6 Ap 18 '38

"Over at Charing Cross Emil is probably one of the most daring scooter riders of his age and weight. But he'd better not get lost on New York's 10th Avenue. The Hell's Kitchen gang would find an easy mark. . . 'Emil' is much too puerile to seek other than a juvenile audience."
— + **Variety** p23 Ap 27 '38

EXTORTION. Columbia 57min Ap 25 '38

Cast: Scott Colton. Mary Russell. Thurston Hall. Arthur Loft

Director: Lambert Hillyer

Screen writer: Earl Felton

A mystery story with a college background.

Audience Suitability Ratings

"The plot is worked out in an interesting fashion, intelligently directed and adequately enacted. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Je 4 '38

"General patronage."
Nat Legion of Decency My 26 '38

Trade Paper Reviews

"Good murder mystery in college setting keeps the customers guessing to finale."
+ **Film Daily** p23 My 9 '38

"Well put together, with plenty of suspects, numerous good clues (spurious ones, too), the entire play handled without too much gravity, this should please the mystery fans, offer exhibitors exploitation possibilities."
+ **Phila Exhibitor** p123 My 1 '38

"Collegiate background for a B mystery which fails to impress. Film wavers between mystery and farce and is never altogether successful at either, although the mystery is better than the farce."
— **Variety** p15 My 4 '38

"Thinking exhibitors will evade 'Extortion' lest their patrons gain the idea that they, like too many of their less wise brethren in the theatre field, are collecting from both ends via the commercial ad film route. In addition to its glaring exploitation of a well known make of radio receiving sets, the name of which is figuratively crammed down the throats of the paying customers, the mystery at no time soars above possibility of appeal to mentalities of children of ten years or less."
— **Variety (Hollywood)** p3 My 2 '38

F

FAREWELL AGAIN. See Troopship

FEMALE FUGITIVE. Monogram 58-60 min Ap 15 '38

Cast: Evelyn Venable. Craig Reynolds. Reed Hadley. John Kelly

Director: William Nigh

Screen writers: John T. Neville. Bennett R. Cohen

Miss Venable, wife of Craig Reynolds, gangster, is unwittingly drawn into trouble. She escapes and becomes a cook for Reed Hadley, artist. Her husband finds out where she is and arrives to take her away but is shot by police and the way is paved for her romance with the artist.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ap 21 '38

"A: poor; Y & C: no."
— **Parents' M** p33 Jl '38

Newspaper and Magazine Reviews

"[It] is neither estimable, amusing nor plausible. Fact is, it is just plain bad. How bewildering." B. C.
— **N Y Times** p12 Ap 11 '38

FEMALE FUGITIVE—*Continued*

Trade Paper Reviews

"This one from the racket school is inadequate in many respects, not the least important of which is credibility. The little action that takes place is confined to the opening and closing portions. Stock situations obtain throughout. Family."
— **Boxoffice** p15 Ap 16 '38

"A fairly exciting action drama marred by an incompetent supporting cast."
+ — **Film Curb** p7 Ap 23 '38

"The theme had good possibilities, if it had been properly prepared with an adequate scripting and interpreted by a competent cast. But it lacks both."
— **Film Daily** p7 Ap 15 '38

"Estimate: pleasant lower dualler."
Phila Exhibitor p115 Ap 15 '38

"By no means to lead a program, but okay down under stuff. . . In its class this combination drawing room and racket drama is better than average."
+ — **Variety** p15 Ap 13 '38

"Satisfactory for its neighborhood objective, 'Female Fugitive' offers mild entertainment, although it doesn't fulfill the exciting implications of its attractive title. References to Schopenhauer and Nietsche in the dialog attempt to clothe the romance of an artist and a refugee crook's wife with more than ordinary interest for a picture of this class, but the psychological angles fail to compensate for lack of physical action which keeps the melodrama under wraps."
— + **Variety (Hollywood)** p3 Ap 25 '38

FEUD MAKER. Republic 55min Ap 4 '38

Cast: Bob Steele. Marion Weldon. Karl Hackett

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 7 '38

Trade Paper Reviews

"Bob Steele is plenty okay in this one. It's a good Western bolstered by a yarn that has more meat to it than the average sagebrush vehicle. Family."
+ **Boxoffice** p13 Ap 16 '38

"Strictly routine, this is likely to please the addicts. Steele does some good fist-work; there are several gun fights. Estimate: okay Western."
+ — **Phila Exhibitor** p116 Ap 15 '38

THE FIGHT FOR PEACE. Warwick 70min My 13 '38

Narrator: David Ross

Original story: Hendrik Willem Van Loon

Screen writer: Don Bartlett

Using clips from the recent war material in newsreels, this is a strong plea for peace. It shows the horrors of war in various countries and by the use of maps, subtitles and commentary, presents contemporary history. Hitler, Mussolini, Eden, Goebbels, Franco, Stalin, Hirohito and Chiang Kai-Shek are shown.

Newspaper and Magazine Reviews

"Mounting indignation against the rising tide of international outlawry and monstrous world armament programs is crystallized this week in the furiously angry, whippingly scornful, shockingly frank and brutal documentary film, 'The Fight for Peace.' . . It is a frightening, stirring and provocative picture—unqualifiedly recommended to everyone." Jesse Zunser
+ + **Cue** p38 My 14 '38

"It may be worth recording that members of the audience which saw 'The Fight for Peace' with me broke into hysterical laughter. The fact that they did so was shocking to me, yet it suggests that they had been shocked also, and to no useful end; the shock, perhaps, had been an end in itself. This in turn makes it possible to believe that certain others derived a perverted pleasure from the horrors before them. . . Documents can mean too many things. They are knives with double edges, and we had better study how to hold them." Mark Van Doren
Nation p596 My 21 '38

"It would appear that neither Mr. Van Loon, nor the editors of this documentary had been told that this sort of film history had been done up brown in recent years. Certainly they have added little to preceding screen accounts of the struggle for power between the Fascist powers and the democracies. If there is any substantial virtue in this reassembling of well-known clips, it is that they have been so arranged as to pound away at the most sordid and horrible aspects of modern warfare. 'The Fight for Peace' is never a pretty picture and frequently it gives one a definitely sickening sensation." Howard Barnes
+ — **N Y Herald Tribune** p6 My 14 '38

" 'The Fight for Peace,' which Hendrik Willem Van Loon has worked up for us, isn't notable for novelty. . . We need hardly be reminded what such persons as Hitler and Mussolini look like. It's the story we hear all the time now, but the repetition doesn't seem to make it the less troubling." John Mosher
New Yorker p93 My 14 '38

"An effective narrative has been written by Hendrik Willem Van Loon who is 'pacifically inclined, rather than a pacifist' and declares himself willing to go through a little more fighting to prove that 'it can't happen here.' "
Newsweek p21 My 23 '38

"[It is] stuff for sturdy stomachs only. . . Like most articulate protestants against the way of the world, the makers of 'The Fight for Peace' tell only what they want to tell, but their film hits home with a sickening thud."
+ **Time** p40 My 23 '38

Trade Paper Reviews

"J. J. Milstein, producer, and Al Young, film editor, have turned out a terrific, biting indictment against war, one of the best of its kind. War, in its cold, stunning horror, is depicted in these pictures which are actual scenes, not camouflaged. Adults."
+ **Boxoffice** p29 Ap 23 '38

"A splendidly-produced documentary film accenting the horrible features of war, this film should be seen by all intelligent human beings interested in world conditions. . . A gripping indictment against war—will be appreciated by clear-thinking moviegoers. Offers splendid exploitation possibilities."
+ + **Film Curb** p12 Ap 30 '38

"Grim, even brutal, highlighted by scenes of destruction, despair and horror, 'The Fight for Peace' is a powerful indictment of the nations that are burdening war on their neighbors today—and it shows what happens to the nation that is lulled into security by listening to pacifistic propaganda predicting peace is just around the corner."
+ **Film Daily** p6 Ap 19 '38
+ **Motion Pict Daily** p4 Ap 20 '38

"Estimate: highly salable topical picture."
+ **Phila Exhibitor** p125 My 1 '38

"Presents nothing new for the screen, either editorially or in scenes presented. Box office possibilities are limited, despite the timeliness of the subject and the good treatment of it. There have been too many similar films which have gone before; these will prove to take some of the dew of newness off 'Fight for Peace.' "
— + **Variety** p13 My 18 '38

"While this is a photographic pronouncement against war, it is something that should be seen by all thinking persons, for it drives home to its spectators the horrors of modern methods of conflict. . . As such, it should be screened, not as entertainment, but as a single feature, advertised in advance as to its content, which in spots, is far too gruesome for the majority of women and for all children."
+ **Variety (Hollywood)** p3 Je 8 '38

THE FIRST HUNDRED YEARS. MGM
70-75min Mr 11 '38

Cast: Robert Montgomery. Virginia Bruce. Warren William. Binnie Barnes. Alan Dinehart

Director: Richard Thorpe

Lyrics: Bob Wright. Chet Forrest

Music: Dr William Axt

Original story: Norman Krasna

Screen writer: Melville Baker

The tale considers the problems of young married people. Virginia Bruce portrays a successful actor's agent who is married to Robert Montgomery, unemployed yacht designer. When he obtains a position in a Massachusetts shipping company, his wife refuses to give up her successful business and accompany him. The marriage founders and divorce seems imminent until Miss Bruce discovers she is to have a baby and they are reconciled, driving to Montgomery's new job together.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: depends on taste; Y: doubtful; C: no."
Christian Century p446 Ap 6 '38

"Mediocre. Mature." DAR
— + **Fox W Coast Bul** Mr 19 '38

"Highly entertaining. Adults." Am Legion Auxiliary

"An important cast, well-written lines and excellent photography and production make this picture better-than-average entertainment, although the story itself offers little that is new. Adults." Calif Cong of Par & Teachers

"Delightfully human social-comedy, modern in theme, skillfully directed and with excellent production values. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Trite; good comedy relief. Adults." DAR

"Pleasantly amusing with a touch of sentimental pathos. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Entertaining social drama. Mature." Nat Council of Jewish Women

"Well acted domestic comedy with clever dialogue. Adults." Nat Soc of New England Women

"Although the settings are beautiful and dialogue appropriate, yet the whole lacks sincerity. The announcement of the 'blessed event' which would straighten out misunderstandings was made in a most disagreeable and crude manner. An unsatisfactory plot with drinking much in evidence. Adults." S Calif Council of Fed Church Women

"Sentiment, a good cast and expensive looking sets give the film a certain amount of popular appeal, but it is not a significant edition to the many case histories of its kind which have already been filmed. Adolescents: inappropriate material; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 26 '38

"A: entertaining comedy; Y: mature; C: no."
+ **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"While the picture isn't a whopper, there are many agreeably comic moments, and it is nicely diverting." Jesse Zunser
+ **Cue** p44 Ap 16 '38

"The attractive performances of Robert Montgomery and Virginia Bruce and some good dialogue give charm to a rather trivial story. Moderate entertainment."
+ — **Film Wkly** p23 Ap 2 '38

"Some day a courageous producer is going to make an honest story of the married woman in business and the problems which confront her in adjusting her career to her love life. But this week's two attempts to face that situation [the above film and Women Are Like That] result in such routine and inconclusive solutions as to weaken the great essential interest this theme possesses." (2½ stars) Ruth Waterbury
Liberty p49 My 14 '38

"The film is handsomely mounted and, with Robert Montgomery playing a husband with a stout backbone, a foil for Virginia Bruce, a wife with equal gumption, may be diagnosed as pleasant sentimental make-believe." R. W. Dana
+ **N Y Herald Tribune** p12 My 13 '38

"Nobody has ever discovered a way of yawning politely. If somebody had we should certainly infringe his copyright today on behalf of 'The First 100 Years,' a production so well-mannered that even to greet it with a daintly stifled yawn might seem a little crude. It isn't just that it is dullish, in a beautifully behaved sort of way (and goodness knows) we can at least be grateful for good behavior in our comedies, since we don't seem to be able to get comedy: the trouble is that it is also inexorably feature-length." B. R. C.
+ — **N Y Times** p17 My 13 '38

"If you come forth from your snooze during any instant of the altercation on the screen, you won't find any irregularities to keep you awake." John Mosher
— + **New Yorker** p72 Ap 16 '38

"[It] is familiar in theme and solution, but bright dialogue and fresh treatment transform it into appealing comedy."
+ **Newsweek** p22 Ap 11 '38

"Hiding here behind a vaguely Class-B front is one of the most agreeable comedies of the season. . . *A good antidote for the 'mad-hatter' series.*"
+ **Stage** p51 My '38

Trade Paper Reviews

"Expertly acted and smoothly directed, this amusing light comedy will entertain general audiences everywhere."
+ **Film Curb** p6 My 21 '38

FLIGHT INTO NOWHERE. Columbia
62min Ap 18 '38

Cast: Jack Holt. Dick Purcell. Jacqueline Wells. James Burke

Director: Lewis D. Collins

Original story: William Bloom. Clarence Jay Schneider

Screen writers: Jefferson Parker. Gordon Rigby

An aviation film which capitalizes on the newspaper stories of finding alive Paul Redfern, lost eleven years ago when his plane crashed somewhere in the South American jungles.

SEE ALSO issue of April 4

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Je 9 '38

"A & Y: fair; C: unsuitable."
+ — **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"Least of the obstacles which Jack Holt is accustomed to overcoming is the law of probabilities. Nothing is too fantastic for him. . . Of course, if you do insist upon a shade of plausibility—if you can't accept Jack as the great and unconquerable superman that he is—then this one may be a bit hard to take." B. C.
N Y Times p13 My 2 '38

Reviewed by Russell Maloney
New Yorker p87 My 7 '38

Trade Paper Reviews

"A better-than-average adventure film made to order for action fans and the numerous admirers of stalwart Jack Holt. . . He again delivers a good film for his action-loving fans."
+ **Film Curb** p5 My 14 '38

"Wild yarn of aviation coked up with jungle stuff that rings phoney and misses."
— **Film Daily** p8 My 20 '38

"Packed with action, thrills, adventure, it should prove acceptable fare for the Holt fans. Estimate: good program for dual fare."
+ **Phila Exhibitor** p105 Ap 1 '38

FLIGHT INTO NOWHERE—*Continued*

"Fair action melodrama, which should do all right in the duals on what following Jack Holt has. After a very brisk start, the story falters about midway, getting too near the swamps of confusion."
+ — **Variety** p15 My 4 '38

FOOLS FOR SCANDAL. Warner-First national 85min Ap 16 '38

Cast: Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Isabel Jeans, Marie Wilson

Director: Mervyn LeRoy

Music and lyrics: Richard Rodgers, Lorenz Hart

Music director: Leo F. Forbstein

Screen writers: Herbert Fields, Joseph Fields

Based on the play Return Engagement by Nancy Hamilton, James Shute and Rosemary Casey. The plot idea is that if a man will make a persistent pest of himself, he may capture the fancy of his lady love. Fernand Gravet plays a marquis with no money who meets Carole Lombard, actress traveling incognito in Paris. He persists in his attentions even assuming the job of cook and butler for Carole. All her friends envy her except Ralph Bellamy who is her suitor. In the end Gravet wins her love although she has to chase after him to propose.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: good of kind; Y: perhaps; C: hardly."
+ **Christian Century** p574 My 4 '38

"Mediocre. Adults. Disappointing, daffy comedy." DAR

"A good many of the comedy situations in the picture seem to have been lifted from films of the past but they are rather cleverly assembled and are still funny. . . Mr. Gravet and Miss Lombard should be a popular comedy team. Adolescents: sophisticated; children: no interest. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 9 '38

"A poor story for a good cast. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Beautifully staged and satisfactorily cast, but handicapped by insufficient story material. Adults." Calif Fed of Business & Professional Women's Clubs

"Though the plot is flimsy, the production values are very good, settings and costumes lovely; the narrative and situations very clever and all parts well cast. Gay, diverting entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Refreshing, different, but trivial entertainment. . . Sophisticated but inoffensive adult entertainment." Nat Council of Jewish Women

"Some of the gags are deftly handled, the settings and photography are attractive, but, as a whole, the film lacks spontaneity and adds no laurels to a distinguished cast. Adults." Nat Soc of New England Women

"Inclined to get tiresome, and there is a great deal of shouting on the part of the lady. Light entertainment for adults." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 30 '38

Reviewed by Harold Turney
Motion Pict & Family p5 Ap 15 '38

"A good many of the comedy situations in the picture seem to have been lifted from films of the past but they are rather cleverly assembled and are still funny. Adolescents, 12-16: sophisticated; children, 8-12: no interest."
+ — **Motion Pict R** p7 Ap '38

"Adults."
Nat Legion of Decency Ap 7 '38

"A: fair; Y: sophisticated; C: no interest."
+ — **Parents' M** p40 Je '38

"Mature."
Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Exaggeration has been substituted for imagination and the script is duller than a weather report. Such engaging principals as Carole Lombard and Fernand Gravet deserve better. Adults and mature young people."
— **Christian Science Monitor** p15 Ap 30 '38

"All in all, 'Fools For Scandal' is pleasant to look at. It will make you laugh, which, when one considers the ass of itself that civilization is making throughout the world, is a matter of great importance."
+ **Hollywood Spec** p6 Mr 26 '38

"Here is another version of that too-familiar romance between a harebrained, beautiful heroine and a hero who is so cute that Shirley Temple appears as dignified as Chief Justice Hughes by comparison. Two years ago, even six months ago, before we had experienced such a glut of goofy love stories, it might have got its full quota of laughs." (2½ stars) Ruth Waterbury
Liberty p35 My 7 '38

"Carole Lombard and Fernand Gravet in a great big mistake." John Mosher
— **New Yorker** p65 Ap 2 '38

"The story is so lacking in sprightliness and humor that even the frantic efforts of its two stars, along with Ralph Bellamy, Allen Jenkins, and Isabel Jeans, are unable to make up the deficiency."
— **Newsweek** p24 Ap 4 '38

"Miss Lombard and Mr. Gravet take this concoction in their comic stride and give the film a personal vigor that is not provided in an over-mannerized screenplay. *Haywire comedy, not quite sane and not quite insane.*"
Stage p51 My '38

"In spite of Actress Lombard's strident earthiness, the result is as unearthly as Actor Gravet's French-flavored, concave British inflection, as wooden as Charlie McCarthy—whom Actor Gravet, in claw-hammer coat and starchy shirt front, resembles. . . Producer LeRoy is best at purposeful melodrama. . . In drawing-room comedy his approach is parvenu."
Time p29 Ap 4 '38

Trade Paper Reviews

"The frothy farce comedy cycle has about run its course and while this latest entry has such brilliant assets as that alluring comedienne, Carole Lombard, and that fascinating Frenchman, Fernand Gravet, the story is completely unbelievable and only intermittently amusing. . . Best suited to city audiences."
+ — **Film Curb** p8 Ap 9 '38

"Fans who hold that the personalities of film players are of more vital consequence than the vehicles in which they appear probably will find entertainment in 'Fools for Scandal.' The picture otherwise fails at any time to more than mildly spark. To call up a simile, the action is reminiscent of a bottled beverage, which, carelessly poured out, leaves mostly foam or froth in the glass."
— + **Film Daily** p6 Mr 29 '38

"Film contains a few humorous situations but falls short of distinction. Preview audience reaction was very mild. It will take a lot of ballyhoo to put it across, but word-of-mouth won't help it very much."
— + **Phila Exhibitor** p109 Ap 1 '38

"[It] is not the best directed blow LeRoy has made at the box-office but one that does not entirely miss, however. 'Fools for Scandal' has many diverting moments and, on the whole, measures up well enough to deserve an average business or more."
+ — **Variety** p15 Mr 30 '38

FOUR MEN AND A PRAYER. 20th century-Fox 85min Ap 29 '38

Cast: Loretta Young. Richard Greene. George Sanders. David Niven. C. Aubrey Smith. J. Edward Bromberg

Director: John Ford

Music director: Louis Silvers

Screen writers: Richard Sherman. Sonya Levien. Walter Ferris

Based on the novel of the same title by David Garth. This is the tale of four English brothers who set out to clear their father's name after he has been dishonorably dismissed from the army and murdered because of a mysterious plot.

Audience Suitability Ratings

"A & Y: fine of kind; C: too strong."
+ **Christian Century** p679 My 25 '38

"Excellent. Adults." DAR
+ + **Fox W Coast Bul** Ap 23 '38

"Mystery melodrama, with a notable cast and good production. The incidental features such as the relationship between the boys and with the father, and the pleasant love story are quite charming, but the plot is so complex and some of the scenes are so brutal, that the general effect is not a pleasant one. . . Especially harrowing is a scene in which more than a hundred defenseless men, women, and children are mowed down with machine guns. Adults." Calif Cong of Par & Teachers

"Excellently cast, suspenseful and abounding in excitement, but abrupt changes in locale and tempo make it a bit confusing. Mature." Calif Fed of Business & Professional Women's Clubs

"Interesting and most entertaining. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Tense entertainment which becomes somewhat illogical and dubious in its unfolding. Adults." Nat Council of Jewish Women

"Carefully directed, dramatic and timely, offering much food for thought. Well maintained suspense. Notable for beautifully enunciated English dialogue. Adults." Nat Soc of New England Women

"Highly entertaining and well cast. Mature." S Calif Council of Fed Church Women

"To follow the plot of this mystery film through its maze of complexities requires a measure of concentration. . . Were it not for the intrusive and often absurd presence of a girl, who follows the quartet around the world, and is shown darting in and out of revolutionary scenes in a chiffon evening gown, the story would be first class. But the dragged-in romance makes it savor sometimes of farce. Good acting, however, almost compensates for this defect, and the picture, due to its fine motivating theme, is worth attention. Adolescents: rather heavy fare; children: too much violence. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 30 '38

"General patronage."
Nat Legion of Decency Ap 28 '38

"A & Y: good adventure yarn; C: too violent."
+ **Parents' M** p52 Jl '38

"Family."
Wkly Guide Ap 23 '38

Newspaper and Magazine Reviews

"A handsome and exciting film. Adults and young people."
+ **Christian Science Monitor** p15 My 14 '38

"Director John Ford guides his four men well in this drama of modern war technique. The puzzle is: Who or what is the prayer?" M. F. Windeatt
Commonweal p106 My 20 '38

"Such readers who, upon viewing 'Four Men and a Prayer,' may innocently imagine they are seeing Installment 12 of The Rover Boys in Danger, may be forgiven. . . Understand, now, it is still passable, if youthful, film melodrama. But—following David Garth's excellent original novel—it starts out with every promise of being something very special in the way of celluloid excitement, then veers away and bogs down in a welter of confusion, with a four-cornered plot that wobbles all around the world." Jesse Zunser
— + **Cue** p12 My 7 '38

"Beautifully done. Thanks to the brilliant direction of John Ford, this heart-warming story comes to the screen as one of the . . . very fine pictures we have had this season. Superbly mounted and artistically photographed, it has much to offer in a visual way."
+ + **Hollywood Spec** p6 Ap 30 '38

"Every vitamin of entertainment is packed herein, the beat of distant drums, the perfumes of Mayfair, the background of the world's most romantic cities. . . Humor is present too, plus terrific pace from a keenly adroit cast suavely directed by John Ford. And all this is topped by one Richard Greene, most newly discovered and very oh, my." (3½ stars) Ruth Waterbury
Liberty p57 My 28 '38

"John Ford has put the stamp of brilliant direction on 'Four Men and a Prayer,' but the new offering leaves a good deal to be desired as persuasive entertainment. It starts out to be a taut, nervous melodrama. . . As a tract against munitions' interests, it is close to silly; as a murder mystery, it is diffuse. . . Individual sequences of 'Four Men and a Prayer' are top-notch motion picture make-believe but the show as a whole is likely to leave you a bit confused and dissatisfied." Howard Barnes
+ — **N Y Herald Tribune** p6 My 7 '38

"A beau gestive piece, directed by John Ford, who loves to stab the murk with a revolver spat, it has been energetically told, compactly presented and can be depended on to keep the Roxy pleasantly occupied for the next week or so." F. S. Nugent
+ **N Y Times** p18 My 7 '38

"'Four Men and a Prayer' starts off with promise of being a good thriller. I think that the story perhaps calls for too much travel on the part of the characters, and that all the globe-trotting involved wears out the spectator. . . The film has its big moment somewhere along in the middle with a fulsome slaughter scene, a South American spasm which will startle you." John Mosher
+ **New Yorker** p93 My 14 '38

"John Ford (of 'The Informer') has welded a grim South American revolution and sundry globe-girdling adventures into high-powered—if Rover Boyish—screen excitement."
+ **Newsweek** p23 My 2 '38

"While the camera is building mystery, character, and action there is a splendid unity and clarity to the photoplay that makes you think maybe you're seeing one of the screen's masterpieces. But once this crescendo is past and an uncertain anti-gunplay theme begins to take precedence over the characters, the events dissolve into an anticlimax. . . A picture that almost hits the bull's eye."
+ **Stage** p45 Je '38
Time p43 My 2 '38

Trade Paper Reviews

"Mounted with impressive production values, the film version of David Garth's book emerges as an enthralling mystery melodrama, transcending in every department the usual picture of such category. The feature should have widespread and general audience appeal and build to profitable grosses in all showings. Family."
+ **Boxoffice** p87 Ap 30 '38

"An exciting and thrilling action melodrama, produced on a sumptuous scale, this has been expertly designed to suit the tastes of a vast majority of filmgoers. A well-written screenplay combining action, romance, comedy and drama is neatly blended by the facile direction of John Ford into a smooth, fluid film story."
+ **Film Curb** p10 Ap 30 '38

"Here is a stirring melodrama done with taste and given excellent direction by John Ford. Ford has given the picture a fast tempo and in addition to gaining splendid performances from his cast, has also injected some lighter moments. Kenneth Macgowan rates credit as associate producer."
+ **Film Daily** p8 Ap 26 '38

FOUR MEN AND A PRAYER—*Continued*

"One of those exhilarating class pictures, this contains a considerable amount of action, blood, which should help its reception among the masses. Estimate: high rating program."
+ **Phila Exhibitor** p124 My 1 '38

"With a top director and an excellent cast of players, 'Four Men and a Prayer' starts out as exciting melodrama, promising interesting romantic and adventurous angles. It finishes as a piece of disappointing entertainment. Box office response probably will be below average, despite the name values of a strong player list. . . It seems to have everything except a convincing story."
— + **Variety** p22 Ap 27 '38

"Stirring melodrama with intense heart interest, spelling certain box office strength, is here created. . . The picture is made with every precaution of taste, elegance and entertainment shrewdness to support its picturesque character."
+ **Variety (Hollywood)** p3 Ap 20 '38

G

GAIETY GIRLS. London films-United artists 72min Mr 18 '38

Cast: Jack Hulbert. Patricia Ellis. Arthur Riscoe. Googie Withers

Director: Thornton Freeland

Screen writer: Arthur Macrae

Filmed in England. Musical with a Paris locale and a mistaken identity theme. A chorus girl, Patricia Ellis meets a young millionaire whom she thinks is a reporter. After complications they fall in love.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: perhaps; Y: fair; C: doubtful interest."
Christian Century p606 My 11 '38

"The story is not new but follows an anticipated outline in a smoothly pleasant way. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Ap 16 '38

"Adults."
Nat Legion of Decency Ap 14 '38

"A: very good; Y: sophisticated; C: too mature."
+ **Parents' M** p64 My '38

"A very pleasant change."
+ **Scholastic** p12 Ap 23 '38

"Family. Refreshingly different in style."
+ **Wkly Guide** Ap 2 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 My 14 '38

"'Gaiety Girls' is, to be sure, no Hollywood super-spectacular musical—which may be something to be grateful for. It is just a small-budgeted, unostentatious, pleasant, and tuneful minor musical, with some good dancing, several whistleable tunes, nice singing, chuckling comedy, and smooth acting." Jesse Zunser
+ **Cue** p38 Ap 2 '38

"The new British film starts with two strikes against it, for it has neither well known stars nor sensational production numbers to excite public interest. Nevertheless, 'The Gaiety Girls' is an amiable entertainment, with a refreshing plot outline and a sly comic exaggeration. While it is not likely to make much time with American audiences, it has more than one interlude of disarming enchantment." Howard Barnes
+ — **N Y Herald Tribune** p11 Mr 31 '38

"After the surfeit of sprawling, attenuated variety bills Hollywood has been passing off as musical comedies, it is altogether refreshing to meet a compact, clever and tuneful show which knows its business and goes about it with such alacrity. Mr. Korda hasn't wasted time, his or ours, and he hasn't wasted production costs. His film travels pretty much as a straight line, and it fills the distance from point to point with unaffected enjoyment." F. S. Nugent
+ **N Y Times** p15 Mr 31 '38

"The best [film of the week,] 'The Gaiety Girls,' is British. . . It's nice, polite Piccadilly material." John Mosher
+ **New Yorker** p91 Ap 9 '38

"'The Gaiety Girls' is no super-musical, but it has a vitality, an unpretentious series of misunderstandings, and a freshness of detail that keep it on the upbeat. Chances are you'll enjoy it." Katharine Best
+ **Stage** p57 Ap '38

GANGS OF NEW YORK. Republic 67min My 16 '38

Cast: Charles Bickford. Ann Dvorak. Alan Baxter. Wynne Gibson. Harold Huber

Director: James Cruze

Screen writers: Wellyn Totman. Sam Fuller. Charles F. Royal

Based on the book of the same title by Herbert Asbury. Charles Bickford portrays a policeman who resembles a gang leader and who joins the gang while the chief is in prison. He gets the evidence and finds himself in a tight place when his identity is disclosed. In the end he wipes the gangs out.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 2 '38

"Family. A bit improbable but none the less a good yarn."
+ **Wkly Guide** My 28 '38

Newspaper and Magazine Reviews

"It's swift, exciting, bang-bang, cops-and-robbers melodrama—thoroughly competent, adequately tense (if illogical), and properly brutal. As such, it's as good a grade B action movie as any one has a right reasonably to expect." Jesse Zunser
+ **Cue** p8 My 28 '38

Trade Paper Reviews

"An average gangster picture that gains some distinction from the creditable performances turned in by the leading players. It has a new slant on the familiar theme of a detective impersonating the gang leader in the effort to arrest the 'mob.' Family."
+ — **Boxoffice** p67 My 28 '38

"Charles Bickford does splendid work in this exciting melodrama—one of the best of the gangster cycle."
+ **Film Curb** p8 My 28 '38

"While this film develops nothing particularly new in the well canvassed field of gangster films, it does prove again that Charles Bickford is a powerful actor in the type of role he can play so colorfully. . . The direction of James Cruze is particularly worthy of note, for he delivers a smooth, closely knit document that moves forward with increasing tempo to a crashing climax."
+ **Film Daily** p10 My 23 '38

+ **Motion Pict Daily** p8 My 23 '38

"This demonstrates that, with a good director, first-rate names, better-known feature players, a product can be turned out equal in any way to that of the larger companies. Estimate: good crime thriller."
+ **Phila Exhibitor** p140 Je 1 '38

"[It is] a first-rate gangster melodrama. . . That it registers so concisely is largely due to James Cruze's skill as director. With Charles Bickford, in a dual role, and Ann Dvorak as principal names for the lights, film has an added asset. But it will get principal substance in dual spots where the picture is sure to be a strong entry currently."
+ **Variety** p13 My 25 '38

GIRL IN THE STREET. Gaumont British 70min My 25 '38

Cast: Anna Neagle. Tullio Carminati. Robert Douglas. Horace Hodges

Director: Herbert Wilcox

Original story: Ray Lewis

Screen writers: Florence Tranter. Monckton Hoffe

Filmed in England. Released previously under the titles Look Out for Love and The Show Goes On. The film tells the tale of a little London street singer who is befriended by a worldly-wise young diplomat who finances her education and makes it possible for her to become famous.

SEE ALSO issue of April 4 under title Look Out for Love

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Je 2 '38

Newspaper and Magazine Reviews

"It's a moot question whether the worst British pictures are worse than the worst Hollywood product. . . I offer 'Girl in the Street' as a runner-up in any Worst Ten Films contest. It's completely formularized Cinderella romance, devoid of interest, suspense, movement, or any of the qualities you generally expect in any motion picture." Jesse Zunser
— — **Cue** p8 My 28 '38

"A sprawling story and bad casting have defeated excellent direction in 'Girl in the Street.' Herbert Wilcox has achieved striking imagery, brilliant cross-cutting and many of those tricks of photoplay illusion that should set up and sustain a series of dramatic moods. For all his ministrations, though, the show is neither an exciting nor a persuasive entertainment." Howard Barnes
— + **N Y Herald Tribune** p20 My 26 '38

"If there were a collector for public entertainment in our customs office, which unfortunately there is not, he probably would have been constrained, poor soul, to admit Herbert Wilcox's 'Girl in the Street' duty free. Not because it is a work of art, perish the thought! but because it is an article of small value, affecting the American market neither one way nor the other. Mr. Wilcox has given us better things, and so have Anna Neagle and Tullio Carminati." F. S. Nugent
— + **N Y Times** p31 My 26 '38

"It is possible that in one of your trips to the double-feature neighborhood houses, you may bump into a Gaumont British import called 'Girl in the Street.' This will do you no harm, and no good." Russell Maloney
— + **New Yorker** p60 Je 4 '38

"Far too grim and determined a gamine for this two-dimensional story, vaunted Actress Neagle succeeds largely in proving that even she can make a B."
+ — **Time** p42 Je 6 '38

Trade Paper Reviews

"This Herbert Wilcox production adheres so rigidly to the framework set for it that mighty little humanness appears. Only during too rare moments of splendid dramatic conflict does the Wilcox hand show itself. Anna Neagle is more winsome as a night club dancer than she is in the street urchin portion of her role. Family."
— + **Boxoffice** p39 Je 4 '38

"Anna Neagle's first American appearance since her triumphant 'Queen Victoria' is a mildly entertaining and rather harmless British film. . . [She] goes glamorous in an innocuous film—rather on the dull side."
— + **Film Curb** p4 Je 4 '38

"Dull and tiresome outmoded Cinderella yarn places Anna Neagle in very poor light. . . This is a strange sort of museum piece, and one wonders why Producer-Director Herbert Wilcox wasted time and energy on it."
— **Film Daily** p8 My 27 '38

+ **Motion Pict Daily** p6 My 26 '38

"A depressing little programmer, with a familiar story, inferior technical treatment, this is distinguished only by Leslie Banks' fine portrait of a madly jealous man, a certain suspense in the closing scenes. . . This is for the neighborhoods that can use British product."
— + **Phila Exhibitor** p139 Je 1 '38

GIRL OF THE GOLDEN WEST. MGM 120min Mr 18 '38

Cast: Jeanette MacDonald. Nelson Eddy. Walter Pidgeon. Leo Carrillo. Buddy Ebsen

Director: Robert Z. Leonard

Dance director: Albertina Rasch

Lyrics: Gus Kahn

Music: Sigmund Romberg

Music director: Herbert Stothart

Screen writers: Isabel Dawn. Boyce DeGaw

Based on the play of the same title by David Belasco. The locale is California in the 1850's. This is a musical extravaganza in which Miss MacDonald plays owner of a mining town's only saloon; Nelson Eddy is a Mexican bad man; and Walter Pidgeon is the sheriff in the gold camp. Miss MacDonald sings Gounod's Ave Maria, Liszt's Liebestraum and several duets with Mr Eddy.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A & Y: very good of kind; C: beyond them."
+ + **Christian Century** p414 Mr 30 '38

"Exceptionally entertaining. Family." Am Legion Auxiliary

"A glorified Western, outstanding because of the magnificent singing voices of the two stars. Family." Calif Cong of Par & Teachers

"The story follows the familiar play with the action delayed while the stars sing some lovely numbers. Some may sense the artificiality of the settings. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"Family." E Coast Preview Committee

"Delightful entertainment for all." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Good entertainment value. The drinking, considering the period, is restrained. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 2 '38

"A, Y & C: excellent."
+ + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

Reviewed by Mordaunt Hall
Boston Transcript p5 Ap 16 '38

"California scenery and the Hollywood rewrite men have by far the best of it in what is left of the David Belasco play. Jeanette MacDonald and Nelson Eddy are obviously ill at ease. Adults and young people."
Christian Science Monitor p15 Ap 23 '38

" 'The Girl of the Golden West,' from Metro-Goldwyn-Mayer's Hollywood 'house of hits,' misses. There are sweeping sets, beautiful photography, splendid music and strong player material. But the play lacks artistry in handling, both in direction and performance, and the story itself is as cumbersome." J. P. Cunningham
— + **Commonweal** p636 Ap 1 '38

"For MacDonald-Eddy enthusiasts we give this three stars. For others, we warn you that the production has about as much zip as a turtle who's had a busy day. Its two hours are definitely pleasant and sentimental but they do drag." (3 stars) Ruth Waterbury
Liberty p41 Ap 30 '38

"The story, aged and weary, would have been better left on the shelf. You'd better stay home."
— **Stage** p51 My '38

Trade Paper Reviews

"MacDonald and Eddy score singing triumphs in famous old melodrama which is suited to all types of audiences."
+ **Film Curb** p7 Ap 2 '38

GIRL OF THE GOLDEN WEST—*Cont.*

"Elaborate production geared to popular taste, this is a top notch musical romance that should prove sweet music at the box office. . . Audience reaction was grand."
+ + **Phila Exhibitor** p105 Ap 1 '38

GIRLS ON PROBATION. See Beloved brat

GO CHASE YOURSELF. RKO 70min Ap 22 '38

Cast: Joe Penner. Lucille Ball. June Travis. Richard Lane. Fritz Feld

Director: Edward F. Cline

Original story: Walter O'Keefe

Screen writers: Paul Yawitz. Bert Granet

This is daffy comedy in which Joe Penner wins a trailer in a raffle and finds that while he is in it, bank robbers have attached it to their car. The gang kidnap an heiress but in the end Penner frees her and captures the gang.

Audience Suitability Ratings

"Preposterous story. Comedy silly and overdone; situations impossible. Not recommended." Am Legion Auxiliary

"Nonsensical in the extreme, very slightly plotted, and with many dull moments. Family." Calif Cong of Par & Teachers

"This production is comparable with the Mack Sennett comedies and will be sufficiently entertaining to Joe Penner fans, but a bit trying to others. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"For pure, unadulterated nonsense, take the family and have a good laugh." Nat Council of Jewish Women

"The tone of the entire film is not very high. Class B film for family audiences." Nat Soc of New England Women

"Will appeal only to this artist's fans. Mediocre." S Calif Council of Fed Church Women

"Whatever entertainment the picture affords may be credited to Joe Penner. His foolishness and wisecracks will probably prove sufficient to keep his fans good humored even though the film is as a whole below par. Adolescents: amusing; children: exciting. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 30 '38

"Adults."
Nat Legion of Decency My 5 '38

"A: fair; Y & C: silly but harmless."
+ — **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"This [is an] unimportant slapstick farce. Adults and young people."
— + **Christian Science Monitor** p15 My 7 '38

"Few bright spots and many dull ones characterize 'Go Chase Yourself.' . . It will get by before indiscriminate audiences and on double bills. Penner fans will perhaps see the picture through more mirthful eyes. . . Most patrons, however, probably will opine that the comedian is not quite equal to carrying a picture on his own." Bert Harlen
— + **Hollywood Spec** p31 Ap 16 '38

"They've hitched a trailer to a star here and the result is mildly comic. . . More fun—or rather that same old chase fun that's been film standard ever since the Mack Sennett days." (2 stars) Ruth Waterbury
Liberty p46 My 21 '38

"With the help of a bright script and a couple of experienced gag-men, vacuous Joe Penner has managed to turn out an amusing picture at last. . . We never believed Mr. Penner could make us laugh. But he did." F. S. Nugent
+ **N Y Times** p27 Je 15 '38

"[It] will amuse only the comedian's staunchest admirers."
Newsweek p23 My 2 '38

"Raconteurs will be distressed to find some of their best stories clumsily interpolated in this excursion into lunacy. Joe Penner slobbers through a non-funny script and makes you laugh only once. Oops, sorry."
— + **Stage** p45 Je '38

Trade Paper Reviews

"Here's a comedy hit which will be dynamite with Joe Penner fans and a surefire bet for all audiences—even those normally not enthusiastic about the adenoidal comic's exclusive brand of buffoonery. It is easily Penner's all-time best, due largely to more and better story values, a thoroughly fine supporting cast—dominated by Lucille Ball and Fritz Feld—and lightning fast direction. Family."
+ **Boxoffice** p13 Ap 16 '38

"A plentifully-gagged farce made to order for Penner fans."
+ **Film Curb** p9 Ap 23 '38

"This one evidently depended on Joe Penner to carry it over with laughs, but the laughs are not sufficiently robust nor frequent to result in anything more than a very mildly diverting film that sags with a disconnected story which at times borders on the confusing. In a word, it is not a clear and direct piece of writing."
— + **Film Daily** p6 Ap 19 '38

+ **Motion Pict Daily** p8 Ap 15 '38

"This funny one should register with any type of family audience, with the children especially. Penner has good material here—some gags are really good. Picture maintains a fast pace throughout."
+ **Phila Exhibitor** p116 Ap 15 '38

"Joe Penner's starrer is a B issue, aimed at the duals where it'll do a modicum of business. Appeal will be limited to the adults who like Penner, and that means family trade, with the children counting up heavily. . . Production is good for a B, and cost probably was low."
— + **Variety** p15 Ap 20 '38

"Joe Penner is here seen in his best and most amusing picture, a bright, brisk comedy guaranteed to keep any audience chuckling and built on coin-garnering pattern of entertainment. . . [It is] a top piece of comedy writing studded with fresh and fancy gags and snappy lines."
+ **Variety (Hollywood)** p3 Ap 8 '38

GOLD DIGGERS IN PARIS. Warner 97min Je 11 '38

Cast: Rudy Vallee. Rosemary Lane. Hugh Herbert. Allen Jenkins. Gloria Dickson. Melville Cooper. Mabel Todd. Schnickelfritz Band

Director: Ray Enright

Dance director: Busby Berkeley

Music and lyrics: Harry Warren. Al Dubin. Johnny Mercer

Music director: Leo F. Forbstein

Original story: Jerry Horwin. James Seymour. Richard Macaulay. Maurice Leo. Jerry Wald

Screen writers: Earl Baldwin. Warren Duff

Vallee and Allen Jenkins own a bankrupt night club. When they are mistaken for ballet impresarios and invited to send their troupe of dancers to an exposition, they take their Gold Diggers to Paris and there win the first prize after training the girls on the ship.

Audience Suitability Ratings

"Mediocre. Despite Rudy Vallee's impersonations, and effective photography, this hodgepodge of song and dance is noisily disappointing. Mature." DAR

"Enjoyment of this production is entirely a matter of taste. We found it noisy and repetitious, with an over-abundance of the 'Schnickelfritz Band' whose original and cleverly insane performances become tiresome after too many appearances. . . The finale lacks brilliancy and

originality. It is only elaborate. Adolescents: acceptable; children: no value." Women's Univ Club, Los Angeles
Fox W Coast Bul My 21 '38

"Fairly entertaining. Family." Am Legion Auxiliary

"Lavishly produced musical farce, with pleasing music, effective dance routines, some good songs, and attractive scenery and costumes, but with a very poor story and with much that is boring. Mature." Calif Cong of Par & Teachers

"Entertaining for those who enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Good music, excellent singing and dancing, lovely photography. Family." Nat Council of Jewish Women

"Matter of taste for family." Nat Soc of New England Women

"Boring, inane and tiresome. Poor vehicle. Waste of time." S Calif Council of Fed Church Women
Fox W Coast Bul My 28 '38

"Adults."
Nat Legion of Decency Je 2 '38

"A & Y: fair; C: no value."
+ — **Parents' M** p52 Jl '38

"[It is] an elaborate and entertaining musical show. Family."
+ **Wkly Guide** Je 11 '38

Newspaper and Magazine Reviews

" 'Gold Diggers in Paris' is light and gay, and everyone has a good time. When the humor gets a little flat, the Schnickelfritz Band rush in and do several clever musical numbers. Hugh Herbert is funny with his usual 'Woo-woo' voice and gestures; and Rudy Vallee does some good take-offs." P. T. Hartung
+ **Commonweal** p188 Je 10 '38

"In the enjoyment of filmusicals, novelty of plot, often sought after and rarely achieved, means little to those whose main interest circles around the usual comedy vaudeville gags, hotcha songs, and palpitating romance. Measured by these standards, 'Gold Diggers in Paris' is just fair entertainment." Jesse Zunser
+ — **Cue** p39 Je 4 '38

" 'Gold Diggers in Paris' is a smart show in many ways. It has numerous touches of originality and wit, good pace, a measure of glitter, and it reflects expert direction. But for all that, there are stretches of the film comprised of such fustian, and the story itself is such a propped-up thing, that the musical can scarcely be rated as an outstanding film." Bert Harlen
+ **Hollywood Spec** p7 My 21 '38

"The Rockettes, of the Radio City Music Hall, rate an assist on the idea which led to a new edition of 'Gold Diggers.' . . The Warners have done a good job and Rudy Vallee has become something of an actor at last, but the Rockettes really should take a bow." R. W. Dana
+ **N Y Herald Tribune** p14 Je 2 '38

"A certain geographic restlessness on the part of the large-scale screen musical is an explainable neurosis. . . However, in this period of strained diplomatic relations, when things are already tough enough on the few remaining democracies, one question does occur to us: why pick on France? The fate of nations has hung on lesser matters than the spectacle of sane and patriotic Frenchmen standing and cheering such a production as the Schnickelfritz Band, Rudy Vallee and Rosemary Lane." B. R. C.
N Y Times p19 Je 2 '38

"I must report that there isn't a single laugh in it. The story—and what a long, involved story it is—is all about dancing, but there is no good dancing to be seen. . . [It has] an endless series of those comedy scenes which substitute good, honest sweat for inspiration. It's the worst picture of the year, folks, but don't forget that this is only June." Russell Maloney
— — **New Yorker** p60 Je 4 '38

"Rudy Vallee's assured performance and the hard-working antics of half a dozen comedians fail to lift the fifth edition of this musical series to the level of its famous predecessors."
— + **Newsweek** p23 Je 6 '38

Trade Paper Reviews

"The only gold that this will find to dig is in the title, since it must be dependent upon the past glories of its predecessors in the series for whatever support it might garner at the turnstiles. . . [It] sags like a junk-wagon horse, and strains palpably for laughs and sustained interest, which it fails to command in any appreciable volume at any time throughout its overlong footage. Music is mediocre and there isn't a standout performance in a carload of impressive names. Definitely disappointing. Family."
— **Boxoffice** p23 My 21 '38

"Word-of-mouth advertising won't help and subsequent films of the series may find it hard to hurdle the weak showing made here. . . A glittering but disappointing film-musical which should draw on the strength of the Vallee and Herbert names."
— + **Film Curb** p10 My 21 '38

"Vallee scores solidly in picture replete with good comedy and appealing dance numbers."
+ **Film Daily** p11 My 17 '38

— + **Motion Pict Daily** p4 My 24 '38

"Here is an up-to-the-standard 'Golddigger' offering, with plenty of feminine pulchritude, lilting melodies. Exhibitors in spots where there seems to be a waning interest in this type of show, however, will have to use their own judgment, but there are exploitation angles on which the picture will deliver."
Phila Exhibitor p141 Je 1 '38

"Rudy Vallee successfully carries off the stellar burden of 'Gold Diggers in Paris,' which is a tough assignment basically. Story is a skillful blend of musical hokem that bespeaks nice, if not socko, audience values. Will please for average takings."
+ **Variety** p12 My 25 '38

"[It] cannot fail to win over the most discriminating of shopping theatregoers. 'Gold Diggers in Paris' carries the same lavish type of production mounting, the same standard of ear-soothing music, the same type of feminine beauty as its predecessors. Dance numbers, too, are up to the mark."
+ + **Variety (Hollywood)** p3 My 12 '38

GOODBYE BROADWAY. Universal 65-70min Ap 1 '38

Cast: Alice Brady. Charles Winninger. Tom Brown. Dorothea Kent

Director: Ray McCarey

Music director: Charles Previn

Screen writers: Roy Chanslor. A. Dorian Otvos

Based on the play Shannons of Broadway by James A. Gleason. This is the tale of two old vaudeville players who invest their savings in a run-down hotel and find themselves in trouble. A man in town, hearing that the site of the hotel is historic, decides to obtain it and after much conniving, buys it. The vaudevillians return to Broadway and new triumphs and the hotel owner finds the state will not buy his white elephant.

Audience Suitability Ratings

"A: mediocre; Y: rather amusing; C: little interest."
— + **Christian Century** p679 My 25 '38

"Good. Mature-family." DAR
+ **Fox W Coast Bul** Ap 2 '38

"This rather 'talky' social comedy has a good cast and adequate production but suffers from anti-climax. Mature." Calif Cong of Par & Teachers

"Light, inconsequential comedy, somewhat outmoded, but amusing. Family." Calif Fed of Business & Professional Women's Clubs

"Light, amusing comedy. Family." Gen Fed of Women's Clubs (W Coast)

"Miss Brady and Charles Winninger are excellent in an otherwise mediocre picture. Family." Nat Council of Jewish Women

"Fairly amusing. An average program film. Family." Nat Soc of New England Women

GOODBYE BROADWAY—*Continued*

"No particular story structure is this riotous farce. Mediocre. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 9 '38

"Unpretentious comedy. Adolescents, 12-16: passable; children, 8-12: no interest."
— + **Motion Pict R** p6 My '38

"General patronage."
Nat Legion of Decency Ap 7 '38

"A, Y & C: fair."
+ — **Parents' M** p80 Je '38

"Family."
Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Amusing in a boisterous way. Adults and young people."
+ **Christian Science Monitor** p17 My 21 '38

"[It] is as good a minor comedy now as it was in 1929. . . [It] turns out to be fairly amusing Grade-B movie fare—grinding out the usual quota of chuckles, pleasantries, a tear or two, and a little romance on the side." Jesse Zunser
+ **Cue** p45 My 21 '38

"There is no excuse for this picture being as bad as it is. It so easily could have been made into an amusing bit of entertainment, but it comes to the screen as just another missed opportunity."
— **Hollywood Spec** p7 Ap 2 '38

Trade Paper Reviews

"This is an acceptable programmer with an average quota of laughs and wholesome entertainment. Family."
+ — **Boxoffice** p71 Ap 2 '38

"Programmer, best suited to family audiences and small town patronage."
+ — **Film Curb** p14 Ap 9 '38

"Fair entertainment with good laugh quota concerns Broadway hoofers in small town setting."
+ — **Film Daily** p11 My 17 '38

"Audience reaction was mild. Estimate: mild comedy; names can be sold."
— + **Phila Exhibitor** p108 Ap 1 '38

"Mild programmer for second-spot dualing. Amiable story, fair pace, so-so marquee strength, slovenly direction and bush league acting. Should get by in the supporting spot, but won't pull much business."
— + **Variety** p12 My 18 '38

"Capably produced, directed with sympathy and played with gusto, the embellished play emerges as pleasant diversion, fitted for the generality of programs. Alice Brady and Charles Winninger do full justice to the troupers they characterize."
+ **Variety (Hollywood)** p3 Mr 23 '38

THE GREAT JOHN ERICSSON. Scandinavian talking pictures 94min My 17 '38

Cast: Victor Seastrom. Marta Ekstrom. Anders Henrikson. Hilda Borgstrom. Carl Barcklind

Director: Gustaf Edgren

Music: Eric Rengtson. Jussi Bjorling

Screen writer: Oscar Rydquist

Swedish dialogue film with English subtitles. Produced in celebration of Swedish-American Tercentenary as the greatest Swedish cinema undertaking to come out of Sweden. It portrays American Civil War events surrounding the period when the Merrimac and the Monitor clashed off Hampton Roads. Much of the action concerns John Ericsson's battle to build a steel-armored ship capable of defeating the Confederates' Merrimac.

Audience Suitability Ratings

"Has its exciting moments and a certain drama. . . The idea behind this film is the best thing about it. Family."
+ **Wkly Guide** My 21 '38

Newspaper and Magazine Reviews

"Technically, the picture is well up to the Hollywood standards, and the players—barring the natural incongruities which occasionally arise—are first-rate. But it's the principle, not the principal, of the product that counts. As a good-will gesture, inspired by the tercentenary of the first Swede's landing in this country, it is wholeheartedly welcomed." F. S. Nugent
+ **N Y Times** p17 My 18 '38

"No other picture could make the Civil War seem quite so remote and far away, yet there is a certain tranquil charm about the whole thing which may make it enjoyable to you. The great sea fight itself is a nice spectacle, but one would like to have had just a little more of it." John Mosher
+ **New Yorker** p72 My 28 '38

"Only in his handling of the action scenes and a superfluous romance does Gustaf Edgren, the director, fall below the Hollywood standard of film making. . . Movie-goers of non-Scandinavian extraction should remember that it isn't the gift but the spirit behind it that counts. For them, 'John Ericsson' offers novelty—typified by the Deep South Negroes who drawl in fluent Swedish—and an often appealing biography of a great American."
+ — **Newsweek** p22 My 30 '38

"What may disconcert U. S. cinemagoers even more than the implied minimizing of such homegrown history makers as Grant, Sherman, et al., is the fact that Robert E. Lee and Jefferson Davis, not to mention a grinning corps of Tom-show blacks and characters named Mallory and Kerrigan, all speak Swedish. . . Though it is a lifelike portrait of [Ericsson], its battle scenes and political involvements are as preposterous as the pictures in history books."
+ **Time** p49 My 30 '38

Trade Paper Reviews

"Interesting Swedish picture with an able cast has U. S. Civil War setting."
+ **Film Daily** p10 My 23 '38
+ **Motion Pict Daily** p3 My 23 '38

"[It is] the best all-around feature to come out of Sweden. . . Production is far above previous Swedish efforts in producton value, casting, directing and concise story telling. Plot seldom becomes involved or tedious. . . Film should do splendidly at arty and foreign language theatres."
+ + **Variety** p12 My 18 '38

GUN LAW. RKO 60min My 13 '38

Cast: George O'Brien. Rita Oehmen. Ray Whitley. Paul Everton

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

First of four in a series starring George O'Brien. A western melodrama.

Audience Suitability Ratings

"It affords an opportunity for exciting situations, developed with skilful directorial treatment. Family." E Coast Preview Committee
+ **Fox W Coast Bul** My 14 '38

"General patronage."
Nat Legion of Decency My 12 '38

"A, Y & C: good Western."
+ **Parents' M** p52 Jl '38

"Family."
Wkly Guide My 7 '38

Newspaper and Magazine Reviews

"For the whistle-and-stomp trade. Children and members of the great illiterati will probably find the opus very stimulating, but those who are too mentally mature to view life as consisting of unadulterated heroism and villainy, will consider the picture childish." Bert Harlen
+ — **Hollywood Spec** p11 My 14 '38

Trade Paper Reviews

"An auspicious sendoff is given George O'Brien in this, the first in a new series of western-action features under the RKO Radio

banner, after a long absence from the screen. Action fans will be treated to a better-than-average outdoor film, given exceptionally fine production mounting and story values, while O'Brien's characteristically smooth and consistent performance should create a welcome for him everywhere. Family."
+ **Boxoffice** p25 My 14 '38
+ **Motion Pict Daily** p8 My 10 '38

"Estimate: typical Western, with O'Brien's name to help."
+ **Phila Exhibitor** p134 My 15 '38

"Exhibitors who have been asking for outdoor features will find that 'Gun Law' fulfills the demands of the Western fans to the hilt. . . Full of action, roaring guns, fast riding, picture contains all the elements needed for successful play-dates in houses where this type of feature is in demand."
+ **Variety (Hollywood)** p3 My 6 '38

GUNSMOKE TRAIL. Monogram 57-59min My 13 '38

Cast: Jack Randall. Louise Stanley. Al St John. John Merton

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 19 '38

Trade Paper Reviews

"A fast-moving, straight-shooting (for good, evil), hard-riding Western—with no time out for action-killing ditties—here is Jack Randall in top-fighting form. Estimate: top-notch Randall."
+ **Phila Exhibitor** p140 Je 1 '38

H

HAWAII CALLS. RKO 71min Mr 11 '38

Cast: Bobby Breen. Ned Sparks. Irvin S. Cobb. Warren Hull. Gloria Holden

Director: Edward F. Cline

Dance director: Aggie Auld

Music: Harry Owens. Johnny Noble

Music director: Abe Meyer

Screen writer: Wanda Tuchock

Based on a novel Stowaways in Paradise by Don Blanding. The tale of a boot black, Bobby Breen, in San Francisco, who stows away on a liner bound for Hawaii with his pal, a Hawaiian boy. They are caught by officers but escape and aid in uncovering a spy ring and are sent back to the States in fine style.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: hardly; Y & C: if it interests."
Christian Century p446 Ap 6 '38

"Bobby Breen's voice pleasingly recorded together with excellent photography, beautiful Hawaiian scenery and constructive ethics lend entertainment value to an inconsistent and slow-moving story. Family." Calif Cong of Par & Teachers

"Commendable social values. Family." Calif Fed of Business & Professional Women's Clubs

"A pleasing medium for the presentation of Bobby Breen's talents as a singer. Family." E Coast Preview Committee

"Delightful and amusing entertainment for all ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"A charming picture. Family." Nat Soc of New England Women

"The scenes of Hawaii are beautiful and when the sound of Bobby's voice as he sings the lovely Aloha floats from the screen, one feels that a personal visit has been made to the lovely Island. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 19 '38

"Bobby Breen's singing is better than usual. While the film drags in spots and is oversentimental in others, it is fairly good entertainment. Adolescents, 12-16: yes; children, 8-12: probably all right."
+ — **Motion Pict R** p7 Ap '38

"A, Y & C: fairly good."
+ — **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Bobby Breen takes his story and his singing to the Pearl of the Pacific—but something went wrong. Bobby sings several Hawaiian songs, mostly of Hollywood persuasion. The plot is negligible, but the picture is helped by authentic backgrounds. Family."
— + **Christian Science Monitor** p15 Ap 30 '38

"It was smart business putting Ned Sparks opposite Bobby Breen in 'Hawaii Calls.' For the presence of Hollywood's leading sourpuss makes the glucose personality of Master Breen bearable. . . All this somehow works into relaxing, pleasant entertainment." (3 stars) Ruth Waterbury
Liberty p46 Ap 9 '38

"Candor compels one to state that in this, Bobby's fourth cinematic workout, the cherubic-countenanced moppet is considerably less than divine. He still rolls his little eyes about in studied misery; he still runs blithely through his repertory of maudlin gestures. . . The story in which [his producers] have launched him this time is a flimsy one." B. C.
— + **N Y Times** p17 Ap 29 '38

"Good for the tail end of a triple bill." Katharine Best
— — **Stage** p57 Ap '38

HE LOVED AN ACTRESS. Grand national 66min Mr 25 '38

Cast: Lupe Velez. Wallace Ford. Ben Lyon. Jean Colin

Director: Melville Brown

Dance director: Larry Ceballes

Music and lyrics: James Dyrenforth. Keneth Leslie-Smith

Screen writer: John Meehan, Jr

Filmed in England. Wallace Ford and Ben Lyon portray two high-pressure promoters who try to get Lupe Velez, a fake South American heiress to finance a film.

Audience Suitability Ratings

"A, Y & C: mediocre."
— + **Christian Century** p742 Je 8 '38

Trade Paper Reviews

"Fairly good musical comedy has several lively song numbers that should help to put it over. . . [It] is booked by a major circuit, enabling the independent producers to pay off. The best of the musical numbers are sung by Jean Colin, blessed with a voice and looks that should help her go places."
+ — **Film Daily** p6 Ap 11 '38

"This importation emerges as nothing more than fodder for the duallers. English-made, it has the benefit of four American names, little more, although some musical numbers, tunes should please."
— **Phila Exhibitor** p105 Ap 1 '38

"Biggest drawback on this English cut musical is the color faulting. Film can't make up its mind whether to stick with a bad pale yellow-pink tint or one equally bad in greenish-blue. Coloring is brutal to the faces. . . Film is doomed to the sluff spots. Too slow for a satisfactory musical as this country sees them."
— **Variety** p13 My 25 '38

HEART OF ARIZONA. Paramount 68min Ap 22 '38

Cast: William Boyd. George Hayes. Russell Hayden

Director: Lesley Selander

Screen writer: Norman Houston

A western melorama. Another in the Hopalong Cassidy series.

HEART OF ARIZONA—*Continued*

Audience Suitability Ratings

"Fairly entertaining, because of excellent horsemanship and beautiful photography, but trite story. Adults." Am Legion Auxiliary

"Typical Western melodrama. Family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Stimulating entertainment for Western enthusiasts. Family." Gen Fed of Women's Clubs (W Coast)

"Straight shooting, hard riding, and much suspense. Family." Nat Council of Jewish Women

"Ethically sound but exciting for children. Family." Nat Soc of New England Women

"No drinking. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 19 '38

"Adolescents, 12-16: a good Western; children, 8-12: too exciting."
+ **Motion Pict R** p7 Ap '38

"General patronage."
Nat Legion of Decency Mr 10 '38

"A, Y & C: good Western."
+ **Parents' M** p80 Je '38

Trade Paper Reviews

"Well upholding the Hopalong Cassidy tradition is this latest in the series. It boasts all the action, excitement and comedy which exhibitors and patrons alike have come to expect from these pictures and will repay this expectancy with solid support at the box-office. Family."
+ **Boxoffice** p13 Ap 16 '38

"Carrying more plot than the usual Western, this Harry Sherman production does not neglect the action or comedy and maintains the high standard set by the previous 'Hopalong Cassidy' pictures."
+ **Film Curb** p9 Ap 30 '38

"Maintaining the high standards of the Hopalong Cassidy series, this Western should be well received by the trade which knows these pictures. Hard riding, fist-fighting, gun battles and suspense are all presented in a manner that action fans will like."
+ **Film Daily** p6 Ap 13 '38

+ — **Motion Pict Daily** p8 Ap 15 '38

"This is a thoroughly mediocre piece for the Western addicts, for the less sober among them. Children will probably like it most. Improbabilities, pathetically hokey lines, cutting, story continuity that obscures some of the sense; these make this rather bad stuff to be issued under Paramount's banner."
— **Phila Exhibitor** p98 Mr 15 '38

" 'Heart of Arizona' contains more rugged action and gunplay than most recent Hopalong Cassidy yarns. Otherwise, it follows the usual pattern. . . Plot kills off the attractive feminine lead, who is rapidly falling for Hopalong. That was a mistake, and gives a wry ending."
+ — **Variety** p15 Ap 20 '38

"This Hopalong Cassidy is destined to disappoint the dyed-in-the-wool followers of the western series produced by Harry Sherman for Paramount release. While Hopalong is as likeable as usual, he loses much of his color due mainly to an unconvincing story which unfortunately swings him into a frustrated romance that doesn't register."
— + **Variety (Hollywood)** p3 Ap 8 '38

HER JUNGLE LOVE. Paramount 78min Ap 15 '38

Cast: Dorothy Lamour. Ray Milland. Lynne Overman. J. Carrol Naish

Director: George Archainbaud

Music director: Boris Morros

Original story: Gerald Geraghty. Kurt Siodmak

Screen writers: Joseph Moncure March. Lillie Hayward. Eddie Welch

Filmed in Technicolor. An adventure story set in the South Pacific.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: depends on taste; Y & C: no."
Christian Century p543 Ap 27 '38

"Good. Mature." DAR

"The production, which is in Technicolor, offers exquisite pictures of tropical scenery, exciting though melodramatic plot and some excellent humor furnished by Lynne Overman. The story is preposterous and the scenes of horror unduly prolonged. Adults and young people." E Coast Preview Committee
Fox W Coast Bul Ap 2 '38

"Mature." Am Legion Auxiliary

"The weak story affords little opportunity for the cast. An earthquake, a volcanic eruption, and many alligators present some gruesome sequences. Adults." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Highly entertaining for a mature audience. . . Starkly realistic the crocodile and earthquake scenes. Adults." Gen Fed of Women's Clubs (W Coast)

"Trite melodrama. Mature." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"There are just two points in this presentation that are worthy of special notice, the lovely photography in color emphasizing as it does the deep blue of southern skies and waters; and the artistry of Dorothy Lamour. The story itself is highly melodramatic and at times gruesome. The light clever banter of Ray Milland as Bob is insufficient to relieve the tensity and uncertainty of many of the scenes. Too terrifying at times for children. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 23 '38

" 'Her Jungle Love' in spite of good acting by Dorothy Lamour and Ray Milland and excellent comedy by Lynne Overman, proves very weak. The beauty of the Technicolor is sacrificed to too many obviously faked scenes, to gruesome scenes and to a trite plot. Audience recommendation: adults, according to taste."
Fox W Coast Bul Ap 30 '38

"Adolescents, 12-16: waste of time; children, 8-12: too exciting."
— **Motion Pict R** p6 My '38

"A & Y: implausible; C: no."
— **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Another of the year's 10 worst. Adults."
— — **Christian Science Monitor** p15 Ap 9 '38

"A study in cinematic contrasts is this magnificently dull South Seas film romance. The Technicolor photography is resplendent, the picture itself a dreadful bore." Jesse Zunser
Cue p44 Ap 16 '38

"Taken in the right spirit, this is pleasant and amusing entertainment."
+ **Film Wkly** p23 Ap 9 '38

"Four or five years ago, when color photography had some box-office value as a novelty and before audiences became accustomed to jungle scenes, this one, if it had been provided with a better story and a stronger cast, might have been a substantial box-office success. Today I can see nothing for it but disappointed audiences. To start with, its background is not box-office."
— + **Hollywood Spec** p8 Mr 26 '38

"This is, actually, one of the most hilarious pictures Paramount has ever made, only we've a hunch they took it seriously while they were shooting it. If you take it seriously in the theater, you'll be miserable; but once you begin to laugh at it, you'll have a lovely time. . . Ray Milland acts very embarrassed at being found here, as well he might." (2 stars) Ruth Waterbury
Liberty p54 Ap 16 '38

"We warn you not to try to consider it seriously; if you do, it will be deadly. Take it, instead, in the spirit of pure burlesque, as the clownish film (in such Technicolor!)

to end all films about the white aviators who crash on a South Seas island." F. S. Nugent
— + **N Y Times** p27 Ap 14 '38

Reviewed by John Mosher
New Yorker p72 Ap 16 '38

"Contrived to thrill adolescents, the plot is silly enough to hand their elders a few chuckles."
+ — **Newsweek** p22 Ap 11 '38

"'Her Jungle Love' is a penny thriller, featuring glistening Technicolor, toothy, slithering crocodiles and Dorothy Lamour."
Time p51 Ap 18 '38

Trade Paper Reviews

"First-rate performances and lavish production, headed by unstintingly beautiful Technicolor processing, do what they can to raise this far-fetched adventure drama to top levels, but a preposterous script in which the long arm of coincidence is stretched to the limit will have most adult audiences trying to guess whether it's tongue-in-cheek satire or was intended to be taken seriously."
— + **Boxoffice** p27 Ap 9 '38

"It stacks up as top notch adventure entertainment which will more than satisfy juvenile audiences and adult patrons of this type of picture. . . A grand action picture, best suited to the smaller and rural houses."
+ + **Film Curb** p7 Mr 26 '38

HOLD THAT KISS. MGM 75min My 13 '38

Cast: Maureen O'Sullivan. Dennis O'Keefe. Mickey Rooney. George Barbier. Jesse Ralph

Director: Edwin L. Marin

Music: Edward Ward

Screen writer: Stanley Rauh

A farce about a mannequin who meets a young travel agent at a millionaire wedding reception. Each believes the other to be wealthy and masquerades during a courtship. In the end their pretensions are exposed and their romance ripens into love.

Audience Suitability Ratings

"A: fairly good; Y: amusing; C: perhaps."
+ — **Christian Century** p742 Je 8 '38

"Highly entertaining. Family." Am Legion Auxiliary

"Light and amusing. Mature." Calif Cong of Par & Teachers

"Good. Diverting. Inappropriate title. Mature." DAR

"Highly amusing entertainment for the family." E Coast Preview Committee

"An attractively staged, highly entertaining comedy. . . The dialogue is clever and witty and while some of the incidents might be questioned it is all done in the spirit of fun and will be thoroughly enjoyed. Family." Gen Fed of Women's Clubs (W Coast)

"The picture is sheer entertainment throughout, with never a dull moment. Family." Nat Council of Jewish Women

"Constructive. Family." Nat Soc of New England Women

"Very comical sequences but drinking, horse racing and betting destroy its ethical value. Mature." S Calif Council of Fed Church Women

"Although the title must have come out of the grab-bag, this picture is an unusually pleasing light comedy with a vein of seriousness underneath the surface. . . As a whole the film is good family entertainment, but it would be improved in tone without the older brother who plays the races and pawns the silverware which he steals from a friend's buffet. Adolescents: entertaining; children: passable. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul My 28 '38

"General patronage."
Nat Legion of Decency My 19 '38

"A, Y & C: entertaining."
+ **Parents' M** p52 Jl '38

"Family. Amusing romantic comedy."
+ **Wkly Guide** My 14 '38

Newspaper and Magazine Reviews

"Mickey Rooney and a massive St. Bernard strike a few sparks from the flint of a rather damp little comedy about mistaken identities. If Mickey and the canine had been built up and the rest of the characters made subservient, it might have been better. Family."
— + **Christian Science Monitor** p15 Je 11 '38

"To make a properly comic comedy based on the universal pastime of fishing for a rich husband (or wife) requires some skill, wit, and a light touch. 'Hold That Kiss' has neither. The result is not a happy one." Jesse Zunser
— **Cue** p45 My 21 '38

"On the whole a pleasing little picture that tells its story smoothly but does not give any member of its cast an opportunity to turn in anything but a routine performance. Within the limitations of the story, however, each player is entirely pleasing."
+ **Hollywood Spec** p6 My 14 '38

"Such a hackneyed set-up couldn't be exciting even if Hitler and Mussolini were playing the leading roles. (It would be different, though.) With merely pretty Maureen O'Sullivan and newcomer Dennis O'Keefe as its central figures, it is soothing syrup only." (2 stars) Ruth Waterbury
Liberty p43 Je 18 '38

"A knowing company makes the most of mediocre material in 'Hold That Kiss.' [It] has all the earmarks of a Class B production, but it has considerably more quality than most of the shows which come off the conveying belt to meet exhibiting demands. . . The script occasionally blossoms forth in uproarious passages. It is not a film which demands attention, but in its minor genre it is pretty good entertainment." Howard Barnes
+ — **N Y Herald Tribune** p10 Je 13 '38

"[It is] a slick and at times amusing little fable of a frankly potboiler category. . . Without growing enthusiastic over 'Hold That Kiss,' we feel it necessary to report purely on the basis of its mechanical structure that so far it is a very likely candidate for an award as the best 'B' picture of the year. . . It is better than a lot of the recent so-called 'A' product—including one or two items from Metro-Goldwyn-Mayer." B. R. C.
+ **N Y Times** p9 Je 11 '38

"'Hold That Kiss' isn't as exquisite as the title might suggest. . . [It has] some noisy comedy of a simple sort." John Mosher
New Yorker p72 My 21 '38

"The double deception [is prolonged] for considerably more than its farcical worth."
— + **Newsweek** p21 My 23 '38

Stage p45 Je '38

Trade Paper Reviews

"Much of the popularity that is being enjoyed by the several current 'family' series—such as the Joneses, the Judge Hardys, et al—can be expected for the feature since it is cast in substantially the same mold, albeit treated to a more impressive production background. Family."
+ **Boxoffice** p27 My 14 '38

"Deftly directed, well played comedy should please all types of audiences."
+ **Film Daily** p6 My 12 '38

+ **Motion Pict Daily** p8 My 10 '38

"This is the old worn out idea of mistaken identity given a new dress, a lot of new life. . . Audience reaction was very good, with plenty of laughs. Estimate: top notch comedy; clean fun for the entire family."
+ **Phila Exhibitor** p133 My 15 '38

"An amusing little farce rather capably played and swiftly paced which qualifies for the secondary spot in the double bills. Its drawing ability is limited to the pull in the names of Maureen O'Sullivan, Mickey Rooney and Dennis O'Keefe. who impressed recently in 'The Bad Man of Brimstone.' There is some freshness in the treatment of a familiar comedy plot."
+ — **Variety** p16 My 11 '38

HOLD THAT KISS—*Continued*

"Neatly frothed comedy of social pretense, as evanescent as its title, which will exert its share of the draw and hold its balance of entertainment on the doubles in any territory. It makes no pretense at anything but sound, cheerful, mob-satisfying diversion, and as such achieves its purpose worthily. It also will stand up for solo billing, here and there, in the summer traffic."
+ **Variety (Hollywood)** p3 My 7 '38

HOLIDAY. Columbia 93-95min Je 15 '38

Cast: Katharine Hepburn. Cary Grant. Doris Nolan. Lew Ayres. Edward Everett Horton. Henry Kolker

Director: George Cukor

Music director: Morris Stoloff

Screen writers: Donald Ogden Stewart. Sidney Buchman

Based on the play of the same title by Philip Barry. A remake of the film of eight years ago which had Ann Harding, Richard Ames and Mary Astor in the leads. The futility of riches is the paramount theme. Doris Nolan and Cary Grant, a young business man, are in love but meet with opposition when Grant tells Doris's father that he believes grubbing for money is wrong and that he wants a long holiday while he is still young. The father, an industrial leader, and Doris believe this heretical but Katharine Hepburn who plays another daughter agrees with Grant with whom she is in love and in the end she and Grant run away for their holiday.

Audience Suitability Ratings

"A: very good; Y: good; C: no interest."
+ + **Christian Century** p742 Je 8 '38

"Excellent. Philip Barry's popular play becomes again a popular film. Excellent cast and direction. Adults." DAR
+ + **Fox W Coast Bul** My 21 '38

"A social comedy that is delightful entertainment. Adults." Am Legion Auxiliary

"Delightful, sparkling comedy, brilliantly directed, and developed with smoothness and charm. A notably fine performance is given by the cast, each member of which seems perfectly chosen for the part. Mature." Calif Cong of Par & Teachers

"Deeply interesting and highly entertaining. . . It possesses every element necessary for high class entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"Worthwhile social comedy. Family." Nat Council of Jewish Women

"Somewhat sophisticated. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul Je 4 '38

"Family. Outstanding. . . [It] has been delightfully brightened up for its new incarnation."
+ + **Wkly Guide** Je 11 '38

Newspaper and Magazine Reviews

"This remake should be popular, for besides the efficient performances of its principals and other players, it has the distinct advantage of George Cukor's experienced direction." Mordaunt Hall
+ **Boston Transcript** p5 My 28 '38

"Excellent film transcription of the Philip Barry play. Adults and young people."
+ + **Christian Science Monitor** p15 Je 4 '38

"A really notable talkie—an abstract theme given concrete expression and coming to the screen as engrossing entertainment for those who can enjoy a story with more intellectual than emotional appeal. . . Columbia has done itself proud in mounting the picture."
+ + **Hollywood Spec** p6 My 28 '38

"The first screen 'Holiday' was an almost literal transcription of the play. The modern version is equally faithful, forwarding its slight story almost entirely by conversation. But it is superb conversation—part of it Barry's own, the rest brought up to date with significant and satiric topical allusions. Katharine Hepburn gives one of the most successful characterizations of her screen career."
+ **Newsweek** p21 Je 13 '38

"In its third edition, 'Holiday' proves capable of providing one more shock. . . If, even in 1928, it was a little difficult to take seriously the plight of a hero and heroine whose chief problem was the prospect of having too much money, it would seem impossible to do so ten years later. Surprise of the third edition of 'Holiday' is that it surmounts this apparent handicap without trying and emerges, thanks to Screenwriters Donald Ogden Stewart and Sidney Buchman, Director George Cukor and a cast brilliantly headed by Katharine Hepburn, as superior to both its high-grade predecessors."
+ + **Time** p23 Je 13 '38

Trade Paper Reviews

"Although it can boast impressive production, able delineation by an expensive cast and a subtle screenplay, this streamlined, chromium-plated model of Philip Barry's satirical comedy of society and wealth falls short of what it takes for modern mass appeal. It will command polite laughter, polite interest and only polite patronage. Family."
— + **Boxoffice** p23 My 21 '38

"The exhibitors may be right about Hepburn's boxoffice appeal but any doubts her critics may cherish concerning her dramatic ability will be quickly dispelled upon glimpsing 'Holiday.' In this Miss Hepburn demonstrates her superb talent. . . A grand comedy-drama for the more sophisticated filmgoers."
+ + **Film Curb** p6 My 28 '38

"This is a splendid picture and deserves laurels on every count. Direction, acting and dialogue are of the best, with the production certain to be rated among the most important of the year. George Cukor has given it skillful, sympathetic direction and has injected several human touches."
+ + **Film Daily** p8 My 20 '38

+ **Motion Pict Daily** p2 My 17 '38

"A modern edition of the screen offering which shot Ann Harding to the top of the cinema ladder, patrons seeing it to make comparison will undoubtedly give it plenty favorable word-of-mouth comment. Entire cast plays the piece to the hilt, Katharine Hepburn coming through with a smash performance that will establish her at the box office."
+ + **Phila Exhibitor** p139 Je 1 '38

"Philip Barry's play, 'Holiday,' which in film form was a smash hit eight years ago in the depression's depth, rises to box office heights as a recession remake. . . Exhibitors will pencil in some extra days for this production to their own and Columbia's handsome profit."
+ + **Variety** p12 My 18 '38

"Here is a picture qualified to answer—in so far as these times may provide a conclusive answer—the currently disputed matter of how Katharine Hepburn stands at the box office. Columbia has given her and Cary Grant, and the other fine talent in support, a splendid vehicle in 'Holiday,' always a play of exceptional merit. The picture seems earmarked for comparatively heavy business in a market of critical shopping customers."
+ + **Variety (Hollywood)** p3 My 16 '38

HOLLYWOOD STADIUM MYSTERY.

See The stadium murders

HUNTED MEN. Paramount 64min My 27 '38

Cast: Mary Carlisle. Lloyd Nolan. Lynne Overman. J. Carroll Naish

Director: Louis King

Screen writers: Horace McCoy. William R. Lipman

Based on the play of the same title by Alfred Duffy and Marion Grant. After a gangster murders a man who tries to cheat him, he hides in a middle-class home. The son and daughter of the family trust him and he falls in love with the girl. In the end he is killed by police.

Audience Suitability Ratings

"A: hardly; Y & C: no."
— + **Christian Century** p714 Je 15 '38

"Plot well developed and ethical values good. Mature." Am Legion Auxiliary

"Better-than-average gangster melodrama. Adults." Calif Cong of Par & Teachers

"The social values are theoretically commendable, but dangerous from a practical sense. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Plausible, poignant, smoothly developed crime story which implies that even cowards may have noble impulses. Mature." DAR

"Exceptionally well produced and graphically presented is this psychological study of the gradual awakening of the conscience of a hardened criminal. . . This picture, unusual in plot and high in human interest, is portrayed with sincerity by an able cast. . . Thought-provoking and extremely interesting. Mature." Gen Fed of Women's Clubs (W Coast)

"A gangster picture which is different and very real. Family." Nat Council of Jewish Women

"Well acted social drama. Debatable value. Mature." Nat Soc of New England Women

"A gangster picture magnifying the heroic death of the murderer and minimizing his crime. Not recommended." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"'Hunted Men' is so persuasively told that some movie patrons may even sniffle a little when Joe is shot by the police. Mr. Thomas Edmund Dewey would probably remain dry-eyed, as would other people who are able to retain control of their reasoning powers. Adolescents, 12-16: no, muddled ethics; children, 8-12: most unsuitable."

— **Motion Pict R** p6 Je '38

"General patronage."

Nat Legion of Decency My 12 '38

"A: pointless gangster melodrama; Y & C: no."

— **Parents' M** p52 Jl '38

"Family."

Wkly Guide My 7 '38

Newspaper and Magazine Reviews

"It is a definitely intelligent piece of work, a story that is plausible and fairly free from the melodramatic ideas that were usually to be found in narratives about the activities of urban desperadoes. It has a novel angle and it is acted by a highly efficient cast." Mordaunt Hall

+ **Boston Transcript** p7 My 21 '38

"The fascinating thing about this tale is that for the first 30 minutes you haven't the vaguest idea what it is all about. Apparently there was some indecision as to whether it should be a crook melodrama, a comedy or a farce. It is. Adults."

Christian Science Monitor p17 My 21 '38

"No million dollar epic, but it looks it. It seems to be a foregone conclusion in various sectors of Hollywood that any picture budgeted under $450,000 must not have the benefit of careful direction. To this rigid myth the present offering is a genuine and heartening exception. Director Louis King added some imagination and some sense of dramatic values to a rather tired and overworked theme, and emerges with a Class A picture." Robert Joseph

+ **Hollywood Spec** p11 My 28 '38

"'Hunted Men' is a good deal tamer than the title would indicate. Louis King, the director, has given careful attention to detail and pace and Lloyd Nolan does what he can with the role of a criminal who becomes regenerated too late; but the film lacks punch and must compromise with domesticity and the honest tears of an average American family." R. W. Dana

+ — **N Y Herald Tribune** p6 My 21 '38

Trade Paper Reviews

"Nicely balanced and dramatically compact, this offering is geared for punch entertainment. Top-notch performances by the cast more than offset certain plausible defections in the plot. Family."

+ **Boxoffice** p23 My 21 '38

"A well-told and continuously entertaining gangster melodrama which will please general audiences."

+ **Film Curb** p8 My 28 '38

"Gripping offering well directed and acted holds interest throughout."

+ **Film Daily** p4 My 14 '38

+ **Motion Pict Daily** p5 My 17 '38

"Estimate: top rating dualler."

+ **Phila Exhibitor** p133 My 15 '38

"Had this picture been released five years ago during the gangster cycle it would have cleaned up. It is still a good story, but the vogue of the tough guys, the night club background for melodrama, and gunplay on the side streets, has passed. Nevertheless, it will please generally, and although not of major first run calibre, it is a strong supporting film."

+ **Variety** p12 My 18 '38

"Crook melodrama with an unusual amount of heart interest, 'Hunted Men' fills the bill nicely as neighborhood entertainment, primarily. An able cast gives credibility to its sentimental essays and its interesting main situation."

+ **Variety (Hollywood)** p3 My 11 '38

I

INTERNATIONAL CRIME. Grand national 60-65min Ap 22 '38

Cast: Rod La Rocque. Astrid Allwyn. Thomas Jackson. Oscar O'Shea

Director: Charles Lamont

Music director: Dr Edward Kelenyi

Screen writer: Jack Natteford

Based on the short story, The Fox Hound, by Maxwell Grant. A mystery story.

Audience Suitability Ratings

"A: poor; Y: perhaps; C: hardly."

— **Christian Century** p742 Je 8 '38

"General patronage."

Nat Legion of Decency Je 16 '38

"A & Y: fair; C: possible."

+ — **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"[It] is a middling film, grist for the double bills, but satisfactory for that function. The action is sprightly and there is a fair amount of suspense. Some of the situations are handled in an arbitrary, rather implausible manner; some of the humor is weak. . . The picture will hold the interest of an average audience, however." Bert Harlen

+ — **Hollywood Spec** p7 Ap 23 '38

"[It is] a modestly adequate little melodrama. The film has its points. . . 'International Crime' isn't nearly as bad as it might have been." B. R. C.

+ — **N Y Times** p14 My 16 '38

Trade Paper Reviews

"This latest in the series of features based on the melodramatic activities of 'The Shadow,' super-sleuth and amateur criminologist extraordinary, emerges as satisfactory fare that will undoubtedly find its most enthusiastic reception among those less discriminate audiences which are satisfied with a plentitude of gunplay and action. Family."

+ — **Boxoffice** p27 Ap 23 '38

"By humanizing the character of 'The Shadow' as played by Rod La Rocque, the producers of 'International Crime' have pulled this second of the series out of the straight action classification. . . A mystery-comedy, suited to both action houses and neighborhood houses."

+ **Film Curb** p6 Ap 23 '38

"The radio commentating detective, 'The Shadow,' solves a murder in this comedy mystery in a manner that makes enjoyable entertainment. The piece is handled in a light breezy manner."

+ **Film Daily** p6 Ap 20 '38

+ **Motion Pict Daily** p3 Ap 22 '38

INTERNATIONAL CRIME—*Continued*

"One of the best 'Crime does not pay' vehicles to be screened in some time, this is okay for duals, should more than satisfy the family trade."
+ **Phila Exhibitor** p123 My 1 '38

"A crime thriller of fair program value for double bills on which it will prove passable as the No. 2 feature. . . La Rocque, star of silent days, once was big box office, but that was years ago."
+ — **Variety** p12 My 18 '38

"[It is] one of the outstanding small budget films of the year. . . 'International Crime' appeals to grownups and youngsters alike. The role of La Rocque will stand as one of the finest artistic accomplishments of his long career."
+ **Variety (Hollywood)** p3 Ap 15 '38

INVISIBLE ENEMY. Republic 65min Mr 29 '38

Cast: Alan Marshal. Tala Birell. Mady Correll. C. Henry Gordon. Herbert Mundin

Director: John H. Auer

Music director: Alberto Colombo

Original story: Albert J. Cohen. Robert T. Shannon

Screen writers: Albert J. Cohen. Alex Gottleib. Norman Burnstine

A mystery story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 5 '38

"A, Y & C: fair mystery."
+ — **Parents' M** p80 Je '38

"Smooth and entertaining melodrama. Family."
+ **Wkly Guide** Ap 23 '38

Newspaper and Magazine Reviews

"You'll find some lively moments in this secret agent melodrama—but not enough. Planned in a general way along 'Bulldog Drummond' lines, 'Invisible Enemy' carries the easy nonchalance of its British hero a bit too far, at the expense of the melodramatic action —which should constitute its *piéce de résistance.*" Jesse Zunser
+ **Cue** p38 Ap 30 '38

"'Invisible Enemy' for all its plot cliches and for all its faint aroma of 'Bulldog Drummond,' has the virtue of being a picture with something to say. It is the only quasi-anti-war picture that has emanated from Hollywood in some time." Robert Joseph
+ **Hollywood Spec** p9 Ap 9 '38

"[It is] a pretty fair adventure film which, though entirely too obvious at times, is sustained by manufactured suspense, smart direction and good acting." R. W. Dana
+ — **N Y Herald Tribune** p10 My 2 '38

Reviewed by Russell Maloney
New Yorker p87 My 7 '38

Trade Paper Reviews

"Republic comes forward herein with an ingeniously constructed tale of adventure which has been neatly endowed by Producer-Director John H. Auer with a continental savor of romance and intrigue, plausible plot development and topflight acting. All of which adds up to an above-normal quota of entertainment that should completely satisfy audiences who crave action and a touch of gunplay in their screenfare. Family."
+ **Boxoffice** p71 Ap 2 '38

"This spy melodrama carries the requisite number of thrills, a few suspenseful scenes and several excellent characterizations to give the story credibility. Nationality of the conspirators involved and the actual purpose of the secret negotiations are necessarily vague and indefinite."
+ **Film Curb** p7 Ap 16 '38

"Highly improbable situations in far-fetched melodrama detract from work of fine cast. . . It will only pass muster with uncritical audiences who want their thrills without any regard to logic and plausibility."
+ — **Film Daily** p6 Ap 11 '38
+ — **Motion Pict Daily** p6 Mr 30 '38

"It's all tongue-in-the-cheek mystery, played for the comedy angles, rates with average programmer of this type."
+ — **Phila Exhibitor** p107 Ap 1 '38

"International intrigue has its inning in 'Invisible Enemy' and gets thrown out by a mile at first base. Film is a desultory affair, whose lively moments are few and far between due to a hackneyed story and equally provincial direction. For the hinterlands, at best."
— **Variety** p15 Ap 13 '38

"While livened by its general tone of fun and the impression that everybody is only kidding, 'Invisible Enemy' is an average tongue-in-cheek mystery yarn."
+ — **Variety (Hollywood)** p3 Mr 23 '38

ISLAND IN THE SKY. 20th century-Fox 62min Ap 1 '38

Cast: Gloria Stuart. Michael Whalen. Paul Kelly. Robert Kellard

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Original story: Jerry Cady

Screen writers: Frances Hyland. Albert Ray

The story is about a young private secretary to the district attorney who just before her marriage to the district attorney interests herself in the case of a young man held for murder. She believes he is innocent and postpones her marriage until she can produce the necessary evidence.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: fair; Y: doubtful; C: no."
+ — **Christian Century** p710 Je 1 '38

"Fast moving and thrilling story. Adults." Am Legion Auxiliary

"Exciting mystery with good plot, some excellent acting and sustained suspense although at times slow moving. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An improbable melodrama. Adults." DAR

"Questionable social values. Adults." Gen Fed of Women's Clubs (W Coast)

"Excellent direction and a good cast. Trite murder mystery. Mature." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"An entertaining, well presented murder mystery. Mature." S Calif Council of Fed Church Women

"It is an interesting crime story with good suspense, a convincing cast (Gloria Stuart being particularly pleasing), and able direction with no unnecessary emphasis on gory details. Adolescents: unsuitable theme; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 26 '38

"A: good; Y & C: unsuitable."
+ **Parents' M** p80 Je '38

"It gets along in lively fashion and holds the interest. Family."
+ **Wkly Guide** Mr 26 '38

Newspaper and Magazine Reviews

"A little more levity and much less melodrama might have resulted in this film being a better entertainment." Mordaunt Hall
+ — **Boston Transcript** p5 Ap 9 '38

"This mystery romance descends to terra firma for some good old-fashioned Grade B murder, a quick trip to the penitentiary and all kinds of extra-legal high jinks. Adults and young people."
Christian Science Monitor p15 Ap 9 '38

"'Island in the Sky' [is] a typical mystery melodrama." Jesse Zunser
Cue p45 My 21 '38

"[It is] a fairish minor entry." (2 stars) Ruth Waterbury
Liberty p36 My 7 '38

Trade Paper Reviews

"Satisfactory mystery programmer—will entertain general audiences."
+ **Film Curb** p8 My 21 '38

"Here is a mystery romance done in the modern manner and with the emphasis on the light note and plenty of comedy touches that will please the general audience. The plot is original, and gets away from the hackneyed treatment found in so many of the mystery type of films."
+ **Film Daily** p23 My 9 '38

"Audience reaction was good. Estimate: satisfactory mystery thriller for dual fare."
+ **Phila Exhibitor** p108 Ap 1 '38

IT'S ALL IN YOUR MIND. B. B. Ray 63min

Cast: Byron Foulger. Constance Bergen. Betty Roadman. Lynton Brent

Director: Bernard B. Ray

Music: Modest Altschuler

Original story: Bernard B. Ray

Screen writer: Carl Krusada

A sex-starved and repressed middle-aged bookkeeper, tired of his nagging and slovenly wife, hopes for a more romantic life. After he sees a model posing in the semi-nude, he meets a gold-digger, steals from his employers to show her night life and finds out that she has a sweetheart. As he is about to commit suicide the girl returns the money since she is on parole and he goes back to his wife, cured of his adventuring and surprised to find his wife an interesting woman.

Audience Suitability Ratings

"Condemned."
Nat Legion of Decency Je 9 '38

Newspaper and Magazine Reviews

"[It] is scheduled as an exploitation picture. Which is another way of saying lurid marquee titles and posters will stress the sex angle in order to sell the picture. It seems that Mr. Ray is starting off with the wrong foot. 'It's All In Your Mind' is a worthy effort and should not be relegated to such a fate. . . [It] is a distinctive picture. It is not an outstanding one, but represents an effort to use the camera intelligently and effectively." Robert Joseph
+ **Hollywood Spec** p11 Ap 2 '38

Trade Paper Reviews

"Produced for the state rights market, this should fare well as an exploitation feature or roadshow in the grind houses, although it is hardly suited to the family trade. . . The picture is liberally endowed with nearly nude art studies, the salaciousness of which will depend on the perspective of the individual customer, but there can be no doubt that the objective is predominantly sex. In production details the film is far better than its budget limitations would indicate."
Boxoffice p71 Ap 2 '38

"Through camera angles, special effects, off scene voices, and the like, Bernard B. Ray attempts to depict the workings of a man's mind. Because it is rather unusual, it holds interest from an arty point of view. Its subject matter is sex and its presentation through art photos, nudes, and the 'Strange Interludes' of the mind make it an 'exploitation' picture."
Film Daily p5 Mr 29 '38

"Psychological sex problem offering aimed at the sensation-seeking patrons, this is made with an eye to attracting mass, class willing to accept it either as art or plain vulgarity. . . The whole thing is made to show a lot of nude art, is strictly exploitation material which can best be sold through special performances, segregated audiences."
Phila Exhibitor p109 Ap 1 '38

"To the vulgar it has vulgar appeal. To the thoughtful observer, its appeal will be pathetic. To the psychologist, it is a representative case history of a man tortured by libidinous repressions. A novel picture. . . This film venture has sharp fascination and entertainment values."
+ **Variety (Hollywood)** p3 Mr 22 '38

J

JEZEBEL. Warner 100min Mr 26 '38

Cast: Bette Davis. Henry Fonda. George Brent. Donald Crisp. Richard Cromwell. Spring Byington. Gordon Oliver

Director: William Wyler

Screen writers: Clements Ripley. Abem Finkel. John Huston

Based on the play of the same title by Owen Davis. Bette Davis portrays the "woman who did evil in the sight of God," a ruthless, impetuous Southern belle who glories in her power over men. When she loses the man she planned to marry, she determines to regain him. He is stricken by yellow-jack fever when an epidemic breaks out and Bette, at the risk of her life, goes to nurse him, finally leaving with him for the leper colony where Louisiana dumped its fever victims.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: notable; Y: mature; C: beyond them."
+ + **Christian Century** p478 Ap 13 '38

"Outstanding social drama so filled with varying human emotions that it will prove highly entertaining to a widely diversified audience. Mature-family." Am Legion Auxiliary

"A notable picture from every angle, not the least of which is the atmosphere of the Old South. Adults." Calif Cong of Par & Teachers

"Distinct achievement. . . A truly great performance given by Bette Davis. Mature." Calif Fed of Business & Professional Women's Clubs

"Noteworthy production. . . The leading character commands your attention though you condemn her actions and in this unsympathetic role Miss Davis gives an outstanding performance. Family." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Beautifully staged, tragic romance of the Old South. Bette Davis draws an unforgettable portrait. Mature." Nat Soc of New England Women

"Excessive drinking, which was characteristic of the times. Definitely adult." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 2 '38

Reviewed by H. M. Le Sourd
Motion Pict & Family p4 Ap 15 '38

"A: good; Y: very mature; C: no."
+ **Parents' M** p64 My '38

"As a sneak preview of the much-belated screen play of 'Gone with the Wind,' it is a false-alarm, but Bette Davis' brilliant characterization of the heroine will make 'whichever' Scarlett O'Hara look to her laurels."
+ — **Scholastic** p12 Ap 23 '38

"Mature. Outstanding."
+ + **Wkly Guide** Mr 26 '38

Newspaper and Magazine Reviews

"Tortuous melodrama which is not saved by the presence of Bette Davis nor the sincere playing of the supporting cast. . . 'Jezebel' is badly motivated and generally unpleasant. Adults."
— **Christian Science Monitor** p17 Ap 2 '38

"Though this film is artistically conceived and dramatically acted, its leading character is so madly predatory and so deliberately destructive, you cannot have the slightest sympathy for her. If you can accept this as a relentless character study of an abnormal woman, you

JEZEBEL—*Continued*

will find considerable merit in it. But don't go expecting a jolly evening's entertainment." (2½ stars) Ruth Waterbury
Liberty p53 Ap 16 '38

"Against as glamorous a background as she has ever had, Bette Davis here projects a brilliant portrait. . . The picture is warm and grim at the same time. The character of Julie, with all its complexity of loveliness and cruelty and pride, has been notably understood and revealed. Even the accents are agreeable and consistent. *A triumph of screen dramatics.*" Katharine Best
+ + **Stage** p57 Ap '38

JOSETTE. 20th century-Fox 70-75min Je 3 '38

Cast: Don Ameche. Simone Simon. Robert Young. Joan Davis. Bert Lahr. Paul Hurst. William Collier, Sr. Tala Birell

Director: Allan Dwan

Dance directors: Nick Castle. Geneva Sawyer

Music: Mack Gordon. Harry Revel

Music director: David Buttolph

Screen writer: James Edward Grant

Based on a short story of same title by Ladislaus Vadnai and on a play made from it by Paul Frank and Georg Fraser. The locale is New Orleans. Don Ameche and Robert Young portray brothers who set out to save their susceptible old father who has married a gold-digging cafe singer called Josette. The brothers mistake Simone Simon, wardrobe girl, for Josette and both fall in love with her, Ameche winning after many complications.

Audience Suitability Ratings

"Lively, diverting comedy based on a wholesome love story, but with some risque lines and excessive drinking. Adults." Calif Cong of Par & Teachers

"Good. Drunken scene undesirable. Adults." DAR

"Gay sparkling musical comedy. . . Excessive drinking may offend, otherwise delightfully entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Light, obvious, but entertaining romantic comedy. Mature." Nat Council of Jewish Women

"Lively, well staged comedy. . . Regrettable prolonged use of drinking as comedy motif. Adults." Nat Soc of New England Women

"Too much drinking mars the whole. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Je 4 '38

"Adults."
Nat Legion of Decency Je 9 '38

"Family."
Wkly Guide Je 4 '38

Newspaper and Magazine Reviews

"On the whole, rather entertaining. It gives the Simone Simon personality a chance to assert itself, presenting us again with the cute little girl of 'Girls' Dormitory.' Without doubt Simone has something the screen can use. Her range is limited, but within it she is unique. . . The closing scene will appeal strongly to all those in the audience under four years of age, but the older ones will find it rather silly horseplay."
+ — **Hollywood Spec** p8 Je 4 '38

"The lines are brighter than the situations in 'Josette.' Thanks to the repartee, deft direction and several engaging performances, an inconsequential farce becomes a moderately amusing screen entertainment. . . The dialogue is rich enough in laughter to make one tolerant of the script's random structure. 'Josette' certainly doesn't try to do anything more than beguile spectators for a brief interval. Within these unpretentious limits it is a satisfactory enough show." Howard Barnes
+ — **N Y Herald Tribune** p6 Je 11 '38

"Just why Simone Simon should want to sing when the Hollywoods are full of sopranos is probably none of my business. . . She has a thin, inexpressive little voice which she uses with the mingled diffidence and complacence of a 12-year-old performing for Uncle Arthur. . . 'Josette' is a moderately amusing something in the romantic comedy vein. . . In short, it's the sort of picture that's easy to take, and just as easy to let alone." F. S. Nugent
+ — **N Y Times** p9 Je 11 '38

"'Josette' will leave undecided the rumor current for some time that Simone Simon can sing. When trying she produces noises which are not unpleasing but remain unintelligible because she never lets articulation interfere with her famed pout. . . 'Josette' is not for the lorgnette trade, but its general nimbleness, bright lines and pleasant tunes give it a reasonably high entertainment quotient."
+ — **Time** p24 Je 13 '38

Trade Paper Reviews

"Mediocre comedy, for all its impressive production treatment and able direction, it is little enhanced by the fact that Simone Simon sings again, and cannot hope for more than average patronage, even if intensively exploited. Family."
— + **Boxoffice** p39 Je 4 '38

"This mild comedy offering is too light weight to cause any great stir at the boxoffice but it will suffice as summer fare. The name cast will pull it to average grosses generally but it should be coupled with a stronger, more saleable drama. The obvious story fails to convince and, with the exception of a few well-gagged sequences, real laughs are infrequent."
— + **Film Curb** p8 Je 4 '38

"One of the lighter summer offerings, and just what is needed for the hot days. Robert Young and Don Ameche carry the male leads opposite Simone Simon, who acquits herself very creditably."
+ **Film Daily** p3 Je 11 '38

+ + **Motion Pict Daily** p4 My 31 '38

"This is a corking good entertainment. It is packed with laughs and should be just the right antidote now that the new federal tax bill is the law of the land. There is something for the marquee, too, in the triple combination of Don Ameche, Simone Simon and Robert Young. With a little extra pressure on the advance advertising, 'Josette' can hold the top spot in any theatre."
+ **Variety** p12 Je 1 '38

"Mildly diverting comedy, with some bright laugh spots and generally of an amiable temper in playing and direction, 'Josette' deserves a rating of 'fair' with portent for average returns. . . Simone Simon is attractive in her pouting, ingenue manner but doesn't improve her slurred enunciation, which makes her difficult to understand and demands strained attention both in speaking and singing."
+ — **Variety (Hollywood)** p3 My 27 '38

JOY OF LIVING. RKO 90min My 6 '38

Cast: Irene Dunne. Douglas Fairbanks, Jr. Alice Brady. Guy Kibbee. Jean Dixon

Director: Tay Garnett

Music: Jerome Kern

Music director: Frank Tours

Original story: Dorothy Fields. Herbert Fields

Screen writers: Gene Towne. Graham Baker. Allan Scott

Irene Dunne portrays an operatic singer who is supporting a group of needy relatives. They hold her in virtual bondage. She meets Fairbanks, a ship owner from the South Seas who tries to shake the girl out of her martyr complex. He tricks her into a hilarious fling which brings on a family row and a showdown.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: entertaining; Y: doubtful; C: unsuitable."
+ **Christian Century** p606 My 11 '38

"A negligible story but amusing and fast-moving with a commendable performance turned in by a well-known and popular cast. Excessive drinking makes it suitable for adults only." Am Legion Auxiliary

"Mad and merry comedy with a serious theme, expert direction, and excellent production qualities. . . Some sophisticated and drinking scenes limit its suitability to adult audiences. Adults." Calif Cong of Par & Teachers

"Unsound theories of living expounded and prolonged drinking sequences allow this capable cast to appear at a decided disadvantage. Adult." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." DAR

"Lavishly produced and highly entertaining. . . Unfortunately excessive beer drinking by the leads will offend many. Adults." Gen Fed of Women's Clubs (W Coast)

"A buoyant, gay farce comedy. Mature." Nat Council of Jewish Women

"Hilarious, attractively staged comedy. With a peppy beginning, the loosely constructed story peters out into a long-drawn-out drinking scene and slapstick which is sometimes in questionable taste. Adults." Nat Soc of New England Women

"Practically void of any value is the picturization of a selfish, sponging family. Too bad that such a wonderful talent has been wasted on a picture of no merit. Drunkenness is evident throughout. Sheer waste of time." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 2 '38

Reviewed by Harold Turney
Motion Pict & Family p5 Ap 15 '38

" 'Joy Of Living' justifies its name, for it is a gay, high-spirited comedy which becomes perfectly uproarious in certain sequences. [It] bids fair to be one of the comedy hits of the season. Adolescents, 12-16: sophisticated; children, 8-12: no."
+ **Motion Pict R** p8 Ap '38

"A: good; Y: mature; C: no."
+ **Parents' M** p64 My '38

"Screwy, but also very funny, thanks to the excellent teamwork of Irene Dunne and Douglas Fairbanks, Jr. The skating scene is tops!"
+ **Scholastic** p12 Ap 23 '38

"Family."
Wkly Guide Mr 26 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Ap 30 '38

"While the picture lags a bit after a bright beginning—it is for the most part reasonably amusing, and on occasion hilariously funny. . . Irene Dunne and Douglas Fairbanks, Jr. make a thoroughly competent pair of farceurs with Miss Dunne proving that she is really as good a comedienne as 'The Awful Truth' indicated." Jesse Zunser
+ **Cue** p12 My 7 '38

"A screwy one that is different; wild, hilarious, yet one with a thought in it; extremely funny, but with a serious social theme. . . All in all, the picture most decidedly is box-office and it comes at a time when RKO can do with a box-office winner."
+ **Hollywood Spec** p5 Mr 26 '38

"Though we have sinister doubts that Hollywood really cares, we hereby announce in large type that as a devoted moviegoer we are completely bored with addlepated mothers, dipsy-doodle daughters, and comedy butlers. . . The mood of the whole piece is politely glamorous and amorous." (3 stars) Ruth Waterbury
Liberty p41 Ap 30 '38

"When a screen comedy has to depend on slapstick in a roller skating rink or a bierstube to carry its characters from one point to another, you can be reasonably certain that it is making the best of a bad thing. It is exactly this that 'Joy of Living' does. Some of the rough and tumble and hiccuping business is extremely funny, but the main narrative has been ineptly plotted and projected." Howard Barnes
+ — **N Y Herald Tribune** p19 My 6 '38

"It comes under the general classification of farce. Or, as Mr. Hays would define it, it might be classed as escapist entertainment. Somehow its entertainment value escaped me: I found it a rather tiresome business generally, progressing from a promising musical comedy germ to germicidal slapstick. It is always depressing to watch a couple of characters change into a pair of caricatures." F. S. Nugent
— + **N Y Times** p27 My 6 '38

"As a vehicle for Miss Dunne, 'Joy of Living' isn't quite up to 'The Awful Truth,' but it's plenty good enough. There are some nice, bouncy Jerome Kern tunes, some tricky lyrics by Dorothy Fields, and plenty of healthy belly laughs." Russell Maloney
+ **New Yorker** p86 My 7 '38

"With as much plot as its five authors have been able to provide, 'Joy of Living' starts off briskly under Tay Garnett's direction but slows down at the halfway mark to puff home in a series of gag situations."
+ **Newsweek** p24 Ap 4 '38

"Like most of the current comedies, it has scenes that are funny and good. Also like most of them, it lacks punch as a comic entity. Good fun."
+ **Stage** p51 My '38

"[It] whisks off in lyric pursuit of that frolicking wisp, 'The Awful Truth,' winds up chasing its own tail. . . The result for the first few reels is bright, well-ordered mirth from the gag-laden pens of scenarists Gene Towne, Graham Baker and Allan Scott. But when the pens run dry, the authors resort to paleo-Chaplin antics."
+ — **Time** p24 Ap 11 '38

Trade Paper Reviews

"Still another of the untamed comedies which have been flourishing like the proverbial bay tree in Hollywood's celluloid orchard, this, if only by dint of a star-loaded cast, should enjoy top-bracket patronage. Family."
+ **Boxoffice** p13 Mr 26 '38

"Irene Dunne matches previous comedy performances in another gay and hilarious farce that should be sure-fire for all types of audiences."
+ **Film Curb** p9 Ap 2 '38

"With Dunne name, the type of comedy, this should be in the good grosses but one of these days the screwy cycle is going to end, mark my words (with apologies to Grumpy). Estimate: good program."
+ **Phila Exhibitor** p107 Ap 1 '38

JUDGE HARDY'S CHILDREN. MGM
70-77min Mr 25 '38

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden

Director: George B. Seitz

Screen writer: Kay Van Riper

Based on the characters created by Aurania Rouverol. This is the third in the Judge Hardy series. Judge Hardy is summoned to Washington to head a commission to investigate a power combine. He takes his family with him.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: perhaps; Y & C: dubious taste and effect."
Christian Century p446 Ap 6 '38

"The story is dramatic, wholesome and highly entertaining. . . It is another in a series of stories about an interesting family, each picture complete in itself, but carrying us along in the adventures of people whom we seem to know, who are more or less 'just folks' like ourselves. Adolescents: very entertaining; children: yes, if it interests. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** Mr 26 '38

"Interesting and well produced. Family." Calif Cong of Par & Teachers

"Light-hearted yet stimulating and well-motivated. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

JUDGE HARDY'S CHILDREN—*Cont.*

"Thoroughly enjoyable and of universal appeal to all ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Appealing social comedy, nicely photographed, with a slender, though plausible plot, well worked out. Constructive. Good family film." Nat Soc of New England Women

"Interesting, with unusually high ethical standards. Good entertainment. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 9 '38

Reviewed by H. M. Le Sourd
Motion Pict & Family p4 Ap 15 '38

"A, Y & C: very good."
+ + **Parents' M** p80 Je '38

"The plot is hardly believable, but Mickey Rooney does a fine bit of acting as one of the Hardy children."
Scholastic p32 My 21 '38

"Family. Very amusing."
+ **Wkly Guide** Ap 2 '38

Newspaper and Magazine Reviews

"Things happen in the Hardy family very much as they happen in any family and that is why the latest in MGM's new fireside series is wholesome, touching and genuinely funny. Family."
+ **Christian Science Monitor** p17 My 21 '38

"In 'Judge Hardy's Children,' we have the [third] of this family series—it's not quite as hilarious as the [second], but there's still plenty of good, quiet, chuckling fun, and some touching minor drama." Jesse Zunser
+ **Cue** p12 Ap 9 '38

"Family audiences will eat it up. 'Judge Hardy's Children' is one of the best of the recent films dealing with American family life. Our national ideals, viewpoints, short-comings and foibles all come in for an airing, are depicted with engaging fidelity and sometimes with a bit of good-natured satire." Bert Harlen
+ **Hollywood Spec** p9 Mr 26 '38

"Adam and Eve alone being the only humans who ever reached adulthood without being adolescents, it is one of those bewildering oversights that Hollywood has only recently discovered this intermediate age. Now that it has found it, however, a rich new mine of entertainment has been opened up, giving rise to a group of pictures, admittedly folksy, inexpensive, and small-townish, yet immensely tender and funny." (2½ stars) Ruth Waterbury
Liberty p49 My 14 '38

"Above all, this film strikes vulnerable human chords and helps to restore or cement one's faith in the typical American home. . . There is a crying need in these days of stress for family films which wind their course in truthful, characteristic and appealing fashion. Metro-Goldwyn-Mayer has realized this trend and has presented the lovable Hardy family in probably their best Sunday clothes." R. W. D.
+ **N Y Herald Tribune** p15 Ap 8 '38

"Between them, Lewis Stone and Mickey Rooney have made a pleasant, homely, occasionally droll excursion of 'Judge Hardy's Children.' . . Though they aren't prodigies, 'Judge Hardy's Children' are fundamentally dears, whose honest middle-classness you would be an old cross-patch not to respond to." B. R. C.
+ — **N Y Times** p17 Ap 8 '38

"To some folksy and honest family people, 'Judge Hardy's Children' may seem a mean parody on their lives. . . The Rooney rôle is allowed most scope in the urban setting and alone manages to thrive there. To some people not so folksy, the thing will be dull." John Mosher
New Yorker p91 Ap 9 '38

Trade Paper Reviews

"Superlative entertainment, particularly for the family trade, this third of the Judge Hardy series is a fine blend of sparkling, wholesome fun presaging a long and prosperous life for this first family of the films. Family."
+ **Boxoffice** p13 Mr 26 '38

"First-rate family entertainment—suited to all types of audiences."
+ **Film Curb** p5 Ap 16 '38

"Lewis Stone and a stock company have done another in the Hardy Family series, and it looks like a winner."
+ **Film Daily** p7 Ap 4 '38

"Audience reaction was very favorable to this exceptional program offering. Estimate: nice entertainment made to order for neighborhood, family patronage."
+ + **Phila Exhibitor** p106 Ap 1 '38

"Third in the Judge Hardy Family series, the latest chapter promises to outdo others in appeal. Picture is assured of plenty of pesos at the box office. It possesses distinct appeal for younger generation, will touch the risibilities and at the same time the film's story cashes in on timely subject of utilities controversy and obstreperous tendencies of today's youth."
+ **Variety** p14 Ap 6 '38

K

KEEP SMILING. 20th century-Fox 60-75min Ag 12 '38

Cast: Jane Withers. Gloria Stuart. Henry Wilcoxon. Helen Westley. Jed Prouty

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Original story: Frank Fenton. Lynn Root

Screen writers: Frances Hyland. Albert Ray

Jane Withers portrays an orphan who is supported in a fashionable school by her uncle, a motion picture director, whom she never sees. When she is chided by the other students over having no family, she sells her clothes and goes out to Hollywood where she finds her uncle being dispossessed and out of a job because of dissipation. With the aid of his secretary who loves him, Jane gets his job back and also establishes herself as a screen star.

Trade Paper Reviews

"Jane Withers' latest picture is one of the best she has ever made. Its studio background gives her plenty of opportunities to do her imitations, and her role of the fixer is the type that everyone should enjoy. A lot of entertainment has been worked into this Hollywood story with its fond mothers and their darling wonder children."
+ **Film Daily** p4 Je 13 '38

"Although its story contains nothing but unadulterated hokum, Jane Withers' enthusiasts will go for 'Keep Smiling' in a big way. Those whose appreciation of the moppet comic is less torrid also will find entertainment in the vehicle, not through the super-histrionics of its starlet, but rather in what may truthfully be called the most complete insight into motion picture studio operations yet given the general public."
+ **Variety (Hollywood)** p3 Je 4 '38

KENTUCKY MOONSHINE. 20th century-Fox 87min My 13 '38

Cast: Ritz Brothers. Tony Martin. Marjorie Weaver. George (Slim) Summerville. John Carradine. Wally Vernon

Director: David Butler

Music and lyrics: Lew Pollack. Sidney D. Mitchell

Music director: Louis Silvers

Original story: M. M. Musselman. Jack Lait, Jr

Screen writers: Art Arthur. M. M. Musselman. Sid Kuller. Ray Golden

A radio program sends an agent to the Kentucky hills to look for hill-billy performers. The Ritz Brothers and other New York performers, hearing of the quest, rush to Kentucky and are discovered, brought to New York and make a hit.

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing."
Christian Century p679 My 25 '38

"Hilarious and fast-moving. Family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"A highly amusing comedy, with clever dialogue, ridiculously funny situations and very good staging and background. . . Harmless, laugh-provoking entertainment for all." Gen Fed of Women's Clubs (W Coast)

"Excellent entertainment. . . Light, merry comedy which never offends. Family." Nat Council of Jewish Women

"Hilarious slapstick. Family." Nat Soc of New England Women

"A hodge-podge comedy starring the Ritz Brothers, providing a good vehicle displaying the peculiar talent of this unusual trio. Although hilarious and full of clever quips a wholesomeness prevails. Family." S Calif Council of Fed Church Women
Fox W Coast Bul My 14 '38

"Adolescents, 12-16: entertaining; children, 8-12: too noisy and confusing. Like most pictures starring specialized entertainers, this one has its dull moments and seems too long for what it has to offer, but it reserves its cleverest sequence for the end, and the audience comes away laughing at the absurd take-off of 'Snow White.'"
+ **Motion Pict R** p6 Je '38

"General patronage."
Nat Legion of Decency My 12 '38

"A, Y & C: entertaining."
+ **Parents' M** p52 Jl '38

"Family. The funniest of the Ritz Brothers' pictures."
+ **Wkly Guide** My 7 '38

Newspaper and Magazine Reviews

"The Ritz brothers prove that burlesque is their medium in the funniest picture they have made to date. Family."
+ **Christian Science Monitor** p15 My 14 '38

"If you like the Ritz Brothers, you'll like their new Twentieth Century-Fox film, 'Kentucky Moonshine'; but be sure that you enjoy their silly antics before you see the picture because they are the whole show." P. T. Hartung
+ **Commonweal** p188 Je 10 '38

"The haphazard plot allows for a fast succession of gags, songs, dances, low comedy, and occasional satirical digs at contemporary affairs. Beginning slowly, the picture gathers more speed and winds up in a riot of fun." Jesse Zunser
+ **Cue** p38 My 14 '38

"The Ritz Brothers hit their stride as screen comedians in 'Kentucky Moonshine.' . . Their work was bettered, too, by having smarter material in this piece, particularly their sketches at the finale. Director David Butler's eye for comedy values and his skilled tempoing of the piece are also to their advantage." Bert Harlen
+ **Hollywood Spec** p8 My 7 '38

"There are a lot of good actors crowded into this, but you'll never notice them. For whenever anything threatens to make sense, the Brothers start going round and round and come out nowhere. In sum, hilarious idiocy, not even remotely recommended for those solely interested in Higher Things." (2½ stars) Ruth Waterbury
Liberty p53 Je 11 '38

"Those who relish the strenuous antics of the Ritz Brothers will find a heaping portion of their clowning in 'Kentucky Moonshine.' . . If they amuse you, you will find it hilarious, if easily forgotten, entertainment. If you find them trying, as I do, by all means stay away from the Roxy." Howard Barnes
N Y Herald Tribune p6 My 21 '38

"[It is] a mere trifle. . . As the agitation [the Ritz Brothers] substitutes for humor has always seemed to me a somewhat sad affair, and as the fidgety story has to do with radio careers, that doleful life behind the microphone, I can't look upon this movie as very gala and gay." John Mosher
— **New Yorker** p92 My 14 '38

Newsweek p25 My 16 '38

"For the most part a lather of Ritz-Brothers grimacing and guggling, this Hollywood picture of hillbilly doings is typically untypical."
Time p40 My 23 '38

Trade Paper Reviews

"Patrons' reactions to this Zanuck donation to delirium will be guided by the individuals' tastes in comedy. Those who prefer humor in its broadest vein will find it a hilarious laugh riot, while to others who crave rib-tickling of more subtle variety it will be little more than average acceptable entertainment. Family."
Boxoffice p31 My 7 '38

"The Ritz Brothers make funny faces, sing a few amusing songs and indulge in several ridiculous burlesques all to loud laughter from the audience. After the first hour this type of humor begins to pall and the thin thread of a story is also unable to sustain interest. . . Riotous antics by the Ritz Brothers will draw laughs from all but hard-boiled patrons."
Film Curb p9 My 28 '38

"It's a field day for the Ritz Brothers, who sing, dance and clown to make this a rollicking laugh fest. Their imitations and skits are most enjoyable, the highlight of them all being their take off on 'Snow White.' As hilly-billies with beards and all, they are most hilarious. This is the best thing the boys have been in and proves that with fair support, they can carry a picture."
+ **Film Daily** p7 My 3 '38
+ — **Motion Pict Daily** p8 My 9 '38

"This is a fast moving comedy, with good music. . . Preview audience reaction was very good. Estimate: good comedy."
+ **Phila Exhibitor** p134 My 15 '38

"Those Ritz Brothers are in again, this time hitting a new high in burlesque hilarity and nonsense which will establish 'Kentucky Moonshine' among the top filmusical grossers for summer bookings. It's crazy and it's wild, but it's funny and grand entertainment."
+ + **Variety** p15 My 4 '38

"'Kentucky Moonshine' [is] as stimulating from the standpoint of sheer entertainment as is the fiery liquid from which it derives its name. With the stellar trio at its best traveling in a custom-built and elaborately equipped vehicle, and toting Tony Martin and Marjorie Weaver in its figurative rumble seat, this one will not only go down in the industry's annals as the best comedy Zanuck has yet brought to the screen, but it definitely establishes the artistically screwy Ritzes as the tops as cinematic mirth-provokers."
+ + **Variety (Hollywood)** p3 Ap 30 '38

KIDNAPPED. 20th century-Fox 85-93min My 27 '38

Cast: Warner Baxter. Freddie Bartholomew. Arleen Whelan. C. Aubrey Smith. Reginald Owen. John Carradine. Nigel Bruce. Miles Mander. Ralph Forbes. H. B. Warner. Arthur Hohl. E. E. Clive

Director: Alfred Werker

Music: Arthur Lange

Screen writers: Sonya Levien. Eleanor Harris. Ernest Pascal. Edwin Blum

Based on the novel of the same title by Robert Louis Stevenson. Readers of the Stevenson book will remember that it is the account of a journey filled with peril undertaken by the youthful David Balfour across the Scottish highlands after he was shanghaied by his uncle, an unprincipled man who defrauded the youthful David of his inheritance. In addition to this part of the story, the film adds to the tale of Alan Breck, clansman and patriot, wooer of Jean MacDonald and enlarges his role to make him a hero.

Audience Suitability Ratings

"Excellent. Fine ethics. Family." DAR
+ + **Fox W Coast Bul** My 21 '38

KIDNAPPED—*Continued*

"Exceptionally fine cast, direction and acting. Family." Am Legion Auxiliary

"Tense for young children, otherwise family." Calif Cong of Par & Teachers

"An excellent production, most interesting and highly entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"A large and notable cast, led by Warner Baxter and Freddie Bartholomew, both giving outstanding performances, are somewhat hampered by uneven direction. Family." Nat Council of Jewish Women

"The spirit of a great literary classic is brilliantly reproduced. Family." Nat Soc of New England Women

"Highly entertaining fictionized historical drama with thrilling and consistent realism. . . An excellent well developed plot delightfully presented with a well chosen and capable cast. Family." S Calif Council of Fed Church Women

"Evidently Stevenson's great story 'Kidnapped' offered difficulties in adapting it to motion pictures since four writers were given the assignment. It has emerged not the beloved, vigorous tale of masculine adventures, but more of a love story containing a number of the original plot incidents but lacking the fascinating flavor of the book. . . The fight in the round-house and the long flight across the heather are omitted and thus the story will disappoint those who remember the pictorial descriptive writing of Mr. Stevenson. It is not an uninteresting story, however, although it is slow in direction and the romance lacks genuine interest. Adolescents: yes; children: exciting and mature. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul My 28 '38

"General patronage."
Nat Legion of Decency Je 2 '38

"Family. An interesting picture because of the story, but disappointing in many ways."
+ — **Wkly Guide** My 28 '38

Newspaper and Magazine Reviews

"Sorry attempt to recapture the romance and adventure of Stevenson's story. Plot trudges doggedly through murder, kidnapping, shanghaing, 'love interest,' a trial and a near hanging before David Balfour gets his inheritance, Alan Breck his freedom, and we, ours. Better stay home and read the novel. Adults and young people."
— + **Christian Science Monitor** p17 My 28 '38

" 'Kidnapped' is rather a disappointment to me, not because Stevenson's novel was never one of my favorites, but because it seems that Twentieth Century-Fox might have caught more of the romantic flavor of the period and setting. . . Warner Baxter and Freddie Bartholomew never get sufficiently stirred up over the whole thing; perhaps the phoney scenery was too much for them." P. T. Hartung
— + **Commonweal** p217 Je 17 '38

"Where Darryl Zunuck's film version of Stevenson's 'Kidnapped' follows the original tale, it is excellent melodrama, tense, exciting, fascinating. But when it lapses into a superimposed boy-meets-girl story, the film becomes flat and uninspiring. On the technical side, this adventure story of rebellious 18th century Scotland is splendid, recreating with fine fidelity the surcharged atmosphere of the times." Jesse Zunser
+ — **Cue** p39 Je 4 '38

" 'Kidnapped' is one that missed. It will happen, but seldom does it happen so completely. Physically, the picture leaves nothing to be desired. . . A picture must have a soul, must be a conscious thing which reaches out, pulls us into it and wraps itself around us until its tale is told. 'Kidnapped' does none of this. It is boring, seems twice as long as it is."
— **Hollywood Spec** p7 My 28 '38

"These swiftly paced, gory, suspenseful high jinks are richly mounted and presented. Slightly on the debit side are the twin facts that Freddie reveals in this that he is, alas, growing up and losing thereby a bit of his wistful appeal, and that Warner Baxter is a shade antique for the blustering daredevil, Breck." (2½ stars) Ruth Waterbury
Liberty p57 Je 25 '38

"You never saw anything so Scottish as Zanuck's production of 'Kidnapped.' . . It's really astonishing. Equally astonishing is the ingenuity of the four script-writers who were given the job of imparting love interest to Robert Louis Stevenson's essentially ascetic little tale; they have succeeded so well that 'Kidnapped' as you will see it has practically nothing *but* love interest. Well, it's a different age we live in." Russell Maloney
New Yorker p59 Je 4 '38

"The quartet of screen writers. . . fails to improve on Stevenson. . . The studio has been careful in its reproduction of a colorful period and has enlisted capable actors. . . Nevertheless, by reason of an indifferent script, 'Kidnapped' is historical melodrama of only average appeal."
+ — **Newsweek** p23 Je 6 '38

"The past cinema season has been pretty rough on Stevenson . . . but in 'Kidnapped,' Robert Louis Stevenson takes the count. Producer Darryl F. Zanuck, the better to display a fine figure of a lass named Arleen Whelan, has shifted many of the novel's best scenes to strange and shadowy positions, has relegated to the attic the memorable ball-and-cutlass siege of the Brig *Covenant's* round-house, has made storied Patriot Alan Breck (Warner Baxter) play nursemaid."
+ — **Time** p40 Je 6 '38

Trade Paper Reviews

"The picture misses fire as the high calibre entertainment which might be expected of it when considering its lavish production mounting and its large and imposing cast. . . The feature suffers most from a rambling screenplay, loose production and editing. Family."
+ — **Boxoffice** p67 My 28 '38

"The works of Robert Louis Stevenson have often fared badly in their screen transition and this is no exception. The story is an uneven wandering yarn which cannot help but confuse the spectator due to the various story threads involved. . . Star names and prestige of the Stevenson novel will attract but word-of-mouth will be unfavorable."
— + **Film Curb** p10 My 28 '38

"Twentieth Century-Fox has turned out a masterful job in its presentation of the Robert Louis Stevenson classic, and it will do a land office business at the box office. It has a tremendous appeal for every type of audience. There is tender romance, villainy and fast action skillfully woven into a script that never loses the thread of the story."
+ + **Film Daily** p3 My 28 '38

+ **Motion Pict Daily** p3 My 28 '38

"Baxter, Bartholomew, rest of cast all very good. Picture will need selling but it can make the grade. Estimate: well made production; depends on handling."
+ **Phila Exhibitor** p140 Je 1 '38

"Some very liberal interpretation of what is known as dramatic license has wrought strange modifications and alterations in Robert Louis Stevenson's adventure thriller, 'Kidnapped.' . . Somewhere in the process of elaborating, much of the excitement of the original story has been lost. Notwithstanding, it is a production of size and will be accepted generally as fair historical melodrama. Box office pull is in the title and the names of the three stars."
+ **Variety** p12 My 25 '38

"Names of the top players, Warner Baxter and Freddie Bartholomew, coupled with that of the author, and impressive production gives the picture initial momentum and importance which, with adequate selling, spells potentially sound box office prospects."
+ **Variety (Hollywood)** p3 My 18 '38

KING OF THE NEWSBOYS. Republic 65-68min Mr 15 '38

Cast: Lew Ayres. Helen Mack. Alison Skipworth. Victor Varconi. Sheila Bromley. Alice White

Director: Bernard Vorhaus

Original story: Samuel Ornitz. Horace McCoy

Screen writers: Louis Weitzenkorn. Peggy Thompson

A hot-tempered boy of the streets decides to go to work and succeed after he has been rebuffed by his girl. He organizes all the newsboys and makes a fortune. After assorted adventures involving another girl he goes back to the first girl.

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century** p510 Ap 20 '38

"The problems of the two young, underprivileged people are set forth in what starts out to be a drama of real social significance but its effectiveness is negated by the injection of an utterly irrelevant comic scene. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bul** Ap 16 '38

"Adults."
Nat Legion of Decency Ap 7 '38

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p80 Je '38

"[It] starts out to be another story on the 'Dead End' theme, but, when it jumps from penthouse to night club to racetrack, it loses any theme whatsoever. Looks like the script writers got their signals crossed."
— **Scholastic** p12 Ap 23 '38

Newspaper and Magazine Reviews

"It's 'True Confession' stuff in celluloid form, and equally phony. Lew Ayres is childishly inept in a poorly written rôle." Jesse Zunser
— **Cue** p38 Ap 2 '38

"The Republic film provides entertainment which is quite good enough for any audience, has been given a complete production and a capable cast, and tells its story without any loss of forward movement. Vorhaus directs intelligently."
+ **Hollywood Spec** p6 Ap 23 '38

"It has a touch of screwball comedy, a tinge of melodrama and an overdose of crocodile-tear romance. The atmosphere is fairly credible and the acting is occasionally good, but in each case it is overdone." R. W. D.
+ — **N Y Herald Tribune** p6 Ap 2 '38

Trade Paper Reviews

"Too sentimental, this drama of the tenements, despite sincere portrayals by Alison Skipworth, Lew Ayres and Helen Mack. The story has a certain simple charm, but poor direction and a screenplay loaded with outmoded moral mountings completely disqualify the picture's few good points. Family."
— + **Boxoffice** p13 Mr 26 '38

"An interest-holding comedy drama with an ever-popular 'success story' theme."
Film Curb p9 Ap 2 '38

"Lively picture with good human interest angle should do nicely in the neighborhoods."
+ **Film Daily** p7 Mr 30 '38
+ **Motion Pict Daily** p8 Mr 28 '38

"Audience, projection room reactions were just fair. Estimate: low rating programmer; title may help."
— + **Phila Exhibitor** p108 Ap 1 '38

"[It] offers very little that's new. However, a sprightly cast, featured by Lew Ayres, Helen Mack and Alison Skipworth, helps 'Newsboys' move along. It's reasonable fare for the double bills."
+ — **Variety** p15 Mr 30 '38

"Simple love story of the 'boy meets girl' school, 'King of the Newsboys' is a romance of rags and riches that should be appreciatively received by general audiences. Picture is marked by some commendable performances, while the film in general is nicely handled."
+ **Variety (Hollywood)** p3 Mr 16 '38

KNIGHT OF THE PLAINS. Spectrum 57min My 12 '38

Cast: Fred Scott. Al St John. Marion Weldon. Dick Cramer. Frank La Rue

Director: Sam Newfield

Music directors: Lew Porter. Abe Meyer

Screen writer: Fred Myton

A western melodrama.

Trade Paper Reviews

"For those dyed-in-the-wool action fans who care for little save riding, shooting and an occasional range ballad—this will fill the bill, for it has plenty of those ingredients, plus the clowning of Al St. John, to recommend it. Family."
+ **Boxoffice** p87 Ap 30 '38
+ — **Motion Pict Daily** p6 Ap 28 '38

"Standard Fred Scott Western with some catchy original tunes, this has plenty of action, photographed in exceptional scenic background. Estimate: well made Western; tops for the children."
+ **Phila Exhibitor** p141 Je 1 '38

"Aimed primarily at the juvenile trade, as in the case of its nine predecessors in Jed Buell's series of Fred Scott musical sagebrushers, 'Knight of the Plains' is a dualer that reaches beyond its mark. It will please those among the grown-ups who like their screen fare crammed with action against a background of wide-open country."
+ **Variety (Hollywood)** p3 Ap 25 '38

L

LADIES IN DISTRESS. Republic 65min Je 13 '38

Cast: Alison Skipworth. Polly Moran. Robert Livingston. Virginia Grey

Director: Gus Meins

Music director: Alberto Colombo

Original story: Dore Schary

Screen writers: Dorrell McGowan. Stuart McGowan

Story concerns Alison Skipworth, mayor of a small town, who enlists the aid of a gambler to fight the racketeers with their own secrets. The gambler cleans up the town and falls in love with the mayor's niece.

Trade Paper Reviews

"Substantial summer grosses should be garnered by this light but amusing programmer. . . Performances, production mounting and direction by Gus Meins are standardly good."
+ **Boxoffice** p33 Je 11 '38

"Gus Meins did a grand job in its direction. The story is based on a weak premise, but it's unimportant."
+ **Variety** p14 Je 15 '38

"An unpretentious production, combining familiar drama and comedy, 'Ladies in Distress' stands out as a feature that will please almost any type audience. Picture will be a welcome addition to the theatre bill in the smaller first runs and will more than carry its end of the load on double feature programs."
+ **Variety (Hollywood)** p3 Je 2 '38

LADY IN THE MORGUE. Universal 69min Ap 22 '38

Cast: Preston Foster. Frank Jenks. Patricia Ellis. Roland Drew

Director: Otis Garrett

Screen writers: Eric Taylor. Robertson White

Based on the Crime Club novel of the same title by Jonathan Latimer. A mystery story.

Audience Suitability Ratings

"A: good of kind; Y: perhaps; C: no."
+ **Christian Century** p710 Je 1 '38

LADY IN THE MORGUE—*Continued*

"The story proceeds at a lively pace and the dialogue is bright and amusing. Unfortunately this is not enough to offset an unwieldy plot in which too many characters and too many possible solutions result in confusion. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** Ap 30 '38

"Mildly entertaining program picture for those who like the type with the interest well sustained throughout and gruesome details deftly smoothed over. Mature-family." Am Legion Auxiliary

"A murder mystery, not outstanding in any way, but interesting to the mystery-minded, as the suspense is sustained to the end. Adults." Calif Cong of Par & Teachers

"Fairly suspenseful murder-mystery played with a whimsical air and commendable restraint. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Mildly interesting, aptly titled and fairly well produced mystery yarn. The members of the cast do their best with material at hand. Entertaining if you like the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Dull, involved. A good cast, poorly directed. Mature." Nat Council of Jewish Women

"Unconvincing, flimsily constructed mystery with gruesome details. Strictly adults." Nat Soc of New England Women

"Tense and complicated crime club story. Fast moving and quite confusing at times. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 7 '38

"It is complicated and confused and will entertain only those who thrill to violent and bewildering situations. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R** p7 Je '38

"General patronage."
Nat Legion of Decency Ap 28 '38

"A: good of kind; Y & C: no."
+ **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"These Universal Crime Club mysteries are the outstanding whodunits of the screen. I go for them, and in a big way. The last one I saw, 'The Case of the Black Doll,' had me on my mental toes every minute of the going. But 'Lady in the Morgue' moves so fast and with such absorbing interest that I did not even have time to stay on my toes." Robert Joseph
+ **Hollywood Spec** p12 My 14 '38

"Overloaded with dialogue and other complicating factors and ending with explanations more baffling, on the whole, than the original mystery, 'The Lady in the Morgue' may be tolerantly classified as a Crime-Club sandwich, of the unmanageable three-decker variety. (Three corpses seem to be the minimum entrance requirement at the Crime Club.)" B. R. C.
— + **N Y Times** p13 My 9 '38

Trade Paper Reviews

"Here is a meaty mystery-comedy, easily ranking as the best so far in the 'Detective Crane' yarns under the Crime Club label. It can be shown on any type of bill with complete satisfaction and should be a source of joy to thriller-addicts everywhere. Family."
+ **Boxoffice** p25 My 14 '38

"A baffling murder mystery brightened by some delightful comedy touches."
+ **Film Curb** p8 My 21 '38

"One of the Crime Club series, and a pippo, from the typewriter of that ace murder mystery author, Jonathan Latimer. The production is done with a light, deft touch, never gets too serious, although it involves several murders."
+ **Film Daily** p6 My 12 '38

+ **Motion Pict Daily** p6 My 20 '38

"Exceptionally well made, this has directorial touches, smoothness of continuity that are especially notable. Plot moves with a pace familiar in pulp magazine detective stories. Estimate: snappy crime thriller."
+ **Phila Exhibitor** p124 My 1 '38

"Crime Club mystery is easily superior to the average run of film. It has in addition to capable acting and directing a substantial number of well timed laughs. It misses distinction, however, in that the story is so complicated that the guilty party becomes too obscure and has been overly forgotten by the audience. Picture should, with good exploitation, do a fair business."
+ — **Variety** p16 My 11 '38

"In an era when exchange vaults are cluttered with mystery stories, too many of which provide shabby shrouds for insipid or trashy stories, 'The Lady in the Morgue' comes forward as a rather refreshing breeze. Newest in Universal series of Crime clubbers, this one will serve to fill out dualers regardless of the type of audiences to which the exhibitor is catering."
+ **Variety (Hollywood)** p3 My 6 '38

LAND OF FIGHTING MEN. Monogram 53-55min Mr 11 '38

Cast: Jack Randall. Herman Brix. Louise Stanley. Dickie Jones

Director: Alan James

Original story: Stanley Roberts

Screen writer: Joseph O'Donnell

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 21 '38

Trade Paper Reviews

"With a good action, salable title, a story to back up those attributes, this latest Jack Randall can not but add to the esteem in which exhibitors already hold Monogram's singing Western star. Estimate: top-notch Western."
+ + **Phila Exhibitor** p115 Ap 15 '38

"Handsomest of the boot-and-saddle Lochinvars, Jack Randall's first Westerns weren't much to rave about, but with this one they emerge and begin to look as strong as many of the others. Wisest move they've made is to minimize the singing which was the detracting factor for Randall."
+ **Variety** p13 My 18 '38

LAST STAND. Universal 56min Ap 1 '38

Cast: Bob Baker. Constance Moore. Fuzzy Knight

Director: Joseph H. Lewis

Original story: Harry O. Hoyt

Screen writers: Norton S. Parker. Harry O. Hoyt

A western melodrama.

Audience Suitability Ratings

"Run-of-the-mill Western, amateurish and unconvincing in development, but with good riding and some attractive settings. Family." Calif Cong of Par & Teachers

"Routine Western, mediocre production values with the blowing up of a canyon for drama. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Trite. Mature-family." DAR

"Lightly entertaining Western with beautiful scenery, fast action and expert riding its chief assets. Enjoyable if you like the type. Family." Gen Fed of Women's Clubs (W Coast)

"An average Western with a trite story, lovely photography and a good cast. Family." Nat Council of Jewish Women

"Beautifully staged Western with a fairly well acted, definite plot and some good singing. Its motivation of revenge makes it undesirable for juveniles. Mature." Nat Soc of New England Women

"A not unusual Western. A great deal of shooting. No drinking. Family." S Calif Council of Fed Church Women
Fox W Coast Bul My 14 '38

"Lovely scenery of mountainous country, beautiful horses, and herds of cattle almost compensate for a below average story. Adolescents, 12-16 & children, 8-12: passable."
— + **Motion Pict R** p7 Je '38

"Family. Ordinary."
+ — **Wkly Guide** Ap 2 '38

Trade Paper Reviews

"Standard Western that should prove satisfactory for its particular market. It has the usual amount of fast riding, shooting and even utilizes the inevitable ending when the hero lassoes the villain off his horse in the final climax. Family."
+ **Boxoffice** p39 Je 4 '38

"Exciting Western with plenty of action will please the six-gun fans."
+ **Film Daily** p6 Je 3 '38

"Several so-so songs are interpolated, but the predominently juvenile audience enthusiastically accepted the action portions, the gun battles. Estimate: routine Baker Western."
+ — **Phila Exhibitor** p135 My 15 '38

"Not difficult to understand Bob Baker's rise to popularity as a new singing cowboy star after glimpsing 'The Last Stand.' Spotted as just another western hero in a yarn which has been done countless times before on the screen, this new mesa figure makes this a distinctive western thriller. . . The picture is virtually a 'must' on exhibitor itineraries that include house operas."
+ + **Variety** p12 Je 1 '38

LAW OF THE UNDERWORLD. RKO 60min My 13 '38

Cast: Chester Morris. Anne Shirley. Eduardo Ciannelli. Walter Abel. Richard Bond

Director: Lew Landers

Screen writers: Bert Granet. Edmund L. Hartmann

Based on the novel and play The Lost Game by John B. Hymer and Samuel Shipman. This is the story of an advertising writer who leads a double life; going out into society as a well-thought-of individual and on the side leading a gang of thieves. Two youngsters are involved in a life of crime by his gang. In a last desperate effort to help them, he gives up his life to gain their freedom.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: poor; Y & C: unwholesome."
— **Christian Century** p714 Je 15 '38

"Better than average entertainment for the type due to convincing characterizations and a smoothly running story. The leading [gangster is] too glamorous for the adolescent. Adult." Am Legion Auxiliary

"Gangster melodrama, unpleasant in nature, with a superannuated plot, false heroics and a buildup of sympathy for the arch criminal. Adults." Calif Cong of Par & Teachers

"Smoothly directed and well-acted gangster picture, but plot may be too implausible to sustain interest. Social values questionable as sympathy is directed toward 'gentleman' gangster leader. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An able cast wasted on an incredible, unconvincing gangster melodrama. Adults." DAR

"Tense, fast-moving melodrama, based on a heavy, unpleasant story. . . The social values are too unsatisfactory for the picture to merit commendation. Adults." Gen Fed of Women's Clubs (W Coast)

"The typical gangster film in which the story is trite, the direction erratic, and the characterizations are overplayed and overdrawn. An excellent cast worthy of something better. Adults." Nat Council of Jewish Women

"An average program film with a preponderance of crime and murder. Adults." Nat Soc of New England Women

"No ethical or social values. Definitely adult." S Calif Council of Fed Church Women

"The picture has an able cast and good technical values and is undoubtedly entertaining; in fact, the proclivities of men of the underworld are so fascinating that the final adage 'Crime does not pay' falls on deaf ears. Adolescents: misleading; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 2 '38

"Adults."
Nat Legion of Decency Ap 7 '38

"A: heavy, unpleasant melodrama; Y & C: no."
— **Parents' M** p80 Je '38

"Mature."
Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ap 23 '38

" 'Law of the Underworld' is like something out of the dank past, with its false heroics, its spineless killings, its gun terror and its crusading attorney." Robert Joseph
— + **Hollywood Spec** p13 Mr 26 '38

"The cast is so competent in making the rather worn situation appear thrilling that you may like this little quickie better than whatever 'main feature' it is billed with." (2 stars) Ruth Waterbury
Liberty p51 Je 4 '38

"[It] is a tame copy of the Broadway show, but it is an interesting melodrama, well-directed. . . Acting stands out in 'Law of the Underworld,' so that while the film certainly hasn't the punch of earlier gangster pictures, it is another triumph for Morris and Ciannelli and the growing Anne Shirley." R. W. Dana
+ — **N Y Herald Tribune** p15 Ap 28 '38

"This [is a] low-grade gangster film."
— **N Y Times** p27 Ap 28 '38

Reviewed by Russell Maloney
New Yorker p87 My 7 '38

Trade Paper Reviews

"An ace gangster film in which the strong melodramatic elements are neatly blended by smooth production, direction and scripting, this has as its outstanding feature an accomplished performance by Chester Morris in the best role the actor has had in many pictures. Family."
+ **Boxoffice** p13 Mr 26 '38

"Fine cast in an exciting but unconvincing melodrama—will satisfy action fans."
+ — **Film Curb** p11 My 7 '38

"Good characterizations by the cast lift this new RKO release out of the doldrums as the story lacks punch, but it has enough action to serve nicely in the program spots."
+ — **Film Daily** p4 Ap 30 '38

"Interesting story has plenty of suspense, but the audience reaction was fair. Estimate: okay melodrama for duals, neighborhoods."
+ — **Phila Exhibitor** p107 Ap 1 '38

"While there's lots of gunplay in this gangster opus, it hardly ever builds up to any real excitement. Everything runs to extreme simplicity and easy recognition, the narrative, the direction and the acting. Scene follows scene in the hackneyed manner and the fans can't go wrong in guessing what's going to happen next. But, despite all these elements, the film packs enough interest to make it a worthy candidate for a twin setup."
— + **Variety** p15 My 4 '38

LENIN IN OCTOBER. Amkino 92min Ap 1 '38

Cast: Boris V. Shchukin. E. M. Shatrova. V. V. Vanin. N. Sokolov

Director: Mikhail Romm

Music: A. Alexandrov

Screen writer: A. Kapler

Russian dialogue film with English subtitles. A recreation of Lenin's conflict with Kerensky's provisional government beginning with the Bolshevik's arrival in St. Petersburg in 1917 and ending with the storming of the Winter Palace.

LENIN IN OCTOBER—*Continued*

Audience Suitability Ratings

"A: good of kind; Y & C: undesirable."
+ **Christian Century** p574 My 4 '38

Newspaper and Magazine Reviews

"[It] is an excellently produced, dramatic, and reasonably faithful historic picturization of the October (1917) Soviet revolution. . . This [is] one of the finest films that has come out of Russia in years." Jesse Zunser
+ + **Cue** p12 Ap 9 '38

"[It] is a fascinating reconstruction of the ten world-shaking days of October, 1917, with Lenin himself thrown into high, bold relief. It does not make use of newsreels, as was the case with 'Three Songs About Lenin,' but by Boris V. Shchukin's magnificent impersonation of the great revolutionist, a shrewd script and telling direction, it becomes an engrossing and persuasive piece of screen history. . . [It is] a remarkable screen biography and an exciting show." Howard Barnes
+ + **N Y Herald Tribune** p6 Ap 2 '38

"[It is] a substantial, accurately manufactured document. . . In its earlier phases the film moves stodgily, but with the final scenes of the taking of the Winter Palace the whole thing attains the activity, the movement, and the excitement that we want." John Mosher
+ **New Yorker** p91 Ap 9 '38

"Aside from its pointed ignoring of Trotsky, here is an authentic account of Lenin's conflict with Kerensky's provisional government. . . Although the film is dramatically staged and admirably acted—particularly by Boris V. Shchukin, who bears a marked resemblance to Lenin—it will appeal chiefly to students of Soviet history and film making."
Newsweek p23 Ap 11 '38

Time p51 Ap 18 '38

Trade Paper Reviews

"The Soviet's screen canonization of their leader and hero, V. I. Lenin, emerges as an interesting film mainly because of the superb and sympathetic portrayal by Boris V. Shchukin as the Bolshevik leader. Family."
+ **Boxoffice** p89 Ap 30 '38

"Powerful biographical and historical picture will please the Russian fans."
+ **Film Daily** p5 Ap 9 '38

+ — **Motion Pict Daily** p7 Ap 22 '38

"'Lenin in October' could be Lenin at any other time and still be a highly interesting production. Ranks with 'Gulliver' and other Red films as one of the finest productions to emanate from the Soviet film factories. . . It's a good super-artie, with possibilities elsewhere. English titles don't let audiences down, dealing out reams of comedy, suspense, drama and assorted histrionics."
+ + **Variety** p14 Ap 6 '38

LET'S MAKE A NIGHT OF IT. Associated British 67min Mr 25 '38

Cast: Buddy Rogers. June Clyde. Claire Luce. Fred Emney

Director: Graham Cutts

Screen writers: Hugh Brooke. F. McGrew Willis

Based on the radio play The Silver Spoon by Henrik N. Ege. Filmed in England. An elderly business man secretly buys a night club while his wife also secretly buys one. This is the background for a large number of dance bands and variety acts.

Audience Suitability Ratings

"A: stupid; Y & C: no."
— **Christian Century** p679 My 25 '38

"A production with little entertainment value to recommend it. The plot is lacking in interest and continuity and a mediocre cast tries to put over commonplace dialogue. Adults." E Coast Preview Committee
— **Fox W Coast Bul** Ap 2 '38

"Objectionable in part."
Nat Legion of Decency Mr 3 '38

"A: fair; Y: possible; C: no interest."
+ — **Parents' M** p80 Je '38

Trade Paper Reviews

+ — **Motion Pict Daily** p19 Jl 12 '37

"This is a surprise: Here is a British musical—yet, with exception of some decidedly Limey characters, it is done with the perfect casting, the pace, comedy, fine musical arrangements, snappy dance routines, clear photography, lavish, accurate settings of a Hollywood musical."
+ **Phila Exhibitor** p99 Mr 15 '38

"This picture definitely has no appeal for the U. S. . . Trouble with the whole presentation would seem to be to keep the story together. It is not constructed with resourceful craftsmanship. . . Associated British should have made a better job of it, with the ingredients and resources at its command."
— **Variety** p25 Jl 7 '37

THE LIE OF NINA PETROVNA. Lenauer 80min Mr 29 '38

Cast: Fernand Gravet. Isa Miranda. Aime Clariond. Gabrielle Dorziat

Director: V. Tourjansky

Music: Michel Levine. Joe Hajos

Screen writers: Hans Szekely. T. H. Robert. Henri Jeanson

French dialogue film with English subtitles. The locale is Vienna at the turn of the century. An Austrian army officer brings a Russian woman from St. Petersburg home with him as his mistress. She falls in love with his junior officer and he with her. Her protector challenges the younger man to a duel and rather than have her lover killed, she kills herself.

Audience Suitability Ratings

"Condemned."
Nat Legion of Decency Ap 14 '38

Newspaper and Magazine Reviews

"[It] is a familiar story. It takes place in pre-war Austria, but, though reasonably well-played and smoothly produced, is still too dated to appeal particularly to present-day audiences."
+ — **Cue** p12 Ap 9 '38

"Old-fashioned dramatics about a courtesan's great love. Only of interest for the attractive acting of Fernand Gravet and as an introduction to Isa Miranda."
+ — **Film Wkly** p24 Mr 26 '38

"[It] has a curiously nostalgic quality. The production itself is a notch above what we usually expect from foreign studios. At the same time, the theme of the work takes one into a world which has already vanished. . . One finds oneself interested in the recreation of a departed epoch without being in the slightest way moved by it." Howard Barnes
+ — **N Y Herald Tribune** p12 Mr 30 '38

"As a film, it falls roughly somewhere between 'Camille' and 'The Smiling Lieutenant' and, in spite of the earnest endeavors of blond Isa Miranda and bland Fernand Gravet, it falls roughly. . . [It] is at its best, admittedly none too good, when it is enjoying the humor of the triangle and it is lamentably dull when it begins taking it seriously." F. S. Nugent
— + **N Y Times** p19 Mr 30 '38

"[It] isn't a surprise in any way, but very conventional drama of the Sardou era. . . The piece is handsomely mounted, however; and as the demi-mondaine, a certain Isa Miranda, lucent of eye and resolute of jaw, makes her bow in the front ranks of the current Garbo beauties. She's charming, and sure to be noticed." John Mosher
+ — **New Yorker** p91 Ap 9 '38

"[The plot] is formularized and dated. In every other department—notably the acting—this French album of Vienna of the 1900s is excellent: Gravet is more at home here than in either of his Hollywood tries, and Isa Miranda, Paramount's Italian threat in the Garbo-Dietrich field, should prove an important importation."
+ — **Newsweek** p22 Ap 11 '38

"[It] has all the panoply and poohbah of a Hollywood super-colossal. . . What distinguishes 'Nina Petrovna' is that Nina is Junoesque Isa Miranda, whose gaunt loveliness combines the allure of Marlene Dietrich with the expressiveness of Greta Garbo."

— + **Time** p24 Ap 11 '38

Trade Paper Reviews

"The first portion of this French production has all the makings of a sprightly, romantic farce but along toward the end dovetails into heavy drama. It is no fault of the principals that the film indulges in emotional histrionics for both Isa Miranda and Fernand Gravet, now under contract in Hollywood, perform in an admirable manner. Adults."

— + **Boxoffice** p29 Ap 23 '38

"With a top notch cast and clever direction, this new French picture ranks high among the foreigns. Well plotted story has romance, gaiety and tragedy neatly interwoven."

+ **Film Daily** p5 Ap 9 '38

+ **Motion Pict Daily** p5 Ap 5 '38

"As a whole, the film is just a programmer for the art house."

+ — **Phila Exhibitor** p117 Ap 15 '38

"Presence of the already familiar Fernand Gravet and Isa Miranda should help this finely produced importation. Much of the clever dialog is lost in the French tongue, despite excellent titling which retains much of the sparkle. Although average American audiences do not go for this type of romantic intrigue of strictly Continental flavor, the basic love motivation and presence of two known looker-performers should help. It will definitely please the arty audiences."

+ **Variety** p15 Ap 6 '38

LIFE DANCES ON. AFE 100-105min Mr 25 '38

Cast: Harry Baur. Marie Bell. Pierre Blanchar. Fernandel. Louis Jouvet. Raimu. Francoise Rosay. Pierre-Richard Willm. Robert Lynen

Director: Julien Duvivier

Screen writers: Henri Jeanson. Jean Sarment. Bernard Zimmer

French dialogue film with English subtitles. French title: Un Carnet de Bal. Voted the world's best film at the 1937 Venice Biennial Film Exposition. A middle-aged French widow finds the formal dance program of her first ball and after musing over her partners starts on a perilous quest to find out what has happened to them. Then start a series of episodes: one has become a hairdresser; one killed himself because of his love for her; one who hoped to be President of France has become mayor of a small town and husband of his cook, and one an epileptic doctor kills his shrewish mistress after the widow visits him. So the ball which was elegant in memory becomes a tawdry dance hall in a provincial town in reality.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ap 14 '38

Newspaper and Magazine Reviews

"The statement, treatment and resolution of the idea have been brilliantly handled by Julien Duvivier, the writer-director, and the acting is of high order. Adults and mature young people."

+ **Christian Science Monitor** p15 Ap 30 '38

"None of the incidents would be particularly memorable were it not for the characterizations that quicken them. . . In French, the dialogue is direct and the diction pure delight, but never were words worse mutilated in translation. As the story relies much more than other foreign films have usually done upon words, it is seen here at distinct disadvantage. The framework of scenario and photography are below American standards. . . As a museum piece of the French stage, 'Life Dances On' should be seen." E. V. Wyatt

+ — **Commonweal** p692 Ap 15 '38

"Though destined, we fear, to appeal to a limited audience, there is no question but that 'Life Dances On' is one of the great films of all time—a beautiful, unforgetable, poignant, and deeply moving motion picture experience. Its disquieting theme . . . makes it a depressing picture, nostalgic, and exquisitely painful." Jesse Zunser

+ + **Cue** p38 Ap 2 '38

" 'Life Dances On' is not so much one film as seven. . . It is a foolish fable, and one would weary of it if it were the reasons for the film. Clearly it is but a device whereby seven French stars can be exhibited in a row, each of them in the orbit of his familiar style. The stars as such are brilliant, for they are the best French actors, and they have been presented with an appropriate variety. . . They are without exception brilliant, these stars, and the fragments of sky which they adorn are among the things most worth going to any theater and seeing. . . M. Duvivier may wish to try it again; in which case I hope he can persuade his seven headliners to collaborate in the telling of a single credible tale." Mark Van Doren

+ — **Nation** p421 Ap 9 '38

"[It] has more acting talent under one roof than you can remember. Julien Duvivier's problem in writing and direction was how to make so many sound character studies into something more than a French 'Big Broadcast of 1938'; and his story is more an ingenuity than any solution in film terms. . . It is a book of short stories for the screen, some of them unusually fine." Otis Ferguson

New Repub p333 Ap 20 '38

"There have been no exaggerations in the advance reports that 'Life Dances On' was not only one of the finest films ever made in France, but a truly great motion picture. Not since 'La Kermesse Heroique' came to town, have local film-goers been privileged to see a screen work from abroad of such breadth, power and exquisite artistry as the new offering. . . It affords one of those rare emotional experiences which fortify one's faith in the screen, in spite of all the cinema's banalities." Howard Barnes

+ + **N Y Herald Tribune** p8 Mr 26 '38

"I have a slight, mean suspicion that, for all its triumphs abroad, this movie won't enjoy quite the general success in town that 'Mayerling' has had. There is just a point or two where it wanders beyond our simple experience of living, and seems strange or unreal just when it is meant to be most actual and plausible." John Mosher

New Yorker p64 Ap 2 '38

"[It is] an episodic narrative which, if it has its defects, offers an actors' field day to some of France's greatest stage and screen stars. . . For its superb acting alone, this film will appeal to even casual movie-goers."

+ + **Newsweek** p24 Ap 4 '38

"It is a sordid, unwholesome legend, with spots of brilliant, cynical humor to liven it, and fine etching of character by each of the lost partners. As a dramatic whole, though, the picture has a cheap, theatrical quality that makes it seem more a cinema paste-up job than a panorama of life. . . *Tawdry as a story; superb as an exhibition of histrionic technique.*"

+ — **Stage** p50 My '38

"[It] is as expertly designed and executed a piece of dramatic tapestry as the cinema has woven in many a year. . . The result, satisfying to the last photographic and histrionic detail, richly deserves the prize it won abroad."

+ + **Time** p29 Ap 4 '38

Trade Paper Reviews

"A truly magnificent film—comparable to some of the best this or any country has ever produced—this needs the intelligent selling of respectful showmen. That it is done in French detracts not a whit from its appeal to all classes. Family."

+ + **Boxoffice** p29 Ap 23 '38

"Excellent picture with fine cast makes powerful entertainment for foreign fans."

+ + **Film Daily** p7 Mr 31 '38

+ **Motion Pict Daily** p10 N 12 '37

"Estimate: excellent art."

+ + **Phila Exhibitor** p117 Ap 15 '38

LIFE DANCES ON—*Continued*

"Venice Biennial Film Exposition designated this picture as the finest produced in the world during 1937. Such designation is an over-estimation to put it mildly. . . 'Life Dances On' is not up to 'La Kermesse.' . . [It] is worthwhile entertainment, especially in arty cinemas. It suffers, of course, when stacked up against a reasonably strong 'B' American feature, but is a sturdy French entry. Production serves to bring into sharp relief just how far behind European producers are even with strides taken recently."

+ — **Variety** p15 Mr 30 '38

LITTLE MISS ROUGHNECK. Columbia 63min F 9 '38

Cast: Edith Fellows. Leo Carrillo. Jacqueline Wells. Scott Colton. Margaret Irving

Director: Aubrey Scotto

Screen writers: Fred Niblo, Jr. Grace Neville. Michael L. Simmons

Little Edith Fellows portrays a conceited, arrogant child whose mother feels she has Hollywood possibilities. She runs away as a publicity stunt and meets Leo Carrillo, a kindly man who teaches her humility. He is accused of kidnapping her and narrowly escapes a lynching.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: mediocre; Y: no value; C: unsuitable."

— + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Leo Carrillo's shining personality and Edith Fellows's surprise emergence as a singer of note combine to make 'Little Miss Roughneck' a good picture. I have never seen Carrillo in better form, and I believe that his current portrayal is one of the best to date." Robert Joseph

+ **Hollywood Spec** p8 Ap 9 '38

Trade Paper Reviews

"Prosperous runs among the neighborhoods, where it has much to offer, particularly for the children, can be predicted for this Edith Fellows-Leo Carrillo starrer. Although from the 'B' stratum it dishes the hokum comedy in generous measure, with Carrillo at his best, and has plenty of selling possibilities in its revelation of Hollywood-behind-the scenes. Family."

+ **Boxoffice** p28 Ap 9 38

+ — **Motion Pict Daily** p2 Ap 5 '38

"A programmer spliced together at random with practically no continuity whatsoever, this Columbia release is very dull fodder. Reel after reel of nothing happens until the volatile and personable Leo Carrillo arrives in the footage. Then there are a few scenes worth while, but without Carrillo, in spite of the able voice and definite personality of Edith Fellows, the picture has very little in the entertainment line."

— + **Variety (Hollywood)** p3 Ap 2 '38

LITTLE MISS THOROUGHBRED. Warner 65min Je 4 '38

Cast: Ann Sheridan. John Litel. Frank McHugh. Janet Chapman. Eric Stanley

Director: John Farrow

Original story: Albert DeMond. George Bricker

Screen writer: Jo Graham

A little orphan, injured in an automobile accident, brings good fortune to a race track gambler.

Audience Suitability Ratings

"A good cast makes this somewhat trite story human and interesting. Family." Am Legion Auxiliary

"Well plotted picture but weakened at the climax by an unconvincing court scene. Adults." Calif Cong of Par & Teachers

"Pleasant blending of sentiment, comedy and social drama make this acceptable entertainment if not entirely convincing. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Little Janet Chapman is very good but the race-track story of this production is mawkishly sentimental. Mature." DAR

"Fairly well produced. Ethics questionable. Mature." Gen Fed of Women's Clubs (W Coast)

"This human interest story, with its tense action and touching pathos, serves as a fitting background for the vivid, superb acting of little Janet Chapman. Family." Nat Council of Jewish Women

"Human interest social drama, good characterizations, natural acting of a rather far fetched plot which is nevertheless constructive and appealing. Family." Nat Soc of New England Women

"Well presented appealing story. Family-mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"Janet Chapman has an individuality different from other children of the screen, a delicate charm which lifts the film to a higher niche than it would ordinarily occupy. . . Gambling is [made] glamourous, and the picture of a child in racing environment is not too pleasant to contemplate. Adolescents, 12-16: bad example; children, 8-12: no."

— + **Motion Pict R** p6 Je '38

"Adults."

Nat Legion of Decency My 26 '38

Newspaper and Magazine Reviews

"Adults."

Christian Science Monitor p15 Je 4 '38

"Pleasingly light story touting new baby star along with horses is fair programmer. . . Janet Chapman . . . is very bright and possessed of unusual acting sense, but it is doubtful if her precociousness will make up for the child-like charm that is lacking and which the public demands in its child stars."

+ — **Film Daily** p7 Je 15 '38

Trade Paper Reviews

+ **Motion Pict Daily** p6 Ap 28 '38

"Here is an entertaining programmer, with a not unknown story. . . The principal merit of the picture is the introduction of cute Janet Chapman, whose natural, wistful acting makes her especially appealing. Estimate: entertaining programmer."

+ **Phila Exhibitor** p141 Je 1 '38

"Uneven picture which varies from moments of good comedy and pathos to mediocrity. While mediocrity predominates, film is pulled together for a good finish. It marks the debut of Warner's new six-year-old moppet, Janet Chapman, a cute, bright youngster with commercial possibilities."

— + **Variety** p15 Je 15 '38

"Crammed with production and entertainment values, 'Little Miss Thoroughbred,' budgeted as a B, takes on the proportions of an A, and serves to zoom six-year-old Janet Chapman into the cinematic heavens. Besides her natural flair for histrionics, both dramatic and comic, she is equipped with a wistfulness that tugs at the heartstrings."

+ **Variety (Hollywood)** p3 Ap 25 '38

LONE WOLF IN PARIS. Columbia 66min Mr 24 '38

Cast: Francis Lederer. Frances Drake. Olaf Hytton. Walter Kingsford

Director: Albert S. Rogell

Music director: Morris Stoloff

Screen writer: Arthur T. Horman

Based on the novel of the same title by Louis Joseph Vance. A mystery story.

Audience Suitability Ratings

"A: fair; Y: good; C: good of kind."

+ — **Christian Century** p679 My 25 '38

"Clever dialogue and a general atmosphere of gaiety help make this modern fairy tale seem good, though not outstanding entertainment. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bul** My 14 '38

"General patronage."
Nat Legion of Decency Ap 7 '38

"A, Y & C: entertaining."
+ **Parents' M** p80 Je '38

"Family."
Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"There is more adventure, in a gang of crown-jewel-stealing nobility than you would think possible in the present rather realistic state of international affairs. Francis Lederer makes a charming and of course unoutwitable addition to the top hat and flowing cape school of thievery." B. R. C.
N Y Times p21 My 23 '38

Trade Paper Reviews

"Entertaining moments are few in this flimsily constructed film. Family."
— **Boxoffice** p67 My 28 '38

"Swift action redeems outmoded romantic melodrama—good double bill material."
+ — **Film Curb** p4 Je 4 '38

"Fair romantic adventure gives Francis Lederer opportunity for theatrical heroics."
+ — **Film Daily** p6 My 25 '38

"Estimate: nicely made program comedy-drama."
+ **Phila Exhibitor** p97 Mr 15 '38

"Grade 'B' costumer dealing with a mythical country. . . The cast is far superior to the material, but with a few laughs sprinkled through the action and the backgrounds colorful, there is sufficient merit to 'The Lone Wolf in Paris' to get it by on the lighter twin bills."
+ — **Variety** p13 My 25 '38

"Far stretched melodrama done without any effort beyond its budget boundaries, this programmer is less than average entertainment in any territory. It is a mixture of mythology laid in a background definitely reminiscent of the Graustarkian school with a modern touch which fails to click against the romantic background."
— + **Variety (Hollywood)** p3 Mr 25 '38

LONELY WHITE SAIL. Amkino 85min My 7 '38

Cast: Igor But. Boris Runge. Alexander Melnikov. Svetlana Priadilova

Director: Vladimir Legoshin

Music: M. Raukhverger

Screen writer: Valentin Katayev

Based on the novel of the same title by Valentin Katayev. Filmed in Russia with English dialogue. This is a tale of two children who are caught in the revolution of 1905. They aid in the doomed revolt in Odessa.

Audience Suitability Ratings

"A: fair; Y & C: little interest or value."
+ — **Christian Century** p679 My 25 '38

Newspaper and Magazine Reviews

"The Soviet 'Lonely White Sail' turns out to be a fairly pleasant tale." Jesse Zunser
+ — **Cue** p38 My 14 '38

"[It is] an exciting and humorous screen drama. This new Soviet offering has a good many structural weaknesses, but for all of them it is a refreshing and charming show. The disarming acting of the youngsters, a series of thrilling chase sequences and passages of robust comedy make it a vigorous and constantly entertaining saga of Russian youth." Howard Barnes
+ **N Y Herald Tribune** p6 My 9 '38

"A drolly amusing tale of two youngsters, 'Lonely White Sail' simply begs to be acclaimed as a 'Huckleberry Finn' of the Soviets, so we might as well call it that." B. R. C.
+ **N Y Times** p18 My 7 '38

"Even movie-goers who are not partial to Soviet films will find this one—despite its rambling narrative—an admirably acted blend of appealing humor and stark melodrama."
+ **Newsweek** p22 My 30 '38

"When the Soviet cinema chooses to rein in its ideological high horse, the result is usually a pleasant canter—like this current importation. . . [It is told] amusingly, and without overmuch political single-footing."
+ **Time** p40 My 23 '38

Trade Paper Reviews

"In appraisal of its commercial possibilities in this country comparatively little value attaches to this. . . However, the performances of the two boys are often startlingly effective. Family."
— **Boxoffice** p23 My 21 '38

"Amusing story about two small boys will please the Russian fans."
+ **Film Daily** p5 My 13 '38

"Somewhat indirectly, Russia offers another 'Potemkin' incident, but it isn't particularly salty box office. Principal appeal will be due to the exceptionally good performances. Rabid Russian partisans may become emotional about this picture, but it's chiefly for this kind of trade, even though there are English titles."
+ — **Variety** p16 My 11 '38

LOOK OUT FOR LOVE. See Girl in the street

THE LOST RANCH. Victory 56-60min N 30 '37

Cast: Tom Tyler. Jeanne Martel. Howard Bryant

Director: Sam Katzman

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 20 '38

Trade Paper Reviews

"A grind male audience was apathetic. Estimate: routine grind Western."
— + **Phila Exhibitor** p140 Je 1 '38

M

MAD ABOUT MUSIC. Universal 96-100min F 27 '38

Cast: Deanna Durbin. Herbert Marshall. Gail Patrick. Arthur Treacher. William Frawley

Director: Norman Taurog

Music: Harold Adamson. Jimmie McHugh

Original story: Frederick Kohner. Marcella Burke

Screen writers: Bruce Manning. Felix Jackson

Deanna Durbin is a pupil in an exclusive school in Switzerland. She is the lonely daughter of a Hollywood actress who cannot admit to a fourteen year old daughter. Miss Durbin invents for herself a fictitious father and when cornered admits before her school mates that he is Herbert Marshall, a composer who has come to the small town for a rest. In the end she introduces him to her mother in Paris and gains him for her step-father.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A & Y: very good; C: good."
+ + **Christian Century** p446 Ap 6 '38

"Delightful entertainment. Family." Am Legion Auxiliary

"Outstanding social drama. Family." Calif Fed of Business & Professional Women's Clubs

"Delightful entertainment. Family." E Coast Preview Committee

"Inescapably entertaining for all ages. Family." Gen Fed of Women's Clubs (W Coast)

MAD ABOUT MUSIC—*Continued*

"[It] will delight a vast audience so completely that they will happily overlook the absurdity of plot and artificiality of scenic setting. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"A most delightful unsophisticated and clean picture which should appeal to all ages. Family. (Note: As the plot is based on a fabrication, adult explanation may be necessary.)" S Calif Council of Fed Church Women

"Only an inveterate grouch could resist its charm. Adolescents: delightful; children: needs adult explanation. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 26 '38

Reviewed by Harold Turney
Motion Pict & Family p5 Mr 15 '38

"A, Y & C: excellent."
+ + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 Ap 2 '38

"A picture to make everybody feel happy."
+ **Film Wkly** p23 Mr 26 '38

"Deanna Durbin, launches a film even finer than her previous ones (and they were both honeys, as you probably recall). Everything in 'Mad About Music'—the settings, the casting, the situations—is as fresh and sparkling as its star." (4 stars) Ruth Waterbury
Liberty p45 Ap 9 '38

"The story is sincere, ingenious, and most likeable. The acting is as gracious as any seen hereabouts, and the general effect is one of smart, pleasant fun. . . It comes off with definite success and will be playing around for many months. That's fine, because I want to see it again." Katharine Best
+ + **Stage** p56 Ap '38

THE MAIN EVENT. Columbia 55min My 5 '38

Cast: Robert Paige. Jacqueline Wells. Arthur Loft. John Gallaudet

Director: Danny Dare

A prizefight story in which the champion is kidnapped and held for ransom.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 9 '38

Trade Paper Reviews

"Adequate in all details, this stacks up as satisfactory action drama for the subsequent spots. All the events occur within one evening and there is enough excitement crammed into the film to serve its purpose. The picture is kept moving at a good pace by Director Danny Dare. Family."
+ **Boxoffice** p27 My 14 '38

"Pleasant lower-half dualler, with good blend of comedy, action, excitement."
+ — **Phila Exhibitor** p133 My 15 '38

MAKING THE HEADLINES. Columbia 66min Mr 10 '38

Cast: Jack Holt. Beverly Roberts. Craig Reynolds. Marjorie Gateson

Director: Lewis D. Collins

Original story: Howard J. Green

Screen writers: Jefferson Parker. Howard J. Green

A mystery story. Formerly released as House of Mystery.

SEE ALSO issue of April 4

Audience Suitability Ratings

"It is an old-fashioned mystery thriller with a mediocre plot and somewhat forced humor. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** Ap 2 '38

"A & Y: poor; C: no."
— **Parents' M** p80 Je '38

Newspaper and Magazine Reviews

"The pulp story formula in 'Making the Headlines' is given great leeway and becomes too twisted for its own good. It starts out in conservative, slick-story fashion, but with few of the action thriller's noble features." R. W. D.
— + **N Y Herald Tribune** p12 Ap 1 '38

"When great stars and great directors go haywire, we can take it as a matter of course, but when Jack Holt becomes irresponsible, and when the beautiful and business-like Beverly Roberts aids and abets him, we are—to quote Jimmy Durante—mortified." B. R. C.
— **N Y Times** p17 Ap 1 '38

Trade Paper Reviews

"Jack Holt gives his usual dependable performance in a mystery programmer that will entertain general audiences."
+ **Film Curb** p6 Ap 9 '38

"Minor studio effort rates low even for Class B production in the melodrama division."
— **Film Daily** p8 Ap 1 '38

THE MARINES ARE HERE. Monogram 60min Je 8 '38

Cast: Gordon Oliver. Ray Walker. June Travis

Director: Phil Rosen

Original story: Franklin Adreon, Jr

Screen writers: Scott Darling. J. Benton Cheney. Jack Knapp

An adventure story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 2 '38

Trade Paper Reviews

"There may be plenty of action, gunplay in this one but it scores a dual bill rating for general appeal. Better leatherneck stories have been screened. This one faces that handicap."
— + **Phila Exhibitor** p140 Je 1 '38

"Here is a second-place dualer that probably will delight those who crave action plus gunplay, but considered from the standpoint of general audience appeal it misses fire. Its draw possibilities lie in the fact that many a better picture has been filmed with Uncle Sam's leathernecks as story basis."
— + **Variety (Hollywood)** p3 My 19 '38

MEN ARE SUCH FOOLS. Warner 70-75min My 21 '38

Cast: Wayne Morris. Priscilla Lane. Humphrey Bogart. Penny Singleton. Hugh Herbert

Director: Busby Berkeley

Screen writers: Norman Reilly Raine. Horace Jackson

Based on the novel of the same title by Faith Baldwin. A tale of marital discord brought about by trying to mix a bride's business career with marriage. After the wife intimates that she is going to Paris for a divorce, her husband returns and is reconciled.

Newspaper and Magazine Reviews

"Poor production has sapped the vitality of two potential screen artists, [Wayne Morris and Priscilla Lane], and squandered the efforts of established performers. The film is occasionally brightened by smart dialogue, but young love and domestic bickering become extremely nauseous in less time than we like to remember. . . [It] may prove a tonic to moonstruck youngsters, but it is disappointing as adult entertainment." R. W. Dana
— **N Y Herald Tribune** p14 Je 16 '38

"Familiar figures of the Warner Brothers stock company—that is to say, stock figures—walk unflinchingly through the sad and aimless chapters of 'Men Are Such Fools.' . . For the benefit of those who like to know what a picture is about, we can only say that 'Men Are Such Fools' is about an hour too long." B. R. C.
— **N Y Times** p21 Je 16 '38

Trade Paper Reviews

+ **Motion Pict Daily** p4 Ap 18 '38

"This top spot dualler can hold its own in many situations. . . Audience reaction was very good. Estimate: good comedy drama; should satisfy the customers."

+ **Phila Exhibitor** p117 Ap 15 '38

"An interesting story, a fool-proof script, Busby Berkeley's capable direction and a splendid job of casting have combined to elevate this comedy drama above the class for which it was designated, with the result that it will hold up its end on any double bill regardless of the type of audience before which it is unfurled. In fact, exhibitors facing a shortage of A's, need have no fear in planting it in the featured position on any dualer, for it is pure entertainment from start to finish."

+ **Variety (Hollywood)** p3 Ap 7 '38

MERRILY WE LIVE. Roach-MGM 90-95min Mr 4 '38

Cast: Constance Bennett. Brian Aherne. Alan Mowbray. Billie Burke. Bonita Granville. Tom Brown. Patsy Kelly

Director: Norman Z. McLeod

Music director: Marvin Hatley

Screen writers: Eddie Moran. Jack Jevne

Brian Aherne portrays a novelist who is mistaken for a tramp by Billie Burke, wealthy eccentric, whose passion it is to coddle tramps. Aherne allows himself to become a family servant rather than to attempt explanations. He has a hard time getting on with the temperamental family and the other servants and after an amusing series of adventures, wins the hand of the debutante daughter.

SEE ALSO issue of April 4

Audience Suitability Ratings

"While the situations are absurd and the fun is fast and furious, the story never get entirely out of leash as frequently happens in these modern comedies. Perhaps it is because the parts are so well taken. Adolescents, 12-16: good; children, 8-12: too mature."

+ **Motion Pict R** p9 Ap '38

"A, Y & C: excellent."

+ + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

" 'Merrily We Live' is madder even than 'My Man Godfrey,' a comedy that was the parent of several cockeyed affairs. . . [It] makes for an enjoyable hour or so." Mordaunt Hall

+ **Boston Transcript** p7 My 14 '38

"Not so funny as 'My Man Godfrey,' the new slapstick farce has its points. Adults and young people."

+ **Christian Science Monitor** p17 My 21 '38

"It's quite mad, but good entertainment."

+ **Film Wkly** p23 Mr 26 '38

"Personally we had believed we couldn't sit through another screw-ball comedy, but this one, as mad as they come, is gorgeous entertainment, being, underneath all its merriment, a most romantic story peopled with utterly delightful characters." (3½ stars) Ruth Waterbury

Liberty p45 Ap 9 '38

Reviewed by Katharine Best

Stage p55 Ap '38

MR. MOTO'S GAMBLE. 20th century-Fox 60min Mr 25 '38

Cast: Peter Lorre. Keye Luke. Dick Baldwin. Lynn Bari. Harold Huber. Maxie Rosenbloom

Director: James Tinling

Music director: Samuel Kaylin

Original story: Charles Belden. Jerry Cady

A mystery story based on the character created by John P. Marquand. Fourth in the Mr Moto series.

Audience Suitability Ratings

"A: crude; Y & C: no."

— + **Christian Century** p710 Je 1 '38

"Some new ideas for murder and its solution help to make the story entertaining although decidedly overburdened with details and confused in spots. Destructive ethical standards. Adults." Am Legion Auxiliary

"A murder mystery with a prizefight setting, limited audience appeal, good production and rather obvious plot. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Obvious, unsuspenseful story. Mature." DAR

"Entertaining for those who enjoy this type which has the added thrill of exciting, realistic boxing scenes. Mature." Gen Fed of Women's Clubs (W Coast)

"Rather involved mystery with a slow-moving story. Mature." Nat Council of Jewish Women

"Ethical values somewhat mixed. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"While this is an exciting mystery tale with an adequate amount of suspense, it is lacking in highlights, and the part assigned to Mr. Moto is not as clever or as well developed as usual. . . Adolescents: questionable ethics; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Ap 2 '38

"Adults."

Nat Legion of Decency Ap 7 '38

"A & Y: good; C: unsuitable."

+ **Parents' M** p80 Je '38

"Family."

Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"The many picture-goers throughout our fair land who await 'Mr. Moto's Gamble' or are destined to see it willy-nilly as it is offered in conjunction with another film, will find it one of the best of the Moto series. The picture has a good deal of fast action, an interest-sustaining plot, and some first-rate production values."

+ **Hollywood Spec** p10 Mr 26 '38

"As a rule, it is not very flattering to observe that a picture has been slapped together. But, in the case of 'Mr. Moto's Gamble' any less emphasis on the slap would have made it a less happy effort. For two fast and furious sequences of prize-ring semi-slaughter and a generous lot of mauling by the way are the only substantial sources of entertainment in an otherwise unexciting film." B. C.

+ — **N Y Times** p17 Ap 8 '38

Time p38 Mr 28 '38

Trade Paper Reviews

"Increasing in excellence with every new appearance, Mr. Moto seems set to rank with Charlie Chan as one of the screen's most popular detectives and one that will be a draw in any house. Family."

+ **Boxoffice** p21 Mr 19 '38

"Best of the Mr. Moto series to date—will entertain general audiences."

+ **Film Curb** p12 My 7 '38

"Fast-paced murder mystery with good prize fight atmosphere makes for popular entertainment. . . The production also represents a nice writing job, with a well knit story that moves forward and keeps building suspense and is filled with unexpected twists and surprises."

+ **Film Daily** p6 Ap 11 '38

"This one has more appeal to grown-up patrons. It should please old followers, gain some new ones. Audience reaction was good."

+ **Phila Exhibitor** p108 Ap 1 '38

"Romance and comedy are well interwoven as Moto in his latest, solves a ring murder. Okay action, and the story is atmosphered with the usual fight game addicts, cops, gamblers, bookies and trainers, besides women."

+ **Variety** p15 Ap 13 '38

MR. MOTO'S GAMBLE—*Continued*

"Mr. Moto improves with age, and this one, fourth in the series, will do much to give new impetus to recruiting that is constantly swelling the ranks of the Jap detective, now running a close second to Charlie Chan. Already a favorite with the youngsters, Peter Lorre, as Mr. Moto, develops an appeal to grownups in this newest start, which is worthy of a spot in any two-program house."
+ **Variety (Hollywood)** p3 Mr 12 '38

MOONLIGHT SONATA. Malmar 80min My 9 '38

Cast: Ignace Jan Paderewski. Charles Farrell. Marie Tempest. Barbara Greene

Director: Lothar Mendes

Original story: Hans Rameau

Screen writers: Edward Knoblock. E. M. Delafield

Filmed in England. Filmed two years ago and just released in the United States. In addition to Beethoven's Moonlight Sonata, the music includes Chopin's Polonaise in A flat major, and Liszt's Second Hungarian Rhapsody and music by Brahms, Rachmaninoff and Paderewski. The locale is a Swedish estate where Paderewski and some friends are forced down by an airplane mishap. The pianist is able by his playing of the Moonlight Sonata to further the cause of a young American who is in love with the daughter of the house.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 28 '38

"A, Y & C: good."
+ **Parents' M** p52 Jl '38

"Family. Outstanding. A leisurely and rather trite story of a young girl being cured of an infatuation for an adventurer. Paderewski's personality and piano playing give it importance and distinction, and make it a priceless record of a great artist and his music."
+ + **Wkly Guide** Ap 30 '38

Newspaper and Magazine Reviews

"Here, indeed, is a giant in a pup tent. The camera studies of Paderewski's face and especially of his hands are magnificent. The recordings are good for the most part and even in the shadows, the greatness of the man emerges. Story of the girl who is saved from going off with the bounder, however, is written, played and directed in the same style as when Marie Tempest was an ingénue. Family."
+ — **Christian Science Monitor** p17 My 28 '38

"Paderewski and his music are the chief attraction in this release." M. F. Windeatt
Commonweal p106 My 20 '38

"There's a grand cinematic treat at the Little Carnegie this week—an unpretentious little love story made memorable by the screen début and superb piano playing of that great musician, 77-year-old Ignace Jan Paderewski. . . Of minor consequence is the amusing, mildly entertaining story; to music lovers, and most others as well, Paderewski's unparalleled playing at the piano takes full precedence. . . You will not want to miss them." Jesse Zunser
+ + **Cue** p38 My 14 '38

"'Moonlight Sonata' may have succeeded in perpetuating some of Ignace Jan Paderewski's playing on a sound track, but it is a very bad motion picture. . . Within the limits of canned music, the actual renditions are satisfactory enough, but they punctuate a preposterous dramatic narrative. The script would have you believe that a great pianist, playing great music, can perform the function of a pick-me-up for an emotional hangover, but it fails rather signally in putting over the point." Howard Barnes
— + **N Y Herald Tribune** p12 My 10 '38

"The story is of no great consequence. . . Dame Marie Tempest, one of England's oldest and best dramatic institutions, is a sparkling line tosser who keeps the script alive when Paderewski is not putting it to music. . . With Tempest in one corner and Paderewski in another, 'Moonlight Sonata' belongs on the recommended list." F. S. Nugent
+ **N Y Times** p17 My 10 '38

"A somewhat sluggish story, sluggish even with the E. M. Delafield dialogue and Marie Tempest in the cast, has been arranged for Paderewski. Incidentally, if you go, don't miss the opening of the picture." John Mosher
New Yorker p93 My 14 '38

"Except for Paderewski's brilliant piano playing, 'Moonlight Sonata' has little to recommend it. . . Next to Paderewski, who impersonates himself with dignity and some embarrassment, Marie Tempest shines best in this fumbling English film."
Newsweek p21 My 23 '38

"Excepting the one discord of a too strident villainous note in the picture, it serves well to present Mr. Paderewski. . . It also serves to present, in her first talking picture, Marie Tempest as a noble and lovable *grande dame. An experience in exquisite music and manners.*"
+ **Stage** p46 Je '38

"'Moonlight Sonata' has its soul in Parnassus, its feet in Grub Street. A trite British treatment of cinema's tritest theme, it makes the wobbly point that music hath charms to shoo the city slicker out of the country girl's heart. But what lofts it to the skies for two memorable reels is the piano-playing of 77-year-old Ignace Jan Paderewski, most notable pianist of his time, in cinema a tired old man in a tacky dress suit, a mismanaged bow tie."
+ **Time** p57 My 16 '38

Trade Paper Reviews

"Now, millions who have never had the opportunity of seeing and hearing the great Paderewski play, can view him on the screen. It is a film milestone on which the alert showman can capitalize. Family."
+ **Boxoffice** p89 Ap 30 '38

"Music lovers will welcome this class production which brings to the screen for the first time the matchless piano genius of the renowned Ignace Jan Paderewski. . . A class picture that will wow the musical-minded and should prove a strong attraction for high class audiences."
+ **Film Curb** p12 Ap 30 '38

"A very charming picture made unique in musical annals by the appearance of the world-famous Paderewski who takes a very important part in the story and performs several times at the piano, the high spot being his celebrated rendition of Beethoven's 'Moonlight Sonata.' . . Can't see how this one can miss, both for its musical significance and a delightful, wholesome and sincere love story."
+ + **Film Daily** p6 Ap 25 '38

+ + **Motion Pict Daily** p3 Ap 27 '38

"Strictly art, class, this is a treat for music lovers. Estimate: fine art, good class."
+ **Phila Exhibitor** p126 My 1 '38

"Charming love story woven round the central personality of the world-famous pianist. Will delight music lovers, and should make good with class audiences both here [London] and in the United States. For the highbrows there will probably not be enough of the maestro's genius—for the lowbrows, there will certainly be too much."
+ **Variety** p17 F 24 '38

MYSTERIOUS MR. MOTO. 20th century-Fox 62-65min O 21 '38

Cast: Peter Lorre. Mary Maguire. Henry Wilcoxon. Erik Rhodes. Harold Huber. Forrester Harvey

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Philip MacDonald. Norman Foster

Another in the Mr Moto series based on the character created by John P. Marquand. This time Mr Moto goes to London to track down a band of assassins.

Newspaper and Magazine Reviews

"At last Mr. Moto has assumed a virility in keeping with his remarkable detecting exploits. . . The firmer chin and more resolute eye, together with factors of story and direction, result in Peter Lorre being seen to better

advantage in the present film than in any of the earlier pictures of the series." Bert Harlen
+ **Hollywood Spec** p9 Je 4 '38

Trade Paper Reviews

"Advancing another notch in his steady climb toward top-flight popularity as a screen detective, Mr. Moto, the nimble Nipponese, reasons his way through one of his most thrilling adventures to date. Given more plausible story treatment than some earlier vehicles in the Moto series, Peter Lorre scores with his usual deftness and entrenches himself more firmly as an audience favorite. Family."
+ **Boxoffice** p39 Je 4 '38

+ **Motion Pict Daily** p11 Je 2 '38

"These Moto series have won wide popularity. They are played with intensity. Some excellent character bits in this one make it interesting. . . Although these features are made within restricted budgets, the composition photography, actual shots of London squares and familiar buildings combine to suggest some liberal spending."
+ **Variety** p12 Je 1 '38

"Mr. Moto has hit the crime-does-not-pay trail again, and with a vim and vigor that will make it an easy task for the youngsters to drag their parents away from the radio and into the theatres screening his newest adventures under the tag of 'Mysterious Mr. Moto.' "
+ **Variety (Hollywood)** p3 My 28 '38

MYSTERY HOUSE. First national 56min My 21 '38

Cast: Dick Purcell. Ann Sheridan. Anne Nagel

Director: Noel Smith

Screen writers: Sherman L. Lowe. Robertson White

Based on novel of same title by Mignon C. Eberhart. A mystery story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 12 '38

"A & Y: fair; C: unsuitable."
+ — **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"Here's that hunting lodge murder mystery again. The mystery is how long the public will continue to stand these stock thrillers with stock situations and stock acting. Adults."
— **Christian Science Monitor** p17 My 21 '38

Trade Paper Reviews

"A fair program melodrama whose pace is much too languid to be exciting. There are a number of murders to satisfy the mystery fans with the identity of the guilty one carefully concealed until the final climax. Family."
+ — **Boxoffice** p27 My 14 '38

"Routine murder mystery to round out dual bill programs."
— + **Film Curb** p4 Je 11 '38

"Suspenseful murder mystery with well-knit plot moves to a gripping climax."
+ **Film Daily** p7 Je 1 '38

"Fair program thriller, for family neighborhoods, this has wildly phoney, melodramatic lines, unbelievable situations, unconvincing characterizations, to make it belong on lower duals. Its sole asset is excitement."
— **Phila Exhibitor** p125 My 1 '38

"This B film, which is tipped by its title, will be an inconspicuous entry into the duals, where it will need strong mating on a bill to get by. Neither names nor notices to help."
— + **Variety** p12 Je 1 '38

"Lacking either rhyme or reason, 'Mystery House,' like Topsy, apparently just grew, with the result that sequences through which its makers no doubt had hoped to have spectators gripping their chairs, drew only snickers. Picture contains no saving graces, unless the more or less listless efforts of some members of the cast to rise above the slip-shod and time-worn screen play, plus insipid direction, may be considered such."
— **Variety (Hollywood)** p3 Je 6 '38

N

NUMBERED WOMAN. Monogram 60-65 min My 22 '38

Cast: Sally Blane. Lloyd Hughes. Mayo Methot. Clay Clement. J. Farrell MacDonald

Director: Karl Brown

Screen writer: John T. Neville

The tale concerns the attempts of a private nurse to run down a gang of crooks who through misrepresentation have linked her brother with a bond theft.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Je 2 '38

"A familiar plot. Mature."
+ — **Wkly Guide** My 21 '38

Trade Paper Reviews

"Exhibitors need have no qualms about booking this entertaining little action feature, despite its lack of marquee names, for it is a sufficiently well-mounted production to rate attention in most situations. Family."
+ — **Boxoffice** p25 My 14 '38

"An entertaining melodrama which will please in the lower bracket houses."
+ **Film Curb** p7 My 14 '38

"Crook melodrama, well acted and produced, rates as satisfying program picture."
+ **Film Daily** p6 My 10 '38

+ — **Motion Pict Daily** p2 My 7 '38

"This is a slow moving story. . . Low budget production. Estimate: okay action melodrama for duals, neighborhoods."
— + **Phila Exhibitor** p133 My 15 '38

"Fortified by a cast of dependable players, though lacking in boxoffice draw names, this E. B. Derr Monogram production will fit in nicely where mildly diverting action features are in demand. Its only possible drawback is a certain amount of dragginess, due to an overly slow tempo. but this angle should not deter from it giving general satisfaction."
+ — **Variety (Hollywood)** p3 My 4 '38

NURSE FROM BROOKLYN. Universal 67min Ap 15 '38

Cast: Sally Eilers. Paul Kelly. Larry Blake. Maurice Murphy

Director: S. Sylvan Simon

Screen writer: Roy Chanslor

Based on a Liberty Magazine story of the same title by Steve Fisher. This is the tale of a nurse, Sally Eilers, who is loved by both a cop, Paul Kelly and a gangster, Larry Blake. Blake has killed her brother and pins the crime on the policeman. In the end Blake confesses and she and Kelly marry.

Audience Suitability Ratings

"Interesting and entertaining social drama. Convincingly portrayed and well directed. Mature." Am Legion Auxiliary

"Fairly entertaining melodrama, the hackneyed plot of which is well developed for the most part, although in spots it is unconvincing and slow. Adults." Calif Cong of Par & Teachers

"Smoothly directed and acted gangster-melodrama, with some novelty in treatment and a minimum of gun-play. Adults." Calif Fed of Business & Professional Women's Clubs

"Good." DAR

"Interesting, well directed and acted picture. . . The social values are satisfactory and the entertainment good. Adults." Gen Fed of Women's Clubs (W Coast)

"Well directed and acted, but with an obvious, complicated plot, this picture is interesting and has some clever comedy. . . Unusual musical background, improbable hospital routine. Mature." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

NURSE FROM BROOKLYN—*Continued*

"Full of exciting episodes. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 16 '38

"Good directing and a capable cast make the film entertaining of its kind. Adolescents, 12-16: too much crime; children, 8-12: no."

+ **Motion Pict R** p7 My '38

"Adults."

Nat Legion of Decency Ap 21 '38

"A: good; Y & C: unsuitable."

+ **Parents' M** p80 Je '38

Newspaper and Magazine Reviews

"Adults and mature young people."

Christian Science Monitor p17 My 21 '38

"Will have to heave hard to sustain its half of a double bill if the other half has any weight at all. It is not as bad as most class B productions, but I do not see why any class B production need be bad. . . For the sum Universal spent on 'Nurse From Brooklyn,' and with the same cast and director, it could have made a picture entertaining enough to satisfy any audience."

+ — **Hollywood Spec** p30 Ap 16 '38

"In spite of occasional cinematic lapses, 'Nurse From Brooklyn' follows its formula with commendable action and suspense. . . The film should find favor with the regular patrons of the Rialto and those who take their reading assignments in the pulp magazines." R. W. Dana

+ — **N Y Herald Tribune** p6 My 14 '38

"Except for the usual run of implausibilities which pop up in this grade of picture, 'Nurse from Brooklyn' is good, modest entertainment." B. C.

+ — **N Y Times** p17 My 13 '38

Trade Paper Reviews

"Cleverly concocted, consistently entertaining and with a script that builds steadily to a punchy climax, this crime yarn will be avidly consumed by pupils of the action school. Family."

+ **Boxoffice** p13 Ap 16 '38

"A conventional crime picture which will fit in neatly on double bills."

+ — **Film Curb** p10 My 28 '38

"Excellent direction and fine performances give good box office values to popular story."

+ **Film Daily** p6 Ap 13 '38

+ **Motion Pict Daily** p3 Ap 22 '38

"This is a top dualler, well made, smoothly knit, with action to please crime fans, a love story to entertain the others."

+ **Phila Exhibitor** p116 Ap 15 '38

"Spirited melodrama for the duals, where it'll do nicely on the entertainment side and hold up well enough on the draw."

+ — **Variety** p15 Ap 13 '38

"Careful, well pointed direction and the collective labors of a cast working on its toes every moment give conviction and genuine suspense to this swiftly unfolding melodrama. Built for general entertainment, it fulfills its program requirements neatly and with credit to the entire personnel."

+ **Variety (Hollywood)** p3 Ap 7 '38

O

ONE WILD NIGHT. 20th century-Fox 63-72min Je 10 '38

Cast: June Lang. Dick Baldwin. Lyle Talbot. J. Edward Bromberg. Sidney Toler

Director: Eugene Forde

Music: Samuel Kaylin

Original story: Edwin Dial Torgerson

Screen writers: Charles Belden. Jerry Cady

Story is laid in a small town. Four men, tired of their humdrum routine and desiring a vacation, plot their own kidnapping in order to escape their wives. One of the group, a banker, double-crosses the others and steals the ransom money.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."

— + **Christian Century** p742 Je 8 '38

"Too melodramatic. Mature." Am Legion Auxiliary

"Rapid action mystery melodrama, with an efficient cast, some good comedy bits, and adequate production, but that goes rather far in its ridicule of public officials. Adults." Calif Cong of Par & Teachers

"Fairly clever idea, but picture disappointing because of hackneyed treatment. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Overdrawn farce. Police are again presented as inefficient. Weak production. Mature." DAR

"Fairly well cast and acted with some humorous touches that make it mildly entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Confusing, disconnected mystery farce. Matter of taste." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

" 'One Wild Night' is not so exciting as its title. It is, in fact, a mediocre detective story. . . The plot is confused and the production values poor. Adolescents, 12-16: poor; children, 8-12: no."

— + **Motion Pict R** p7 Je '38

"Adults."

Nat Legion of Decency Je 9 '38

"A & Y: mediocre farce; C: no."

— + **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"Those who are not perturbed at seeing their public officials ridiculed will find 'One Wild Night' a diverting little B picture." Bert Harlen

Hollywood Spec p10 My 14 '38

"If the first and middle portions of 'One Wild Night' . . . packed as much wallop as the climactic sequences the film easily could have passed even on Broadway as a diverting morsel of action melodrama. But as it turns out, one has to bear up under an avalanche of juvenile horseplay." T. M. P.

+ — **N Y Times** p17 Je 3 '38

Trade Paper Reviews

"Hit-or-miss mystery thriller which depends too much on slapstick comedy, trapdoors, clutching hands and other dated business to hit a very high level as film entertainment. Undoubtedly it will appeal most strongly to avid thrill-seekers and the children at matinee showings. Family."

— + **Boxoffice** p25 My 14 '38

"A farce mystery, this is enjoyable fare of the program variety. Handled in a light breezy manner with a fast moving tempo along with an air of suspense it is pleasing entertainment. Besides showing June Lang as a very attractive miss, it reveals that she has a nice comedy sense."

+ **Film Daily** p10 My 11 '38

+ **Motion Pict Daily** p8 My 10 '38

"Audience reaction was fair. Estimate: okay for dual support, will please in smaller situations."

+ — **Phila Exhibitor** p134 My 15 '38

"Very little to recommend this one. Just a light B which will lift among the duals. . . Names possessing any marquee appeal are lacking, although there are some experienced players in the cast."

— **Variety** p16 My 11 '38

"This frothy programmer is a comedy with a mystery motive, carrying laugh-generating lines and business throughout. . . Used for filling out dualers, the purpose for which it was made, it will more than satisfy the patrons."

+ — **Variety (Hollywood)** p3 My 5 '38

ORPHAN OF THE PECOS. Victory 52-55min D 30 '37

Cast: Tom Tyler. Jeanne Martel. Howard Bryant. Forrest Taylor

Director: Sam Katzman

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ja 20 '38

Trade Paper Reviews

"A sparse neighborhood audience reacted well to the comedy, fighting. Estimate: satisfactory, though routine Tyler."
+ — **Phila Exhibitor** p92 Mr 1 '38

OUTLAWS OF SONORA. Republic 55-58min Ap 14 '38

Cast: Robert Livingston. Max Terhune. Ray Corrigan. Jack Mulhall

Director: George Sherman

Screen writers: Betty Burbridge. Edmond Kelso

Another in the Three Mesquiteers series. A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ap 28 '38

"A, Y & C: good Western."
+ **Parents' M** p52 Jl '38

"Family."
Wkly Guide Ap 23 '38

Trade Paper Reviews

"Without undue fanfare, the Three Mesquiteers are becoming synonymous with good Western entertainment. The latest effort will do much to enhance their standing. Filmed amidst some grand outdoor scenery, this has loads of action and a yarn that is above average. Family."
+ **Boxoffice** p87 Ap 30 '38

"A rip-roaring 'Three Mesquiteers' starring film with an exciting plot and superior production values. Will satisfy general audiences and where this western trio is popular it should play to packed houses. . . A double dose of swift action and excitement in a swell 'Three Mesquiteers' Western."
+ + **Film Curb** p10 Ap 30 '38

"Fast-moving Western with fine backgrounds should please the six-gun fans."
+ **Film Daily** p6 Ap 20 '38

"Smooth, fast, exciting, with fairly different plot twist, this is a good Western for the fans."
+ **Phila Exhibitor** p124 My 1 '38

"It's suitable fare for the action-loving localities, and will more than satisfy juvenile fans. . . Direction has given it a pace which never allows the action to lag, providing a steady diet of chases, lead-tossing and knuckle-throwing for the entire runoff."
+ **Variety** p15 Ap 20 '38

OVER THE WALL. Warner 66-72min Ap 2 '38

Cast: Dick Foran. June Travis. John Litel. Dick Purcell

Director: Frank McDonald

Screen writers: Crane Wilbur. George Bricker

Based on the novel of the same title by Warden Lewis E. Lawes. Dick Foran, a young fighter, is railroaded to prison for a murder he did not commit. He is incorrigible in prison and gets into difficulties. In time the prison chaplain makes him a model convict and he becomes a radio star. In the end information relating to the murder is unearthed and he is freed.

Audience Suitability Ratings

"A: perhaps; Y: fairly good; C: doubtful."
Christian Century p478 Ap 13 '38

"Good use is made of Dick Foran's singing ability which greatly relieves the dreary grimness of prison routine. The story is good, the acting sincere and the direction well balanced. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Ap 9 '38

"General patronage."
Nat Legion of Decency Ap 7 '38

"A & Y: fair; C: unsuitable."
+ — **Parents' M** p80 Je '38

"Family."
Wkly Guide Mr 19 '38

Newspaper and Magazine Reviews

"The corrective aspect of prison life is stressed, though not too convincingly. It is only fair entertainment. Adults and mature young people."
+ — **Christian Science Monitor** p17 Ap 2 '38

"[It] is a routine prison melodrama, with some extremely silly moments. Dick Foran, John Litel, and June Travis do their best with it." Jesse Zunser
— **Cue** p57 Ap 2 '38

"One of the most consistently good bits of screen entertainment I have seen in a long time; class B as to budget, class A as to brains, and not a moment when it is not engrossing. Frank McDonald was handed a competently written screen play and gave it direction which develops all its values."
+ **Hollywood Spec** p26 Ap 16 '38

"Warner Brothers have a superlative touch for the melodrama of the underworld and even when they produce a busy little B like this one, that sure guidance becomes apparent and makes for speed and thrills." (2½ stars) Ruth Waterbury
Liberty p42 Ap 30 '38

"At best it is a mild melodrama, in which sentiment has been substituted for lurid action and suspense. Most of the time it is a laggard discussion of rehabilitation and the righting of a wrong. . . 'Over the Wall' may have snatches of an important message, but the outline is too stereotyped and the treatment too Rover Boyish to make it an entertaining melodrama." Howard Barnes
— + **N Y Herald Tribune** p6 Mr 28 '38

"To the best of our recollection, 'Over the Wall' is the lightest stretch we ever did in a Warner Brothers prison picture. It's the quietest, too: no screaming sirens, chattering machine-guns, playing searchlights—not even, so far as we could discover, a wall. It's rather nice for a change." B. R. C.
+ **N Y Times** p19 Mr 28 '38

Reviewed by John Mosher
New Yorker p65 Ap 2 '38

"Although this melodrama was written by Warden Lewis E. Lawes of Sing Sing Prison, it is neither an exciting nor a convincing study of penology."
— + **Newsweek** p24 Ap 4 '38

Trade Paper Reviews

"A bread and butter picture that will get by as entertainment fare. Production is undecided whether to be a crisp melodrama or a prisoner's song fest. As a result, this is a wavering effort. Family."
— + **Boxoffice** p21 Mr 19 '38

"Lacking the sensational qualities of 'Twenty Thousand Years in Sing Sing' and 'Alcatraz Island,' this low-budgeted production should nevertheless interest average audiences and hold its own as part of a double bill program. . . A prison drama with a social message—well suited to general audiences."
+ — **Film Curb** p17 Ap 9 '38

"Here is a prison melodrama that can be set apart from most films of its type in that it goes much further than presenting merely a thrill drama. It carries a very fine and forceful social message entertainingly handled without preachment. In fact, it offers the showman an excellent opportunity to go to the best civic groups in his city and ask for their support in that the film can be made a great force for good in working for prison reform and the betterment of the lot of the offenders who are not hardened criminals."
+ **Film Daily** p7 Mr 30 '38

OVER THE WALL—*Continued*

+ — **Motion Pict Daily** p6 Mr 30 '38

"Strictly routine crime drama, carrying action, suspense, this is strictly for the mass action fans. . . It is full of incredibilities, but the neighborhoods won't mind."

— + **Phila Exhibitor** p109 Ap 1 '38

"Warner Bros. has made a wise selection for Dick Foran's first fling away from the boots and saddles roles. . . Whether Dick Foran's name in addition to Lawes' authorship, since that's all the exhibitor has for the marquee, is sufficient to land it solo feature is highly dubious. There is the additional handicap of hitting theatres at a time when prison yarns are surfeiting the market. But the picture should do nice net business, especially in view of minimum production budget."

+ **Variety** p15 Mr 16 '38

"Audience will go for this one, not only because it is an excellent picture, but also by reason of its intense drama, which will re-whet appetites that have become satiated by a too extensive cycle of mad comedy films."

+ **Variety (Hollywood)** p3 Ap 8 '38

OVERLAND EXPRESS. Columbia-Coronet 55min Ap 11 '38

Cast: Buck Jones. Marjorie Reynolds. Carlyle Moore. Maston Williams

Director: Drew Eberson

Music director: Edward Kilenyi

Screen writer: Monroe Shaff

A western melodrama with the inauguration of the pony express as background.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency My 19 '38

"A, Y & C: good."

+ **Parents' M** p52 Jl '38

"Family-juvenile. Along with the primitive complications of old-time silent Westerns it has a lot of the primitive virtues of a model old-time movie."

+ **Wkly Guide** My 7 '38

Newspaper and Magazine Reviews

"Excellent entertainment for any audience anywhere; the best written and directed Western I have seen in years. This morning I am trying to persuade myself that it is not as good as I thought it was when I saw it last night, but I cannot make a go of it. 'The Overland Express,' though its running time is under an hour and its cost was not great, comes to the screen as a Western masterpiece."

+ + **Hollywood Spec** p5 Ap 9 '38

Time p51 Ap 18 '38

Trade Paper Reviews

"Buck Jones latest starring effort is action entertainment at its best. It has a generous quota of thrill ingredients to keep the action in high gear and an excellent historical screenplay. Family."

+ **Boxoffice** p27 Ap 9 '38

"A rip-roaring, riding Western certain to entertain the action fans."

+ **Film Curb** p5 My 21 '38

"[It is] the historical background which lends importance to the picture. There is always something doing with riding, gun-fighting, and fistic encounters serving to keep things at a high pitch. Buck's personality is well suited to the role he plays, for it instills the piece with an eventful tone."

+ **Film Daily** p8 Ap 5 '38

+ **Motion Pict Daily** p6 Ap 11 '38

"Good, with much action from start to finish, exceptional photographic work, the direction, script lend cohesiveness, smoothness unusual in a Western. Dialogue is forceful, natural."

+ **Phila Exhibitor** p115 Ap 15 '38

"Buck Jones really rides again in 'Overland Express.' He probably traverses more cinematic miles in this new oatser than he has in his three previous mustangers. . . New Buck Jones measures up with other recent prairie melodramas, though showing him in a minimum of the usual hand-to-hand physical combats."

+ **Variety** p16 My 11 '38

"An action Western that is aimed at the weekend juvenile audience trade, this Coronet production possesses all the qualifications to appeal to the ticket-buyers at which it is pointed. It has more than the average action imbued in this sort of production, plus other picture making proclivities of the action-Western school."

+ **Variety (Hollywood)** p3 Mr 31 '38

P

PEARLS OF THE CROWN. Lenauer-Sandberg 99-118min Ap 11 '38

Cast: Sacha Guitry. Jacqueline Delubac. Lyn Harding. Ermete Zabboni

Directors: Sacha Guitry. Christian Jaque

Music: Jean Francaix

Screen writer: Sacha Guitry

Filmed in France. This is a novel departure in film making with the characters speaking French, Italian and English. Guitry acts as commentator during parts of the film, relating to his wife, Jacqueline Delubac, the story of the seven pearls. Pope Clement VII gave the pearls to Catherine de Medici when she came to France. Then the pearls are given to Mary Stuart and stolen when she is beheaded by Elizabeth. Later four of them are found and set into the British crown. Then the story pursues the fate of the other three pearls until the present time.

Audience Suitability Ratings

"An elaborately and beautifully staged, superbly acted fantasy. . . For American audiences the picture may seem complicated and over-long, but its charm and beauty, historical interest and fine acting will please a discriminating audience. Mature." Gen Fed of Women's Clubs (W Coast)

+ **Fox W Coast Bul** Je 4 '38

"Objectionable in part."

Nat Legion of Decency Ap 28 '38

Newspaper and Magazine Reviews

"Excellently photographed, skillfully assembled, dramatically revealed, the separate stories are effectively combined, with only minor lags in pace from time to time." Jesse Zunser

+ **Cue** p45 Ap 16 '38

"All this history could be told in an hour and a half, and is told with the speed of a camera shutter. Also, however, with a lack of discrimination. . . Even Guitry's skill in the four parts he takes does not save the whole from being something of a wedding cake—something as stationary as that, as ornamented past eating, and as ready for the knife that will cut it into slices." Mark Van Doren

+ — **Nation** p484 Ap 23 '38

"The most imaginative passages of the motion picture are magnificent. When Guitry ties up his history of the world . . . with delightful satirical overtones, it is altogether enchanting and persuasive. On the whole, though, his production is rambling, diffuse and spills over the natural limits of the photoplay in no uncertain manner. . . As a tapestry of 'la condition humaine' for close to 400 years the film is an amazing tour-de-force. As an absorbing and integrated piece of screen artistry it is definitely disappointing." Howard Barnes

+ — **N Y Herald Tribune** p13 Ap 12 '38

"What M. Guitry has done, with delightful impudence, is write a narrative film which is composed of nothing more than one static scene after another. And what he has done is to conceal the static quality of those scenes by making episode follow episode with remarkable rapidity. . . There is scarcely one sequence which has cinematic merit; taken in conjunction they comprise an unusual, facilely played, amusing romance. . . Much of it is wittily told, much of it humorously told, much of it tediously told. . . We have no right to expect any dramatist to be uniformly good through four centuries. M. Guitry's adventurous chronicle is unusual enough to compensate for its weaknesses."

+ **N Y Times** p26 Ap 12 '38

"It is appalling to learn that the movie runs into three languages. . . The whole thing is simple enough. The acting itself happens to be so good, indeed, that you might even follow the performance without knowing any language at all. . . Altogether 'The Pearls of the Crown' is something unusual and on the bright, springy side of life." John Mosher

+ **New Yorker** p68 Ap 23 '38

"Fascinating at its satiric and imaginative best, the episodic narration bogs down in the often tedious process of tracing the missing pearls through four centuries of history and an encyclopedia of famous personages."

+ — **Newsweek** p23 My 2 '38

"For a provocative, stimulating experience with the flip of a history book's page, it is something to see. For a consecutive, satisfying experience with character, story, and mood, it leaves much to be desired. *A unique and exciting documentation for history-lovers.*"

+ **Stage** p51 My '38

"More upstart than experiment, 'Pearls of the Crown' is a capricious use of cinema's ample elbow room for the somersaulting imagination and talents of 53-year-old French Stagecrafter Sacha Guitry. . . Each [episode] is braced up with a neat jigger of the Guitry imp, combines to form a razzle-dazzle of fact and fancy that any cinemagoer should enjoy if he can curb that impulse to rush out and consult a history book."

+ **Time** p46 Ap 25 '38

Trade Paper Reviews

"A distinct departure from the ordinary is this tri-linguistic sortie into screen experimentalism by the brilliant Frenchman, Sacha Guitry. Arty cinemagoers will find the film of unusual interest, somewhat lengthy, with scenes of scintillating wit and charm. Some of it is pointed and shallow, but the defects are few in this successful and ingenuous achievement. Adults."

+ **Boxoffice** p29 Ap 23 '38

+ **Motion Pict Daily** p10 N 12 '37

"An unusual idea here is partly muffed because the story is too big to handle in one picture. Art fans will enjoy it, but may be annoyed by bad cutting, a few irrelevant scenes. . . It is an ambitious effort, only partially realized. Fair."

+ — **Phila Exhibitor** p117 Ap 15 '38

"Film should prove nice box office in arty theatres. Vehicle perhaps best fits the original French description—a melange. It contains a bit of everything except singing and a spectacular battle scene. . . Production will have dubious going outside of art theatres unless pruned heavily, which seems impossible because of yarn's episodical nature."

+ — **Variety** p15 Ap 13 '38

PENROD'S DOUBLE TROUBLE. Warner 60min Ap 2 '38

Cast: Billy Mauch. Bobby Mauch. Dick Purcell. Gene Lockhart. Kathleen Lockhart

Director: Lewis Seiler

Screen writers: Crane Wilbur. Ernest Booth

Based on the character created by Booth Tarkington. Third in the Penrod series. The motivation concerns the resemblance between Bobby and Billy. One runs away and hides in a balloon and the other is induced by a dishonest man to pose for the missing boy and collect a reward of $5000. In the end, his conscience troubles him and he helps to find the missing boy.

Audience Suitability Ratings

"Family." Calif Cong of Par & Teachers

"Interesting and exciting fare for juveniles, but because of its lack of originality in story and treatment it may not appeal to adult audiences. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Amusing and at times exciting entertainment. Fine social values. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"An exaggerated, rather complicated plot with excellent comedy bits. Sound ethics. Good family film." Nat Soc of New England Women

"The social values are well developed, the influence of the right, leading to a happy ending. The whole is enlightened by Booth Tarkington's type of humorous situations providing excellent entertainment for junior audiences. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 9 '38

"It is a picture which children will thoroughly enjoy for its humor and adventure, while many older people will be entertained by the natural acting and the sympathetic understanding of the joys and disappointments of youth. Adolescents, 12-16 and children, 8-12: excellent."

+ + **Motion Pict R** p7 My '38

"General patronage."

Nat Legion of Decency Ap 14 '38

"A: entertaining; Y & C: good."

+ **Parents' M** p80 Je '38

Newspaper and Magazine Reviews

"Children will like it tremendously, and grownups who have children of their own or are very fond of youngsters will probably find the piece amusing too, as well as emotionally provocative. . . Some of the comedy devices are a bit obvious and sometimes the film leans rather heavily on the sentimental side, yet there are several first-rate performances, and the picture, generally speaking, is of good texture for a B product. Whether it will entertain you depends largely on your affinity with the subject matter." Bert Harlen

+ **Hollywood Spec** p10 Ap 2 '38

Trade Paper Reviews

"The latest chapter in the film adventures of Booth Tarkington's famous Penrod is thoroughly sprinkled with laughs and action and should prove vastly appealing to the juvenile matinee trade as well as to family audiences in the neighborhood showings for which it is obviously aimed."

+ **Boxoffice** p71 Ap 2 '38

"A poorly-told story suitable for dualling only where there is audience interest in the Twins and earlier Penrod films."

— + **Film Curb** p10 Ap 16 '38

+ **Motion Pict Daily** p4 Ap 4 '38

"This is a natural for the family trade. It should prove a little gold mine for Saturday matinees. Youngsters will go for it in a big way. . . Preview audience expressed complete enjoyment."

+ + **Phila Exhibitor** p109 Ap 1 '38

"Fundamentally a kids' picture this one is sure-fire for the youngsters' matinees, neighborhood trade and general family consumption. Entire production is skillfully handled, avoids any lessons or morals."

+ **Variety (Hollywood)** p3 Mr 24 '38

PORT OF SEVEN SEAS. MGM 78-81min Ap 1 '38

Cast: Wallace Beery. Frank Morgan. Maureen O'Sullivan. John Beal. Jesse Ralph

Director: James Whale

Music: Franz Waxman

Screen writer: Preston Sturges

Based on the play Fanny by Marcel Pagnol. The scene is Marseilles—port of seven seas. Maureen O'Sullivan portrays the daughter of a water-front shop keeper in love with a young man who leaves her for the sea. She finds that she is to have a child and when an older man asks to marry her she tells him her secret.

PORT OF SEVEN SEAS—*Continued*

He is willing to marry her and they are very happy. When the young sailor returns three years later, he tries to take the girl away but his father convinces him that she must stay with her husband.

Audience Suitability Ratings

"Good. Excellent characterizations, able direction, and an abundance of dialogue used to good purpose, mark this unusual drama. Adults." DAR
+ **Fox W Coast Bul** Ap 2 '38

"Compelling drama of human values, presented with a notable cast, quaint settings, fine photography, masterly direction, and excellent production. Adults." Calif Cong of Par & Teachers

"Each character is played with sympathetic understanding and restraint. Adult." Calif Fed of Business & Professional Women's Clubs

"Though poorly titled, and at times talky, this picture is well produced. The cast is a most excellent one, each member giving a worthy and very real portrayal. Very interesting entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Social drama with a blend of humor and pathos. Adults." Nat Soc of New England Women

"Powerful drama. . . A most sympathetic cast, ably directed. Deeply interesting. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 9 '38

"A story which at all times skirts perilously near the maudlin is saved and at times made enjoyable by the excellent acting of the entire cast. Neither the suave sureness of Frank Morgan nor the earthy sincerity of Wallace Beery can, however, do anything for the dialogue which is uneven and confusing, at times being amazingly flowery and poetic considering the positions and characters of the speakers, and again descending to the 'so what's' and 'pain in the neck's' of common or garden variety Americanese. The story, though weak, is throughout kept clean and dignified, never descending to suggestiveness as it might easily have done in less capable hands. Adolescents, 12-16: mature theme; children, 8-12: no, story unsuitable."
+ — **Motion Pict R** p9 Ap '38

"Adults."
Nat Legion of Decency Ap 7 '38

"A: good; Y: possible; C: unsuitable."
+ **Parents' M** p80 Je '38

Newspaper and Magazine Reviews

"The front end of the film consists entirely of dialogue, of a stream of chatter in which we grope for one idea which seems to bear some relation to another. In my dozen years of picture reviewing I have not walked out on half a dozen pictures, but was on the point of walking out on this one, when suddenly it began to take form. When 'Port of Seven Seas' settles down to being about something, it sticks to the something and becomes the finest piece of screen entertainment ever to emerge from a fog."
+ **Hollywood Spec** p5 Ap 2 '38

Trade Paper Reviews

+ **Motion Pict Daily** p4 Ap 8 '38

"Gripping drama of the Marseilles waterfront interwoven with delightful comedy, this is entertainment that will garner plenty favorable word of mouth comment. Exhibitors can get behind this one, sell it for good returns."
+ **Phila Exhibitor** p106 Ap 1 '38

"Dramatic strength and beauty of unusual degree are in this picture. Honesty, lack of trickiness, the kind of uncompromising virtue seldom seen on the screen, give it conviction and poignant appeal. It tugs constantly at the heart, delights the mind, affords much genuine laughter, has the stuff to capture audiences and to make them chatter about it to swell the box office volume."
+ **Variety (Hollywood)** p3 Mr 24 '38

R

THE RAGE OF PARIS. Universal 75min Jl 1 '38

Cast: Danielle Darrieux. Douglas Fairbanks, Jr. Mischa Auer. Louis Hayward. Helen Broderick

Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning. Felix Jackson

The new French import, Danielle Darrieux, portrays a French girl out of a job who tries to get work as a model for Douglas Fairbanks. When she fails she arranges for financing from Mischa Auer, head waiter at an expensive hotel, with the purpose of marrying Louis Hayward, friend of Fairbanks. Fairbanks, convinced she is a gold digger, seeks to disillusion Hayward and then falls in love with Miss Darrieux himself.

Trade Paper Reviews

"Danielle Darrieux scores a solid hit in her American-made picture. Fans who saw her in the tragic 'Mayerling' will be pleasantly surprised by her ability to handle comedy so expertly. She has a delightful accent and is easy to understand. Henry Koster has done splendid work in guiding the comedy and action and injects some refreshing touches."
+ **Film Daily** p5 Je 14 '38
+ **Motion Pict Daily** p2 Je 13 '38

"Universal successfully launches Danielle Darrieux, young French star of unusual beauty and charm, in a written-to-order story. . . Fortifying her box-office draw, hitherto limited in the domestic field to the spotty distribution of two French films, 'Mayerling' and 'Club des Femmes,' the studio presents Fairbanks, Jr., as the co-star. . . It turns out to be first class synthetic entertainment for first runs and a part payment on the American debt to Lafayette. . . Miss Darrieux . . . is a potential big box-office draw in American theatres. Showmanship handling will make her a financial asset for exhibitors."
+ **Variety** p14 Je 15 '38

"Smartly turned out entertainment and a picture of sound commercial calibre is 'The Rage of Paris,' American film debut for Danielle Darrieux. The curiosity draw of the Parisian actress will be considerable, and, coupled with other positive merits of the offering should give Universal handsome returns on its careful and painstaking efforts to launch the imported star properly."
+ **Variety (Hollywood)** p3 Je 9 '38

RASCALS. 20th century-Fox 75min My 20 '38

Cast: Jane Withers. Rochelle Hudson. Robert Wilcox. Borrah Minnevitch and his Gang. Steffi Duna. Katherine Alexander

Director: H. Bruce Humberstone

Dance director: Nick Castle

Music and lyrics: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Screen writers: Robert Ellis. Helen Logan

Rochelle Hudson portrays a society girl who becomes a victim of amnesia and finds her way to a gypsy camp which is presided over by the youthful Jane Withers. A young man accompanies the gypsies to forget a love affair. In the end Rochelle regains her memory and through the efforts of Jane is married to the young man.

Audience Suitability Ratings

"Highly entertaining and unusual story. Family." Am Legion Auxiliary

"Fairly entertaining program picture with some attractive scenes and good photography but with weak improbable story and mediocre production. Jane Withers and Rochelle Hudson deserve better material. Mature." Calif Cong of Par & Teachers

"A tiresome social comedy, overburdened with slapstick and lacking story interest. Matter of taste." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Childish and fantastic story. Flower stealing and pocket-picking give unwholesome standards. Mature." DAR

"Colorful, fairly well produced and mildly entertaining. Ethics dubious. Family." Gen Fed of Women's Clubs (W Coast)

"A trite story, slow-moving direction and some unbelievable situations. Jane Withers is not at her best. Dubious ethics. Family." Nat Council of Jewish Women

"Loosely constructed, implausible and exaggerated story quite unsuited to its juvenile star. A coarse, low-grade musical comedy. No audience recommendation." Nat Soc of New England Women

"There are a few clever spots in the gypsy sequences, but the whole lacks appeal. Fair entertainment. Mature." S Calif Council of Fed Church Women

"Little Jane Withers gets another bad break, as this story is definitely weak. . . Inasmuch as thievery is used for humorous effect, ethically the film is not above reproach. Adolescents: poor; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Mr 26 '38

"Adults."

Nat Legion of Decency Ap 21 '38

"A: fair; Y: dubious ethics; C: no."

+ — **Parents' M** p80 Je '38

Newspaper and Magazine Reviews

"Century wisely staged the showing on Friday night in a neighborhood house, a week-night when a large audience of children could be counted on. 'Rascals' went over with a bang, the younger element of the audience expressing its approval in whistles, cheers and joyous laughter. It was not made for you or me. We can enjoy Shirley Temple, for she is a child apart, a rare personality with extraordinary gifts. But Jane is for children; she is one of them, one of the sort you can find wherever you go, and in her, each child can see herself or himself more readily than in the case of Shirley."

Hollywood Spec p5 Ap 9 '38

"The minors may enjoy it." F. S. Nugent

N Y Times p12 My 27 '38

Trade Paper Reviews

"Possessing less general audience appeal than the last few Jane Withers' pictures, this will garner its greatest appreciation from the juvenile trade. It will be a distinct let-down for those who have come to expect plenty of ginger in this little starlet's vehicles. Family."

+ — **Boxoffice** p27 Ap 9 '38

"Jane Withers, long a box office draw in neighborhood and subsequent runs, will delight her numerous fans in this rough-and-tumble vehicle which has, as added attractions, Borrah Minnevitch and his Harmonica Rascals."

+ **Film Curb** p8 Je 4 '38

"A grand clown is revealed in the person of Borrah Minnevitch, who with his harmonica-playing gang furnishes much music, laughs, gaiety, and other entertainment which makes this a very enjoyable picture. Jane Withers has to share honors with them in this number, but her singing, dancing, and enthusiastic personality is ever favorably in evidence, and between her and Minnevitch, this one rates as one of the better of the Jane Withers' vehicles."

+ **Film Daily** p7 Ap 7 '38

Motion Pict Daily p2 Ap 5 '38

"A good, fast-moving comedy, this offers plenty of clean fun for the entire family. Estimate: tops for Withers' fans."

+ **Phila Exhibitor** p116 Ap 15 '38

"Jane Withers, as a Gypsy queen is given dialog that's far beyond her years. She has never had a tougher assignment, but the picture succeeds well enough to have the Withers' fans make a nice payoff on this one. . . Some of the supporting performances are not so good, but in the main the picture is amusing and entertaining."

+ — **Variety** p13 My 25 '38

"'Rascals' is cut to Jane Withers' measure and furthers the vogue of this capital young entertainer with a story, direction and support aimed to please the customers who have placed her high in box office standing."

+ **Variety (Hollywood)** p3 Ap 2 '38

RAWHIDE. Principal-20th century-Fox 59min Ap 8 '38

Cast: Smith Ballew. Lou Gehrig. Evalyn Knapp. Arthur Loft

Director: Ray Taylor

Original story: Dan Jarrett

Screen writers: Jack Natteford. Dan Jarrett

A western melodrama.

SEE ALSO issue of April 4

Audience Suitability Ratings

"An enjoyable 'different' Western. Cast well chosen and convincing. Family." Am Legion Auxiliary

"With story a bit different from the usual Western, good continuity, average production, some pleasing singing of cowboy songs, and a minimum of Western grammar. Family." Calif Cong of Par & Teachers

"Above-average Western. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." E Coast Preview Committee

"Entertaining, fast-moving. All ages." Gen Fed of Women's Clubs (W Coast)

"Mediocre Western. Much shooting, many murders, and fighting. Family." Nat Council of Jewish Women

"Good up-to-date Western, naturally told with plausible incidents and good comedy, beautiful scenery. Family." Nat Soc of New England Women

"This tense Western is lifted out of its trite pattern by the presentation of a baseball star, Lou Gehrig. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 16 '38

"Adolescents, 12-16: good; children, 8-12: good, though exciting."

+ **Motion Pict R** p7 My '38

"General patronage."

Nat Legion of Decency Ap 7 '38

"A, Y & C: good Western."

+ **Parents' M** p80 Je '38

"Family."

Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"'Rawhide' is a lively Western, with a novel twist. . . It's good fun, with Smith Ballew and Evalyn Knapp helping along." Jesse Zunser

+ **Cue** p39 Ap 30 '38

"[It is] a musical Western, which undoubtedly will prove satisfactory to baseball fans and followers of the out-of-door drama. . . Even without the Yankees' clean-up man as its star de resistance, 'Rawhide' would be a better than average entertainment in its field." T. M. P.

+ **N Y Times** p19 Ap 25 '38

Trade Paper Reviews

"The start of the baseball season has brought Lou Gehrig back to the sports world and his name should put this entertaining Western among the big box office grossers of the season."

+ **Film Curb** p11 Ap 30 '38

"Without Lou Gehrig, this one would be just the average Western. Gehrig is pleasing, and gets away with his light assignment. . . This film has extra ballyhoo possibilities for the baseball fans with Lou Gehrig's name."

+ **Film Daily** p24 Ap 27 '38

"Preview audience, mostly youngsters, at Saturday matinee, gave it a rousing reception. Estimate: okay Western; exploit Gehrig."

+ **Phila Exhibitor** p108 Ap 1 '38

"Not only is 'Rawhide' a fast-moving, well-produced mesa melodrama in Sol Lesser's series starring Smith Ballew, but it has the added box office distinction of including Lou Gehrig,

RAWHIDE—*Continued*

hard-hitting batsman of the New York Yankees, in its cast. The baseball star is more than window-dressing for the picture, having a very prominent part in Lesser's latest ranchland drama and, if exploited properly, he should help make this one of the top money-getters of the season."
+ + **Variety** p14 Ap 6 '38

REBECCA OF SUNNYBROOK FARM. 20th century-Fox 80min Mr 18 '38

Cast: Shirley Temple. Randolph Scott. Jack Haley. Gloria Stuart. Phyllis Brooks. Helen Westley. George (Slim) Summerville. Bill Robinson. J. Edward Bromberg

Director: Allan Dwan

Dance directors: Nick Castle. Geneva Sawyer

Music: Mack Gordon. Harry Revel. Lew Pollack. Sidney D. Mitchell. Sam Pokrass. Jack Yellen. Raymond Scott

Screen writers: Karl Tunberg. Don Ettlinger

Based on the novel and play of the same title by Kate Douglas Wiggin. Filmed previously with Mary Pickford in the lead. Only the title of the classic is used in this tale of a radio broadcasting station. Shirley wins a contest, then is lost when the advertising agency tries to find her to tell her the good fortune. She is found on Aunt Mirandy's farm.

SEE ALSO issue of April 4

A Guide to the discussion of the screen version of Rebecca of Sunnybrook Farm, prepared by Lenore Vaughn-Eames, is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

Reviewed by H. M. Le Sourd
Motion Pict & Family p4 Ap 15 '38

"A, Y & C: excellent."
+ + **Parents' M** p65 My '38
Scholastic p35 Ap 2 '38

Newspaper and Magazine Reviews

"Little Miss Temple is starring again, and critical judgment is routed. You give your heart to her all over again." (3 stars) Ruth Waterbury
Liberty p53 Ap 23 '38

"America's favorite actress is far more engaging than her material in 'Rebecca of Sunnybrook Farm.' . . It is not her fault that it is frequently a random entertainment, which has a curious way of overlooking the fact that Bill Robinson and Jack Haley are among the performers." Howard Barnes
+ **N Y Herald Tribune** p8 Mr 26 '38

"Followers of Miss Temple will find her most charming when dancing with Bill Robinson in the Toy Trumpet finale. Sunnybrook Farm our foot!" Katharine Best
Stage p57 Ap '38

Trade Paper Reviews

"A modernized version of the story classic makes an ideal vehicle for screenland's most enchanting little star."
+ **Film Curb** p10 Ap 2 '38

RECKLESS LIVING. Universal 65min Ap 8 '38

Cast: Robert Wilcox. Nan Grey. Jimmy Savo. William Lundigan. Frank Jenks

Director: Frank McDonald

Original story: Gerald Beaumont

Screen writer: Charles Grayson

A comedy drama with a race-track background. An assortment of track followers live in a boarding house. The thesis of the tale is that it doesn't pay to rely on races to get rich.

Audience Suitability Ratings

"A: passable; Y: hardly suitable; C: no."
— + **Christian Century** p606 My 11 '38

"Average horse race story with emphasis upon the gambling class. Jimmy Savo's antics a bit far fetched. Mature." Am Legion Auxiliary

"Entertainment value limited to audiences who enjoy horses, horse racing, and betting, since these make up the bulk of the picture. Adults." Calif Cong of Par & Teachers

"Fairly entertaining with a certain amount of amusement to be had from the very human characteristics of members of the cast who cannot resist betting on horses. . . Quite unethical in spots and lacking in social values. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A sentimental gesture of the hero just saves from mediocrity this dull story of race-track followers. Mature." DAR

"Entertaining picture. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Against a background of racing and gambling, a human though trite comedy unfolds. Family." Nat Council of Jewish Women

"Fair program film. Adult." Nat Soc of New England Women

"Mediocre. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 16 '38

"Adolescents, 12-16: demoralizing atmosphere; children, 8-12: no."
— **Motion Pict R** p8 My '38

"Adults."
Nat Legion of Decency Ap 21 '38

"A: mediocre; Y: possible; C: no."
— + **Parents' M** p80 Je '38

"Family."
Wkly Guide Ap 9 '38

Newspaper and Magazine Reviews

"It is a nice little bit of entertainment which interested me most in its demonstration of the fact that Frank McDonald is quite ready to be entrusted with the direction of something bigger. I was interested also in the appearance in the cast of Jimmy Savo, one of the world's greatest pantomimists who would be a sensational success in a part which gave him an opportunity to display all his wares."
+ **Hollywood Spec** p6 Ap 2 '38

Trade Paper Reviews

"This is an in-and-out yarn of the race tracks, which, on the whole, lacks punch because of an ineffectual screenplay and a failure to capitalize on the rare comic talents of Jimmy Savo. Family."
— + **Boxoffice** p27 Ap 9 '38

"Comedy romance with racetrack background should generally satisfy."
+ **Film Daily** p7 Mr 31 '38
+ **Motion Pict Daily** p6 Ap 7 '38

"Here is a weak, routine story about race track folk. Savo's comedy does not seem to register. Estimate: fair bottom dualler."
— + **Phila Exhibitor** p117 Ap 15 '38

"Unimpressive dualer with a race-track background. . . Thread of the story is very simple, being divided between going to the races, farce, and the boy-gets-girl angle. Neither in its farce, racing or romance sequences is the film distinguished."
— + **Variety** p17 Je 8 '38

" 'Reckless Living,' a comedy romance reeking of the race track, goes neatly about its job of light entertainment, suitable for secondary billing for the average custom. It has no selling names and makes no pretense at running outside its class. . . It has definite appeal to the younger trade as well as the family circle."
+ **Variety (Hollywood)** p3 Mr 28 '38

RELIGIOUS RACKETEERS. Royer 90 min

Cast: Madame Harry Houdini. Robert Fiske. Helen Le Berthon. Arthur Gardner. Betty Compson

Director: Frank O'Connor

Original story: Frank O'Connor

Screen writers: Frank O'Connor. Charles R. Condon

Madame Houdini exposes the spiritualistic racketeers who prey on credulous folk.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 2 '38

Trade Paper Reviews

"Adventures encountered by the late Harry Houdini in his campaign against fraudulent mediums and spiritualistic fakirs forms the plot background for this laudable exploitation film. From an entertainment standpoint it leaves much to be desired, but on the whole it will play to satisfied customers. Family."
+ — **Boxoffice** p27 Ap 23 '38

"This is designed solely as an exploitation picture for the states rights market and achieves its purpose."
Film Daily p6 Ap 18 '38

+ **Motion Pict Daily** p3 Ap 22 '38

"Direction fails to overcome a wild story, banal lines, ham acting. Estimate: for sensation, grind houses."
— **Phila Exhibitor** p141 Je 1 '38

"This is designed as entertainment and enlightenment for simple, credulous folk who have a primitive attitude toward mediumistic folderol, and for such simple souls the picture will have a certain degree of informative entertainment. It pretends to be an expose of mystical fakery, but its dramatic procedure toward that end is somewhat confusing in the tedious unreeling of elementary fiction."
— + **Variety (Hollywood)** p3 Ap 13 '38

RETURN OF THE SCARLET PIMPERNEL. London film-United artists 80-90min Ap 29 '38

Cast: Barry Barnes. Sophie Stewart. Margaretta Scott. James Mason. Francis Lister. Henry Oscar. George Merritt

Director: Hans Schwartz

Screen writers: Arthur Wimperis. Adrian Brunel. Lajos Biro

Filmed in England. Based on the novel of the same title by Baroness Orczy. Sequel to The Scarlet Pimpernel made in 1935 starring Leslie Howard. The story concerns Sir Percy Blakeney, an English aristocrat who engages in spiriting French aristocrats across the English Channel so they may escape the guillotine. He becomes so dangerous to the revolutionaries that they arrange for his wife to be abducted from England and many hair-breadth adventures are necessary before he can rescue her.

Audience Suitability Ratings

"Acting and direction are excellent, settings and costumes attractive, action exciting and fast moving. Mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"Interesting, dramatic and most entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Not as dramatically or brilliantly conceived as the original. However, tense interest is sustained throughout, large crowds are well directed and there are many scenes of real beauty. Mature." Nat Council of Jewish Women

"Family." Nat Soc of New England Women
Fox W Coast Bul My 7 '38

"The story lacks the novelty and dash of the original and falls into the category of a program film, needing a double bill to cover its inadequacies. Adolescents, 12-16: acceptable; children, 8-12: confusing and little interest."
— + **Motion Pict R** p7 Je '38

"General patronage."
Nat Legion of Decency Ap 21 '38

"A, Y & C: excellent adventure story."
+ + **Parents' M** p80 Je '38

"Not as exciting as the first 'Scarlet Pimpernel.'"
+ — **Scholastic** p32 My 21 '38

"Family."
Wkly Guide Ap 9 '38

Newspaper and Magazine Reviews

"[It] is lively, exciting, swashbuckling adventure—filled to the brim with hairbreadth escapes." Jesse Zunser
+ **Cue** p45 Ap 16 '38

"Exciting new version of a famous character, and lots of suspenseful action. Stimulating entertainment."
+ **Film Wkly** p31 Ap 16 '38

"The new adventures of those deuced clever fellows, Scarlet Pimpernel and Alexander Korda, are unfortunately unworthy successors of the Leslie Howard triumph. Mr. Korda has not spared expense, and there are production values galore. There is more here on which to feast the eyes than 'Lloyds of London' and the 'House of Rothschild' combined. Nevertheless, the current adventures of the saviour of *la noblesse Française* did not seem to ring true." Robert Joseph
— + **Hollywood Spec** p8 My 21 '38

"[It] is an adventurous, romantic, modern offshoot of the more weighty 'A Tale of Two Cities.' It tells the story of Baroness Orczy's novel clearly, swiftly and heroically. . . [It] is high-class adventure with a pleasing dash of romance." R. W. Dana
+ **N Y Herald Tribune** p8 Ap 11 '38

"The fact there is something intrinsically unexciting about sequels, is only to emphasize the credit due both director and cast for betraying so few signs of ennui." B. R. C.
+ **N Y Times** p12 Ap 11 '38

"[It] is not in the least exciting, somehow or other. For one thing, I am afraid there are too many false noses in the piece. . . It's all just a little too easy to be much fun." John Mosher
— + **New Yorker** p73 Ap 16 '38
Newsweek p25 Ap 18 '38
Time p51 Ap 18 '38

Trade Paper Reviews

"Much too studied and theatrical, this London Film production fails to attain the swashbuckling and romantic level of its predecessor. It is a colorful costume piece, but direction is slow and fails to provide enough exciting moments. Family."
+ — **Boxoffice** p13 Ap 16 '38

"A spectacular costume sequel lacking in the name values or comedy touches of the original drama."
+ — **Film Curb** p8 Ap 16 '38

"While this has been accorded a costly and conscientious production, recreating the atmosphere of the French Revolution in a very impressive manner, it is doubtful whether audiences will grow enthusiastic over it. The actors in the principal roles often go through their theatricals without impressing the audience that it is anything more than a costume piece, and quite in the manner of some stage extravaganza or musical comedy."
— + **Film Daily** p5 Ap 9 '38

+ **Motion Pict Daily** p11 N 1 '37

"British accents, effeminate characters (especially the hero), the extremely artificial mannerisms of the period depicted, dull stretches of inaction are the factors that limit this apparently expensive production to audiences which patronize British pictures. Estimate: pleasant British action programmer; best for class."
— + **Phila Exhibitor** p116 Ap 15 '38

"It is not easy to imagine why Korda chose so old-fashioned a story. His production, costuming and settings are artistic to an almost superlative degree, but it is asking too much of present-day film-goers to accept the disguises of the 'Scarlet Pimpernel.' . . None of the actors creates the illusion of the stress of the time and locale in which they were active. The cast is headed by Barry Barnes in the name part, and he suffers by comparison with Leslie Howard in the first of the series."
— + **Variety** p14 N 3 '37

ROLLING CARAVAN. Columbia 55min Mr 7 '38

Cast: John Luden. Eleanor Stewart. Harry Woods

Director: Joseph Levering

Original story: Nate Gatzert

A western melodrama.

Audience Suitability Ratings

"A stereotyped Western is rescued from mediocrity by the remarkable intelligence and engaging performance of a collie dog. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** My 14 '38

"General patronage."
Nat Legion of Decency Ap 21 '38

Trade Paper Reviews

"A frontier drama that will satisfy lovers of outdoor films and prove especially thrilling to juvenile audiences. . . Tuffy, a dog star, aids the hero in creating thrills for fans in this Western drama."
+ **Film Curb** p4 Je 11 '38

"Estimate: nice land-rush Western, with newcomer Luden off fast."
+ **Phila Exhibitor** p97 Mr 15 '38

ROMANCE ON THE RUN. Republic 67min My 2 '38

Cast: Donald Woods. Patricia Ellis. Grace Bradley. Edward Brophy

Director: Gus Meins

Music: Jack Lawrence. Peter Tinturin

Music director: Alberto Colombo

Screen writer: Jack Townley

Based on the short story of the same title by Eric Taylor. A private detective is hired to locate some stolen jewels. He is implicated in the theft, has many adventures, meets a secretary in the insurance office and falls in love with her.

Audience Suitability Ratings

"A quick succession of events, uncommon situations and amusing dialogue should have resulted in lively entertainment, but no unusual cleverness is displayed in either treatment or acting save for the excellent performance of Edward Brophy. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** My 28 '38

"General patronage."
Nat Legion of Decency My 19 '38

Newspaper and Magazine Reviews

"Not that you'll be bored by this if you remain to the very end, as it is played by pleasing performers. But if you expect it to work out logically, you're going to get stuck." (2 stars) Ruth Waterbury
Liberty p44 Je 18 '38

Trade Paper Reviews

"Plenty of the more pretentious and more expensive celluloid ventures have nothing more to offer than this well-planned, well-produced crime comedy. It has fast action, a good story, a welcome sprinkling of laughs and is convincingly impersonated by a competent cast, despite the absence of top names. Family."
+ **Boxoffice** p31 My 7 '38

"A good action-comedy for the neighborhood houses."
+ **Film Curb** p9 My 21 '38

"A hard working and capable cast, plus a fast-moving story, make this new Republic release pleasing program fare for the neighborhood houses. The action is kept moving at a swift pace and the story, although not very weighty, has been well worked out."
+ **Film Daily** p6 My 12 '38
+ **Motion Pict Daily** p11 My 2 '38

"Audience reaction was mild. Estimate: fair programmer in supporting spot."
+ — **Phila Exhibitor** p134 My 15 '38

" 'Romance on the Run' leads the audience a merry chase, one with which it can never catch up. Mediocre direction and poor story rate this as a minor dualer."
— + **Variety** p16 My 11 '38

"This carefully concocted dualer, containing, as it does, all the elements that go to make for real screen entertainment, will hold its own in theatres catering to all classes of trade, keeping the turnstiles clicking through word-of-mouth advertising. It has what it takes in these days of careful shopping on the part of the customers."
+ **Variety (Hollywood)** p3 Ap 28 '38

ROSE OF THE RIO GRANDE. Monogram 60min Mr 16 '38

Cast: Movita. John Carroll. Antonio Moreno. Lina Basquette

Director: William Nigh

Music: Charles Rosoff. Eddie Cherkose

Music director: Hugo Riesenfeld

Screen writers: Dorothy Reid. Ralph Bettinson

Based on the novel of the same title by Johnston McCulley. A fictionized historical adventure tale of rebellion in northern Mexico.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Mr 24 '38

"A, Y & C: good."
+ **Parents' M** p80 Je '38

"[It] has been resurrected from silent film days without brushing off the dust, it seems."
— **Scholastic** p12 Ap 23 '38

Newspaper and Magazine Reviews

"The film [is] a vigorously told romance, tuneful, and colorfully mounted. It has taken perfectly legitimate liberties with reality, being a romance, and its story is told in bold, flamboyant strokes. . . With a larger budget to work with, an outstanding film might have resulted. The present picture, however, should not want for good bookings." Bert Harlen
+ **Hollywood Spec** p10 Ap 2 '38

"For all its pseudo-Mexican setting, this would be just another Western, typically full of action, bullets, and violently contrasted good and bad motives, except for the dashing Mr. Carroll. He raises it to the rank of special interest." (2½ stars) Ruth Waterbury
Liberty p54 Ap 16 '38

"[It] is foamy, small-budget beer to tease tastes jaded by cinema bubbly."
+ **Time** p42 My 2 '38

Trade Paper Reviews

"There's a wealth of what the plain people thrive on in this most satisfying entertainment. Additionally, Monogram can well be proud of achieving what others have not in combining music, romance and action with true Latin flavor and unearthing a genuine swashbuckling, romantic threat in John Carroll—a Douglas Fairbanks type if there ever was one, with a magnificent voice to boot."
+ **Boxoffice** p71 Ap 2 '38

"Boasting a fine cast of past and present favorites, this romantic adventure picture offers action and thrills, plus music, in a manner to please the entire family. . . John Carroll rides to popularity in an entertaining musical melodrama."
+ **Film Curb** p8 Ap 2 '38

"This production is right down the groove for the popular appeal, with the money label all over it. It scores strong on three main counts. First, it has a red-blooded tale. . . Second, the romantic appeal is there in a manner to flutter all feminine hearts. . . Third, it presents a romantic team that is unique on the screen."
+ **Film Daily** p6 Mr 29 '38
+ **Motion Pict Daily** p3 Mr 29 '38

"With a salable title—even if the acting is occasionally hammish—it should still entertain the type audience for which it was made. Estimate: okay for action houses."
+ — **Phila Exhibitor** p106 Ap 1 '38

"This plot starts with interest but ends in unreal and unconvincing situations. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 7 '38

"The story begins well but becomes unconvincing and disappointing as it unfolds. It is more a study of types than a motivated plot. Adolescents, 12-16: no value; children, 8-12: no."
— **Motion Pict R** p8 Je '38

"Objectionable in part."
Nat Legion of Decency My 12 '38

"A: unconvincing melodrama; Y & C: unsuitable."
— **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"Universal will need more than Deanna Durbin to pay for mistakes like this. Adults."
— **Christian Science Monitor** p15 My 14 '38

"Dull and pointless. Somewhere in the original story there may have been sound material for a photoplay, but what has reached the screen is a hodgepodge of divergent viewpoints and objectives. Evidently there were too many cooks, and the ones who did the most to spoil the broth were probably among the three screen play writers." Bert Harlen
— **Hollywood Spec** p8 My 7 '38

"There is a young wife fleeing her husband, who left behind promises to divorce her. (This works out mighty handy later on, as you'll see if you stay to the end, though we can't be certain you will.) . . There's some drama, particularly when the munitions boys steal Boles' boat, and mildish comedy." (2 stars) Ruth Waterbury
Liberty p54 Je 11 '38
N Y Times p17 My 20 '38
Stage p46 Je '38

Trade Paper Reviews

"Producer-director James Whale had plenty to work with here in the way of a well-picked and exceptionally competent cast but evidently found himself stymied with a far-fetched and inconsistent screenplay which drags the picture down to disappointing levels. The good work turned in by such troupers as Bruce Cabot, Gene Lockhart, Madge Evans and John Boles is the only feature which makes it at all acceptable—and today's discriminating audiences are likely to do considerable carping over the poor production values and story loopholes. Family."
— **Boxoffice** p31 My 7 '38

"An artificial drama best suited for dualling."
— + **Film Curb** p14 My 7 '38

"Interesting entertainment has suspense but is somewhat deficient in power."
+ — **Film Daily** p23 My 9 '38
+ **Motion Pict Daily** p11 My 2 '38

"Estimate: okay melodrama, top dualler."
+ **Phila Exhibitor** p124 My 1 '38

"[It is] a much used, and abused plot. . . The film possesses enough entertainment for B rating at dual showings. It is melodrama sufficiently lurid to be cut into several parts and released as a serial."
— + **Variety** p15 My 4 '38

"Despite obvious defects in treatment and a confusing over-abundance of material, this invitingly titled picture possesses considerable entertainment for the general run of trade as a program complement and in many spots is likely to please positively."
+ — **Variety (Hollywood)** p3 Ap 28 '38

THE SKI CHASE. World 74min Mr 26 '38

Cast: Hannes Schneider. Guzzi Lantschner. Walter Riml. Leni Riefenstahl

Director: Dr Arnold Fanck

Music: Paul Dessau

Original story: Hannes Schneider

German dialogue film with English subtitles filmed at St Anton am Arlberg in the Austrian Tyrol. German title: Der Weisse Rausch. A winter sports lesson is given by expert skiers as well as comedy antics by Lantschner and Riml.

Newspaper and Magazine Reviews

"If you ski—or hope to—don't miss this." Jesse Zunser
+ **Cue** p39 Ap 2 '38

" 'The Ski Chase' is a vicarious aftermath to the recent winter sports season and a pictorially thrilling sequel to 'Slalom.' . . It keeps one's vision attuned to an unending panorama of beauty, a beauty that is shared by nature and the grace of human achievement. Without question, 'The Ski Chase' deserves a high place in its own group of films." R. W. D.
+ **N Y Herald Tribune** p6 Mr 28 '38

"Out of what used to be Austria comes 'The Ski Chase,' a bit late in the season, perhaps, for a display of this sport, showing us Hannes Schneider and the Tyrol as a pleasure resort, which also seems late in the season." John Mosher
New Yorker p65 Ap 2 '38
Time p24 Ap 11 '38

Trade Paper Reviews

"One of those refreshingly different films that carry a distinct appeal because of the happy absence of plot complications, this exposition of the art of skiing should find ready favor with audiences of all descriptions. One of the few feature length pictures on the subject, it boasts a combination of delightful elements that make for cohesion despite its 74 minutes, its foreign tongue and paucity of English subtitles. Family."
+ **Boxoffice** p71 Ap 2 '38

" 'Ski Chase' is more of a tribute to the beauty of the Austrian Tyrol and the skiing ability of Hannes Schneider than it is a cinematic story, but these attributes make it exceptionally interesting film fare for audiences, particularly for ski fans."
+ **Film Daily** p5 Ap 9 '38

" 'Ski Chase' very easily lives up to the bally of being the best skiing picture to reach these shores. From that alone it should more than please the arties and get booking elsewhere as well. . . For the ski nut there can be no equal or possible sequel to 'Chase.' Contains all the thrills (almost felt) of trick turning, leaping, scaling, stopping, etc. For the average it's a super-glorified sportreel of the stuff which will get a rise out of the most disinterested."
+ + **Variety** p15 Mr 30 '38

THE SLIPPER EPISODE. French film exchange 80min My 18 '38

Cast: Betty Stockfield. Roger Treville. Raymond Cordy. Jean Tissier

Director: Jean De Limur

Screen writers: H. Rose. G. Lampin

Based on the novel, Le Voyage Imprevu, by Tristan Bernard. French dialogue film with English subtitles. The film was awarded honorable mention at the Venice Biennial Film Exposition last year. Its action is a cross-country flight, mainly in Switzerland, made by a carefree couple from Paris who are on a good-deed tour to restore an incriminating slipper to an unfaithful wife.

Newspaper and Magazine Reviews

"Making 'The Slipper Episode' must have been fun for all. Its technical and artistic excellence, for which it won honorable mention at the Venice Biennial Film Exposition, is always apparent, but the impression it leaves is that of a glorified travelogue, rather than a screen drama with a plot. . . On the whole, the film strikes a responsive chord of joy, even if it is only a compendium of incidents." R. W. Dana
+ **N Y Herald Tribune** p12 My 19 '38

"Though it started out with great originality . . . it has ended, like so many of its predecessors, as merely another Frenchified version of 'It Happened One Night.' . . The French, whose taste in drama, we sometimes think, is more adulterous than adult, have aired herein some of their more tedious national preoccupations, including cuckoldry." B. R. C.
N Y Times p25 My 19 '38

THE SLIPPER EPISODE—*Continued*

Trade Paper Reviews

"Gay farce with fine cast will entertain the French audiences."
+ **Film Daily** p6 My 26 '38

+ — **Motion Pict Daily** p21 Je 3 '38

"Overlong French comedy has some sparkling moments, but lacks sufficient plot. What plot does exist is not well developed, and film turns out to be more of a travel picture with some beautiful Swiss scenery. American appeal only mild."
— + **Variety** p13 Je 1 '38

SONGS AND BULLETS. Spectrum 57min

Cast: Fred Scott. Al St John. Alice Ardell. Charles King

Director: Sam Newfield

Screen writers: Joseph O'Donnell. George Plympton

A western melodrama.

Trade Paper Reviews

"The singing of Fred Scott, who is also quick on the trigger, is about the only saving grace this Western can boast. The story value is weak and there is not enough rousing action to carry it along."
— + **Film Daily** p8 My 20 '38

"Capably done, this is a thoroughly entertaining little Western for the grinds, neighborhoods, where children, males will like it. . . A male mid-day audience in mid-town grind house liked the comedy audibly."
+ **Phila Exhibitor** p141 Je 1 '38

"'Songs and Bullets,' Stan Laurel's second venture as a producer, fails to carry the force implied by its title. It's a horse opera dualer that'll even find difficulty in the provinces. Faulty direction, acting and camera. Only distinction to the film is given by Fred Scott, who's quick on the draw and also with a song."
— + **Variety** p13 My 18 '38

SPEED TO BURN. 20th century-Fox 60min Ag 21 '38

Cast: Michael Whalen. Lynn Bari. Marvin Stephens. Henry Armetta

Director: Otto Brower

Music director: Samuel Kaylin

Original story: Edwin Dial Torgerson

Screen writers: Robert Ellis. Helen Logan

An adventure tale of race tracks, crooked horse fixers and gamblers.

Newspaper and Magazine Reviews

"Seeing this picture is like reading a story from one of those pulp magazines devoted to sport yarns. Dialogue is obvious and stilted, the characters have about as much depth as a mud puddle. . . The youngsters, who were generously represented in the preview audience, having come also to see 'Judge Hardy's Children,' were intensely stimulated by the proceedings, clapped and roared no end. Spectators with maturity of outlook, though, are likely to turn thumbs down." Bert Harlen
— **Hollywood Spec** p7 Je 11 '38

Trade Paper Reviews

"[This] should prove to be an encouraging beginning for the new 'World of Sport' series. Although Michael Whalen and Lynn Bari receive featured credits, the lion's share of the work and the acting honors go to Marvin Stephens, a youngster who has appeared only briefly in previous films."
+ **Boxoffice** p33 Je 11 '38

"Here is a program winner that should have special appeal to race track fan audience. Otto Brower has given it splendid direction, providing a fast tempo and planning the action, romance and comedy effectively. Jerry Hoffman makes an auspicious debut as the associate producer, and rates bows for his story selection and production."
+ **Film Daily** p14 Je 7 '38

"Some highly improbable events take place in this comedy-melodrama about race-tracks, trainers and fixers. The locale is quite indefinite, which is just as well considering the expose of how the horses are tampered with to the profit of gamblers and to the loss of the public. Some first rate comedy furnished by Henry Armetta gives the film enough entertainment for a supporting spot in dual programs."
+ — **Variety** p26 Je 8 '38

"Exhibitors seeking a second number for a two-feature menu will find 'Speed to Burn,' initial effort of Jerry Hoffman as an associate producer, good entertainment. Capably written, directed, acted and mounted, it will hold the interest of adults and youngsters."
+ **Variety (Hollywood)** p3 Je 2 '38

THE STADIUM MURDERS. Republic 65min F 21 '38

Cast: Neil Hamilton. Evelyn Venable. Jimmy Wallington. Barbara Pepper. Lucien Littlefield

Director: David Howard

Original story: Stuart Palmer

Screen writers: Stuart Palmer. Dorrell McGowan. Stuart McGowan

A mystery story. Formerly released under title Hollywood Stadium Mystery.

SEE ALSO issue of April 4 under title Hollywood Stadium Mystery

Audience Suitability Ratings

"A: hardly; Y & C: fairy good."
— + **Christian Century** p574 My 4 '38

"A well constructed story with a strong feeling of mystery and intrigue, excellently acted. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** Mr 26 '38

"A, Y & C: mediocre."
— + **Parents' M** p64 My '38

Newspaper and Magazine Reviews

"[It] is a brisk little exercise in homicide, with its solution neatly staved off until the end and neither Neil Hamilton nor Evelyn Venable taking the problem too seriously." F. S. Nugent
+ **N Y Times** p11 Ap 9 '38

Trade Paper Reviews

+ — **Motion Pict Daily** p4 Ap 21 '38

"While the plot that runs through this Republic offering is inconsistent throughout, and at times all too unbelievable, the picture will serve to fill out double bills in the smaller neighborhoods. However, it lacks what it takes to rise above that class of business."
— + **Variety (Hollywood)** p3 Ap 1 '38

STATE POLICE. Universal 60min Mr 18 '38

Cast: John King. William Lundigan. Constance Moore. Larry Blake

Director: John Rawlins

Music director: Charles Previn

Screen writer: George Waggner

A tale of the state police and a group of racketeers who are preying on miners. A police sergeant tries to help a spoiled young recruit who turns gangster.

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century** p710 Je 1 '38

"Refreshing social drama, well acted, average direction. . . This picture will do much to foster respect for law. Family." Am Legion Auxiliary

"Much that is unpleasant is introduced into the development of this well-worn plot, including labor troubles, killings, and mob scenes. Adults." Calif Cong of Par & Teachers

"Suspenseful, full of action and with a constructive purpose, but remains only fair entertainment. Mature." Calif Fed of Business & Professional Women's Clubs

"While the story idea is good, its development is somewhat confused. However, the director and the cast make the most of the opportunities offered them and there are sufficient intrigue and excitement to hold interest. Adults and young people." E Coast Preview Committee

"Entertaining, if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Slow-moving. Fair direction, a trite story, adequate cast, some humor. Family." Nat Council of Jewish Women

"Informative and constructive presentation of law enforcement agencies with a good cast and a believable story. Mature." Nat Soc of New England Women

"The whole is melodramatic, the ending obvious. Mediocre entertainment. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 16 '38

"Dialogue is second rate, and while the picture holds attention because of swift action, it is not sufficiently convincing to have constructive value. Adolescents, 12-16: no; children, 8-12: too violent."
— **Motion Pict R** p8 My '38

"General patronage."
Nat Legion of Decency Mr 31 '38

"A, Y & C: mediocre."
— + **Parents' M** p81 Je '38

Trade Paper Reviews

"Tepid action drama, meagre in entertainment, weak in cast, and ragged as to screenplay and direction, it falls below the average of its budget bracket and its predecessors. Family."
— **Boxoffice** p27 Ap 9 '38

"A he-man action yarn which will prove entirely satisfactory fare for thrill fans or on double-bill programs."
+ — **Film Curb** p12 My 14 '38

"Good gangster thriller with state police in a feud to the finish."
+ **Film Daily** p4 Ap 21 '38

+ **Motion Pict Daily** p4 Ap 4 '38

"Another example of Universal's recent, consistently good run-of-the-mill product, this contains basic entertainment values for the masses. Universal has made here a straight melodrama for the crowds, with familiar story which has conviction, the forces of right smashing evil."
+ **Phila Exhibitor** p108 Ap 1 '38

"David Oliver, Larry Blake and William Lundigan . . . surmount story implausibilities and shabby opportunities. Picture will do for secondary dual spots where they crave action. Trouble is the story, a jumpy sequence of events when simplicity and direct concentration on the central characters was essential."
+ — **Variety** p15 Ap 20 '38

"Aside from the trooper angle, this one is just another of those programmers. However, George Waggner, who contrived the original story and screen play, which involves code of ethics and discipline on state police force, has developed characterizations to give his yarn some interest beside the chases and shootings."
+ — **Variety (Hollywood)** p3 Mr 29 '38

STOLEN HEAVEN. Paramount 88min My 13 '38

Cast: Gene Raymond. Olympe Bradna. Glenda Farrell. Lewis Stone. Porter Hall

Director: Andrew L. Stone

Original story: Andrew L. Stone

Screen writers: Eve Greene. Frederick Jackson

Two crooks portrayed by Gene Raymond and Olympe Bradna pose as musicians and are befriended by Lewis Stone, once famous concert pianist, now old and ill. They tell the old man that they will promote a concert for him, meaning only to pocket the proceeds. The girl, sorry for the plan and fond of the old man, decides to stay and be arrested when police come. Her partner Raymond is also caught and they are taken away repentent of their misdeeds and happy that they were able to help the pianist. The music includes a Strauss medley, Liszt's Second and Sixth Rhapsodies, Chopin's Fantasie Impromptu, Grieg's Nocturne and Liszt's Liebestraum.

Audience Suitability Ratings

"A & Y: excellent; C: probably good."
+ + **Christian Century** p710 Je 1 '38

"Music presented with a new technique; a talented new star; fine ethical appeal; excellent cast and direction. Mature. Excellent." DAR
+ + **Fox W Coast Bul** Ap 23 '38

"Musical drama wherein the 'criminal' phase of the plot is subordinated to charming music, elaborate costumes, an adequate cast with a lovely star. Family." Am Legion Auxiliary

"The picture is notable for its convincing characterizations, its delightful music, and its excellent production. Mature." Calif Cong of Par & Teachers

"Enjoyable because of the music of Chopin, Johann Strauss, Liszt and others. Mature." Calif Fed of Business & Professional Women's Clubs

"Beautiful settings, dancing and music give enjoyable entertainment to this capably directed and ably cast picture. Mature." Gen Fed of Women's Clubs (W Coast)

"Ingenious story. Family." Nat Council of Jewish Women

"Refreshing, simple story, well cast, beautifully staged and photographed. . . Ethics a bit confused. Mature." Nat Soc of New England Women

"Although inclined to glorify the criminal, the plot proves that there is some good in them if given a chance and the right environment. . . Rather unsatisfying and unconvincing. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul My 7 '38

" 'Stolen Heaven' is like certain people, quite charming if we can overlook certain faults. . . The chief fault lies in the fact that the youthful leads possess so many favorable qualities that they are remarkably unconvincing as criminals. Adolescents, 12-16: mixed standards; children, 8-12: no."
Motion Pict R p8 Je '38

"General patronage."
Nat Legion of Decency Ap 14 '38

"A, Y & C: excellent."
+ + **Parents' M** p81 Je '38

"Family."
Wkly Guide Ap 9 '38

Newspaper and Magazine Reviews

"Unusual, delicate and interesting. Adults and mature young people."
+ **Christian Science Monitor** p17 My 28 '38

"Familiar to cinema audiences, through long repetition, is the wicked story of ruthless robbery. . . But refreshingly different, this time, is the setting and development of the stereotyped tale, for it is accompanied by a make-believe drama. . . Skillfully woven through the otherwise trite story is the charming tale of the aged pianist who lives only for his return to his music." Jesse Zunser
+ **Cue** p45 My 21 '38

"A charming performance by Olympe Bradna in a piece of hokum that begins pleasantly and develops into artificial drama. Only fair."
+ — **Film Wkly** p23 My 28 '38

"Once before Andrew L. Stone made a picture in which music was an integral part of the story. It was 'The Girl Said No,' which made generous use of the Gilbert words and the Sullivan music. In 'Stolen Heaven' he advances his conception of screen music one step farther towards its ultimate fulfilment—a step already far in advance of that taken by any other director."
+ **Hollywood Spec** p6 Ap 30 '38

" 'Stolen Heaven' is a gentle bore starring Gene Raymond and Olympe Bradna." (1½ stars) Ruth Waterbury
Liberty p50 My 14 '38

"A strange assortment of characters and a stranger assortment of moods are offered in 'Stolen Heaven.' Starting with the melodra-

STOLEN HEAVEN—*Continued*

matic exploits of a gang of jewel thieves, the film shifts over into a curiously touching tale of a famous old pianist's comeback. . . . If the job of blending diverse material has sometimes baffled authors and director, separate sections of the offering have been made so intriguing that it becomes a refreshingly different and generally entertaining show. . . . 'Stolen Heaven' is not a noteworthy film, but it boasts some excellent acting, clever direction and a far from stereotyped plot." Howard Barnes

+ **N Y Herald Tribune** p17 My 12 '38

" 'Stolen Heaven' demonstrates a number of things, but the most significant are that even a band of jewel thieves can be made interesting and that there is a place in Hollywood for such chaps as Strauss, Chopin, Liszt, Grieg and Moszkowski. . . . One Mr. Stone was fortunate in finding another Mr. Stone for his cast. For Lewis Stone is altogether right as the bewildered old pianist. It is about his white head that the drama revolves, and it is through his quiet and sensitive performance that it finds pathos, suspense and its exhilarating finale." F. S. Nugent

+ **N Y Times** p27 My 12 '38

" 'Stolen Heaven' has its pleasing moments, I think, largely owing to little Olympe Bradna. . . . There's a good deal of Liszt and the like, but the film moves briskly as a rule, at least until the young people reform." John Mosher

+ **New Yorker** p72 My 21 '38

" 'Stolen Heaven' just misses being a first-rate film. Although the story is both improbable and oversentimental, Andrew L. Stone, author and director, has skillfully managed the transition from fairly exciting crook melodrama to an often poignant consideration of faith and regeneration."

+ — **Newsweek** p20 My 23 '38

"One of those inexplicable Hollywood happenings, wherein two leading players of unbelievable limitations play havoc with what might have been a charming and poignant story. . . Lewis Stone plays the pianist with a warmth and coöperation that are completely misplaced in so miserable a capitulation to the star system. *Our sympathy, Mr. Stone.*"

— + **Stage** p52 My '38

" 'Stolen Heaven' is more likable than most gem-thievery pictures because its pattern is fringed with immortal music. . . Best number: a montage giving an idea of what Liszt's 'Second Hungarian Rhapsody' might look like if sounds were pictures."

+ **Time** p40 My 23 '38

Trade Paper Reviews

"Here is a fantastic concoction of crooks, classics and inconsistencies, which completely stymies the best efforts of a competent cast and manages, through an unacceptable story, to submerge its moments of suspense and comedy so as to render them ineffectual. The picture may have appeal to music lovers because of its classical interludes. Family."

— + **Boxoffice** p87 Ap 30 '38

"Stone combines a melodramatic jewel thief yarn with compositions by Liszt, Beethoven, Chopin and others, to give audiences one of the most novel and refreshing pictures of the season. Produced in a lilting Continental manner, the story while not always plausible, is constantly charming and entertaining. By no means popular entertainment, its boxoffice appeal will rely solely on word-of-mouth advertising and the individual exhibitor's exploitation campaign."

Film Curb p11 My 7 '38

"Strong musical values go far to offset story drawbacks; picture should please."

+ **Film Daily** p6 Ap 25 '38

+ **Motion Pict Daily** p4 Ap 20 '38

"A picture quite unusual, this holds high cultural content, has been given fine production, is primarily a class show—yet it contains the dramatic suspense, feeling of imminent peril which belongs in the usual crook melodrama; as such, it will please the masses."

+ **Phila Exhibitor** p115 Ap 15 '38

"Different and refreshing, 'Stolen Heaven' is pleasing entertainment all the way, the kind of a production that deserves to do considerably better than average in the domestic market and abroad as well. It will boost the stock of both Olympe Bradna, Paramount's young star, and Gene Raymond, as well as the director, Andrew L. Stone."

+ **Variety** p22 Ap 27 '38

"Although 'Stolen Heaven' cannot be rated better than fair entertainment, it has, as a program offering, several meritorious and appealing assets, notably the demonstration that Olympe Bradna is a promising songstress as well as versatile actress. . . . The use of music also has been handled quite differently from the usual run of tuneful pictures, coupled as it here is with melodrama, to delight the classic taste as well as the less cultivated ear for song."

+ — **Variety (Hollywood)** p3 Ap 19 '38

STORM IN A TEACUP. London film-United artists 86min Ja 22 '38

Cast: Vivien Leigh. Rex Harrison. Cecil Parker. Sara Allgood

Directors: Victor Saville. Ian Dalrymple

Screen writer: James Bridie

Filmed in England. Based on a play Sturm im Wasserglas by Bruno Frank and on its translation, Storm over Patsy, by James Bridie. Played on Broadway under title Storm Over Patsy. A political furore is caused by a dog of uncertain ancestry in a Scottish village when a reporter takes up the cause of a destitute ice cream vendor who has her dog taken from her because of inability to pay the taxes.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: novel; Y: fairly good; C: fair."

Christian Century p543 Ap 27 '38

"Good. Good comedy relief; effective background; limited appeal. Mature." DAR

"Fast moving satisfactorily directed Scotch comedy. . . The picture will entertain all ages. Family." Gen Fed of Women's Clubs (W Coast)

"Extremely light little tale. Family." Nat Council of Jewish Women

"Highly diverting. Family." Nat Soc of New England Women

Fox W Coast Bul My 7 '38

"Adults."

Nat Legion of Decency Ap 7 '38

"A & Y: very good comedy; C: mature."

+ + **Parents' M** p65 My '38

Scholastic p12 Ap 23 '38

"Family. Outstanding."

+ + **Wkly Guide** Mr 26 '38

Newspaper and Magazine Reviews

"Write down this British-made picture as one of the funniest comedies of the year. 'Storm in a Teacup' is that rarest of cinematic delights—a riot of laughter in a film intelligently written, witty, satirical, humorous, subtle, and guffawing all at once." Jesse Zunser

+ + **Cue** p44 Mr 19 '38

"Devotees of good cinema, who have gotten beyond being disconcerted by superficial differences in technique between foreign and American pictures, will find the piece meaty and touched with engaging bits of originality." Bert Harlen

+ **Hollywood Spec** p9 My 7 '38

"Once you become accustomed to the dialect—'tis the west coast of Scotland—this achieves a good measure of charm and humor." (2½ stars) Beverly Hills

Liberty p37 Ja 15 '38

"[It] turns out to be a delightful and wistful affair. During its last reels it becomes uproarious farce. Don't be frightened by the news that it is crammed with Scotch dialogue."

+ + **Lit Digest** p22 F 5 '38

"[It] is diverting somewhat after the fashion of 'Mr. Deeds,' and also is worth seeing; though at the end it justifies its title so well as to descend into rather desperate silliness." Mark Van Doren

+ — **Nation** p422 Ap 9 '38

" 'Storm in a Teacup' (British-made right up to the neck) is a mild bore, for surely nothing is duller than the kind of thing which, with the single set purpose of being comedy, will go a mile for a smile and then not get it." Otis Ferguson

— **New Repub** p333 Ap 20 '38

"It is a pleasant, unpretentious British screen comedy . . . not likely to prove highly popular with local film-goers, but in its particular idiom it is an engaging entertainment. . . Thanks to knowing direction and knowing acting, it betters its original up and down the line. Call it a mild, but generally amusing offering." Howard Barnes

+ **N Y Herald Tribune** p16 Mr 22 '38

"It is a much better film than the play. It is broader of scene, for one thing; with more room for sweeping gesture and sweeping jest, and with a microphone's ear cupped to catch the odd things a Scottish burr and an Irish brogue can do to the King's English. . . After the recent barrage of Hollywood slapstick and genteel lunacy, it's a rare treat to find excuse for honest laughter again. . . In a word, [it] is a splendid comic brew." F. S. Nugent

+ + **N Y Times** p18 Mr 22 '38

"It has a pleasant tweedy humor which will please those of a quiet disposition." John Mosher

+ **New Yorker** p73 Mr 19 '38

" 'Storm in a Teacup' . . . is amusing." Katharine Best

+ **Stage** p66 Ja '38

"[It] is the tidiest, canniest, best-played bit of heather comedy to come from across the sea since René Clair made 'The Ghost Goes West.' . . 'Storm in a Teacup' manages to stick a few thistles on the shiny seat of British statesmanship, has its fun at the expense of bench & bar, gives a friendly, honest picture of Scottish life."

+ + **Time** p23 Ap 11 '38

SUN OVER SWEDEN. Europa 92min Ap 8 '38

Cast: Rut Holm. Nils Lundell. Greta Ericson-Hannes. Nils Ericsson

Director: Arne Bornebusch

Music: Eric Baumann

Screen writer: Theodor Berthels

Swedish dialogue film with English subtitles. Not to be confused with Sun Over Denmark, released last year and filmed in Denmark. This film has much the same story, three touring parties who meet while on recreation tours of Sweden.

Newspaper and Magazine Reviews

"A mildly stimulating travelogue, with idyllic scenes of the Swedish countryside strung along an unobtrusive and—at times—practically invisible thread of conventional narrative is afforded by 'Sun Over Sweden.' " B. R. C.

— + **N Y Times** p11 Ap 9 '38

Trade Paper Reviews

" 'Sun Over Sweden' is helped by English titles, fairly adept direction for this rambling sort of vehicle and will satisfy followers of the arty type of photographically engrossing picture. To most American audiences it will be dull. To those looking for a logical story, it will prove vapid."

— + **Variety** p23 Ap 13 '38

SWISS MISS. Roach-MGM 72-96min My 20 '38

Cast: Stan Laurel. Oliver Hardy. Della Lind. Walter Woolf King. Eric Blore

Director: John G. Blystone

Dance director: Val Raset

Lyrics: Arthur Quenzer

Music: Phil Charig

Music director: Marvin Hatley

Original story: Jean Negulesco. Charles Rogers

Screen writers: James Parrott. Felix Adler. Charles Melson

A slapstick story in which Laurel and Hardy are Yankee mouse trap salesmen who travel through the Swiss Alps hoping to join hands with cheese manufacturers in the sale of their product. A Viennese composer who has trouble with his wife adds a sub-plot.

Audience Suitability Ratings

"Matter of taste for the family." Am Legion Auxiliary

"Technically good, but with poor continuity and some unnecessary drinking. Its appeal will be chiefly to admirers of this well-known comedy team. Family." Calif Cong of Par & Teachers

"Slow tempo, weak story and except for an occasional typical gag or line the comedy is pointless and lacks humor. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Entertaining if you enjoy these comedians. Family." Gen Fed of Women's Clubs (W Coast)

"Extremely nonsensical and childishly funny; Laurel and Hardy at their silliest. Family." Nat Council of Jewish Women

"Jumbled Laurel and Hardy farce. Harmless but boring. Family." Nat Soc of New England Women

"This picture will only appeal to the admirers of Laurel and Hardy's slapstick comedy. Very little story and plot. Comedy introduced by a drunken man objectionable and unnecessary. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"It is all quite silly, but entertaining if you like these comedians. Adolescents, 12-16: yes; children, 8-12: would probably enjoy it."

+ **Motion Pict R** p8 Je '38

"General patronage."

Nat Legion of Decency My 12 '38

"A, Y & C: good."

+ **Parents' M** p52 Jl '38

Newspaper and Magazine Reviews

"This is far too much Laurel and Hardy for one evening's program. I laughed at some of the acts, but the laughing I did would become pretty thin if stretched over the entire production. It was the same with the audience; there were no roars of laughter which used to reward the comedians when they were presented in one of their short subjects."

— + **Hollywood Spec** p10 My 14 '38

"No doubt you'll find your full measure of laughter, but you may be inclined to think as we do that the champions of the two-reelers have stepped out of their class. . . The fault seems to lie squarely with the material. There can't be a satisfactory compromise between ultra slapstick and operetta." R. W. Dana

— + **N Y Herald Tribune** p10 Je 6 '38

"We declare, with enthusiasm and pride, that 'Swiss Miss' is a bargain excursion in slapstick; a regular ski train, out of season, to the indefensible heights of fantasy. The management would incur no risk if it posted a forfeit at the door, to be paid to any miserly misanthrope or professional deadpan who can sit through it without responding to its almost Disney-ish disregard of reality. . . [It has] some of the funniest scenes in screen history, reckoning from Chaplin to the present." B. R. C.

+ + **N Y Times** p18 Je 4 '38

Trade Paper Reviews

"Heavy-handed Laurel and Hardy comedy, in which the team's typical gag situations—some good, but many of ancient vintage—are completely lost in the maze of a wandering story. Family."

— + **Boxoffice** p25 My 14 '38

"The script did not provide Laurel and Hardy with much in the way of good solid laugh material. Most of the stuff is slapstick and some not too fresh. In trying to do something with the thin matter, sequences are often drawn out. There are a few better scenes."

+ — **Film Daily** p6 My 10 '38

+ — **Motion Pict Daily** p6 My 12 '38

" 'Swiss Miss' misses in comparison with previous Laurel, Hardy features. . . Estimate: fair offering with few bright spots; can be sold to Laurel, Hardy fans."

+ — **Phila Exhibitor** p133 My 15 '38

SWISS MISS—*Continued*

"Just a filler-in and not a very good one. Some chuckles from Laurel and Hardy, but story, production, acting and direction suggest a revival of early sound filmusicals presented with stage technique. Of little boxoffice value, except for the children on Friday nights and Saturday matinees."

— + **Variety** p16 My 11 '38

"While Hal Roach has dug deep into his money sack to provide 'Swiss Miss' with a more elaborate mounting than he has ever before used on a Stan Laurel-Oliver Hardy offering, its future is doubtful because of the current thumbs down attitude the American public has assumed toward slapstick comedy. For those still loyal to celluloid humor of the Mack Sennett school, however, and especially for this particular comic duo's followers, it will ring the bell. . . The majority of [the gags have] far too much elastic, with the result that they become wearisome before reaching their climax."

Variety (Hollywood) p3 My 4 '38

T

TARZAN AND THE GREEN GODDESS.

Burroughs-Tarzan 72min

Cast: Herman Brix. Ula Holt. Frank Baker. Don Costello

Director: Edward Kull

Screen writer: Charles F. Royal

Based on a novel of same title by Edgar Rice Burroughs. Another in the Tarzan series.

Trade Paper Reviews

"Program picture has enough hokum to make it acceptable for the small neighborhoods."

— + **Film Daily** p6 Je 3 '38

"Seen in a projection room, the show appeared to have saleable points, mostly in fights, jungle menaces, etc. Estimate: another Tarzan; depends on handling."

Phila Exhibitor p11 Ap 1 '38

"Limpid direction makes it fall way short of even the limited possibilities of an independent production. Herman Brix, who still gets billing as an Olympic champion, is at home in the Tarzan role, but even his robust endeavors fail to lift this production out of the mire of unimportant secondary dual spots."

— **Variety** p12 Je 1 '38

THE TENDER ENEMY. French motion picture 65min Mr 30 '38

Cast: Simone Berriau. Jacqueline Daix. Catherine Fonteney. Georges Vitray

Director: Max Ophuls

Music: Albert Wolff

Screen writers: Max Ophuls. Kurt Alexander

French dialogue film with English subtitles. Based on the play L'Ennemie by A. P. Antoine. A fantasy lightened by shafts of Gallic humor, this tells the story of a young girl who is drawn into a loveless marriage. Her mother is visited by two ghosts, her departed lover and husband. She is shown by them that hers was a loveless marriage and consents to allow her daughter to marry the man of her choice.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ap 21 '38

Newspaper and Magazine Reviews

"[It] is an amusing and fantastic French satire. . . It is quite funny—but you'll enjoy it only if your French is good, since the English subtitles are regrettably inadequate." Jesse Zunser

+ — **Cue** p12 Ap 9 '38

"Flash-back narration is used, sometimes in clumsy jumps. But the slightly ribald fantasy is quite amusing."

+ **Film Wkly** p24 Ap 9 '38

"It is strictly a technicians' field day. . . This refreshingly unusual screen satire is liable to lead the way to a new and extraordinary cycle of films. . . [It] is enormously compelling throughout. Its moral reaches the watcher in swift, piercing stabs. . . [It] is an amazing, courageous film that is so far ahead in its own peculiar sphere that it is doubtful if any but the thoroughly initiated will be able to enjoy it as it should be enjoyed." R. W. Dana

+ + **N Y Herald Tribune** p11 Mr 31 '38

"In addition to the fact that 'The Tender Enemy' suffers painfully from double exposure, the charm of its flashback heroine, Simone Berriau, seems hardly devastating enough to have proved fatal to three lusty gentlemen." B. R. C.

N Y Times p15 Mr 31 '38

"A kind of piquant perspective is given to the incidents which removes any suggestion of the commonplace and makes the whole business something quite neat and smart and attractive." John Mosher

+ **New Yorker** p91 Ap 9 '38

"'The Tender Enemy' like 'The Ghost Goes West' and 'Topper,' makes spooks into amiable comedians. Without the sparkle and ingenuity of its predecessors, it is nevertheless a great show of trick photography."

+ — **Time** p24 Ap 11 '38

Trade Paper Reviews

"Its commercial success is somewhat predicated on the extent of sophisticated patronage, although run-of-the-mill audiences may find in it a semblance of novelty. Family."

Boxoffice p15 Ap 16 '38

"Even the French fans will be disappointed in this new importation as the story has been poorly handled and the characterizations lack conviction or humor. Designed as a comedy, 'The Tender Enemy' misses fire. Simone Berriau is attractive and adequate, but the rest of the cast miss in their assignments."

— **Film Daily** p5 Ap 9 '38

+ **Motion Pict Daily** p5 F 26 '38

"Estimate: pleasant novelty for the literate crowd."

+ **Phila Exhibitor** p117 Ap 15 '38

"Story is sacrificed for camera angles, and consequently Max Ophuls hasn't a good enough picture here for general consumption. It's weak even for the arties. Supposedly a psychological satire, this story of a woman with three lovers could have been made into a very funny picture. However, the makers instead indulged in fancy camera stuff and double exposures to carry the tale, and it hasn't worked out so well."

— + **Variety** p14 Ap 6 '38

TEST PILOT. MGM 118-121min Ap 22 '38

Cast: Clark Gable. Myrna Loy. Spencer Tracy. Lionel Barrymore. Samuel S. Hinds

Director: Victor Fleming

Music director: Franz Waxman

Original story: Frank Wead

Screen writers: Vincent Lawrence. Waldemar Young

This is the tale of a test pilot portrayed by Clark Gable who loves the sky and its dangers. When his plane is grounded on a farm, he meets Myrna Loy and they fall in love and marry. Myrna realizes the dangers of his exploits and sees disaster come to many while she waits for the doom which the skies will bring. A happy ending is made possible by the superior of Gable, Lionel Barrymore who convinces him that he should stay on the ground and teach young men to go aloft.

Audience Suitability Ratings

"A: outstanding; Y: doubtful; C: no."

+ + **Christian Century** p574 My 4 '38

"Excellent. Remarkable airplane shots highlight poignant, gripping story. Too much drinking. Adults." DAR

+ + **Fox W Coast Bul** Ap 23 '38

"Intense, absorbing drama. Adults." Am Legion Auxiliary

"This [is a] convincing and unforgettable picture, with the finest in photography, with notable production, and with actors who seem to live their parts. Adults." Calif Cong of Par & Teachers

"Exceptional drama presented with dignity and a faithfulness to the psychology of the daring men who test and fly all that is new in airplanes. . . Many feel the three stars give their finest performances. Too exciting for small children. Family-mature." Calif Fed of Business & Professional Women's Clubs

"A picture of epic proportions and world-wide appeal. Family-mature." Gen Fed of Women's Clubs (W Coast)

"Outstanding photography and sound effects, breathtaking and gripping sequences, clever dialogue and humor and pathos well balanced. Family." Nat Council of Jewish Women

"Technically remarkable, this stirring, poignant drama of aviation development veers from the pungent, terse humor of its opening scenes to gripping tension. Mature." Nat Soc of New England Women

"This aviation romance is a masterpiece of cinema technique. . . Philosophy and pathos are interwoven with comedy relief (unfortunately a little overdone). Mature." S Calif Council of Fed Church Women

"The picture is sterling entertainment. Adolescents: mature theme; children: exciting and too mature in theme." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 30 '38

"A & Y: excellent; C: mature but good."
+ + **Parents' M** p81 Je '38

" 'Test Pilot' is a smash hit, literally as well as figuratively. The film has its dull minutes, to be sure. It bogs down considerably when it sticks to the ground and the domestic difficulties of the test pilot and his wife. But just when you think you might as well take a snooze, the camera zooms into the air and you are caught in another spine-jerking sequence of aerial adventure."
+ **Scholastic** p32 My 21 '38

"Family. Outstanding. Preeminently present-day American."
+ + **Wkly Guide** Ap 23 '38

Newspaper and Magazine Reviews

"There are constant thrills in the scenes of 'Test Pilot,' one of the best—if not the best—pictures dealing with the ships of the sky. . . This film sends thoughts streaming through one's mind. It is an offering that increases one's admiration, not only for the pilots, but also for the men on the ground, including the manufacturers." Mordaunt Hall
+ + **Boston Transcript** p3 Ap 23 '38

"A gripping story. Excellently acted, directed and produced. Adults and mature people."
+ **Christian Science Monitor** p15 My 14 '38

"Frank Wead (who wrote 'Ceiling Zero') has turned out an adequate story of the grim and ruthless business of testing aircraft." M. F. Windeatt
+ **Commonweal** p21 Ap 29 '38

"Crackling with excitement, terrifically tense and thrilling from first to last, this two-hour drama of the men who go up in the air in ships emerges as one of the finest, if not the finest, aviation picture the screen has yet seen. . . As the trio, Clark Gable, Spencer Tracy, and Myrna Loy turn in probably the best performances of their careers, and help enormously to make this picture a leading contender for the Ten Best list of 1938." Jesse Zunser
+ + **Cue** p40 Ap 23 '38

"When Clark Gable, Myrna Loy, Spencer Tracy and Lionel Barrymore appear in a picture together, that picture is important. That is what 'Test Pilot' is—important—and it will revive the drooping spirit of many a box-office. . . In this picture too much of what happens is inspired by drunkenness. That is what spoiled it for me. . . The whole undertaking from a physical standpoint is vastly to the credit of Producer Louis Lighton, but I am sorry he did not permit his writers to substitute something else for the drunkenness which weakens the story."
+ **Hollywood Spec** p5 Ap 23 '38

"Score one for romance and two for love, for after a long picture stretch in which the *grande passion* has been just a laugh, it's back again here in a form that is intense and moving and hot as a cast-iron stove. . . You'll get thrills from this and one or two of them will even be mental." (3 stars) Ruth Waterbury
Liberty p45 My 21 '38

" 'Test Pilot' as it stands—there is no use denying it—is a terrifying affair; and, since that is what it tried to be, it must be acknowledged a success. That there are other ends at which to aim, that pity and terror can be perhaps more profitably felt when the heart is permitted to remain in its right place, that drama at its best is deeper than gooseflesh at its worst—these truths do not affect the fact that 'Test Pilot' is on its peculiar level as incontrovertible as the explosion of ten planets. Personally I don't believe I can stand another sky thriller." Mark Van Doren
+ **Nation** p540 My 7 '38

"Whatever else 'Test Pilot' may be, it is a stunning show. [It] retraces familiar ground for the screen in its celebration of flying and flyers, but it does so with enormous excitement and persuasion. . . It adds up to magnificent entertainment. . . I advise you not to miss it." Howard Barnes
+ + **N Y Herald Tribune** p9 Ap 16 '38

"It can't be said that 'Test Pilot' isn't exactly unusual, but it is not the commonplace sketch of the professional and domestic lives of fliers that its first moments seem to indicate. All flying films have fine flying scenes in them, of course, just as all boat pictures have fine sea scenes. Those in 'Test Pilot,' though, are superior to the average." John Mosher
New Yorker p68 Ap 23 '38

"It is a stirring and authentic account of the taut lives of [test pilots]. . . Under Victor Fleming's direction, the performances of the three stars—with that of Lionel Barrymore in a lesser role—transform contrived emotion into the real thing. In fact, the film is just what Dr. Will Hays might have prescribed for the nation's ailing box office."
+ + **Newsweek** p27 Ap 25 '38

"When this story of a test pilot and his strained nerves gets into the air or goes to a nearby bar, it is cinema at its best. . . The airplane sequences, especially the Cleveland air races and the bomber test flight, are superlative for dramatic, climactic effect. You'll see it, of course."
+ + **Stage** p46 Je '38

" 'Test Pilot's' flying shots are among the best ever staged by cinema. But the picture is less concerned with the mechanics of test flying than it is with how test pilots and those about them live and act. . . Credit for blending this grounded mental conflict with the melodrama of wings in the air, screaming struts and whining motors goes to Director Victor Fleming ('Captains Courageous'). Not the least of his accomplishments was to exact performances that verge on reality."
+ **Time** p46 Ap 25 '38

Trade Paper Reviews

"This one looks as if it's heading for wow grosses. In star value, it has Clark Gable, Myrna Loy and Spencer Tracy and their performances rank well up with anything they have so far done. In the case of Gable and Loy, probably their best here. In story value, the routine prevails and the film often sags between its smashing air climaxes, then to build up with a crashing and mounting excitement that makes amends. Family."
+ + **Boxoffice** p29 Ap 23 '38

"M-G-M again brings forth the finest air picture of the year, one that invites comparison with the company's memorable production, 'Night Flight' of a few years ago. . . A notably thrilling air film splendidly acted by three top box office names."
+ + **Film Curb** p7 Ap 23 '38

"The mere summary of what has been poured into this production in the way of entertainment values is all the proof any exhibitor re-

TEST PILOT—*Continued*

quires that M-G-M is spreading a box-office feast before him. And his personal take on the booking will be governed by the way he starts off early with his advance campaign, and keeps plugging it right through the run. It can't miss."
+ + **Film Daily** p7 Ap 15 '38

+ + **Motion Pict Daily** p5 Ap 15 '38

"This is a big money picture, as the drawing power of the starring names will indicate. The story is tense throughout, well made, backing up the players employed. Story has Gable as an exceedingly dumb test pilot, whose personality nevertheless makes everyone love him. Estimate: Big money thriller."
+ + **Phila Exhibitor** p123 My 1 '38

" 'Test Pilot' is surefire box office. It's an actioner against a new approach to the aviation theme, fortified by a strong romance. These elements, plus the marquee appeal of Gable, Loy, Tracy and Barrymore, combine into a box office potential of above-average calibre."
+ + **Variety** p15 Ap 20 '38

" 'Test Pilot' is another of those occasional great achievements which put new spirit, morale, incitement and advanced standards into the art and industry of making motion pictures. It is splendid film artistry, grand entertainment and something for the exhibitors to shout from their housetops. . . It can't fail to register a smash."
+ + **Variety (Hollywood)** p3 Ap 15 '38

THERE'S ALWAYS A WOMAN. Columbia 82min Ap 8 '38

Cast: Joan Blondell. Melvyn Douglas. Robert Paige. Thurston Hall. Mary Astor. Frances Drake. Jerome Cowan

Director: Alexander Hall

Original story: Wilson Collison

Screen writer: Gladys Lehman

A mystery story.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: fine of kind; Y & C: amusing but doubtful."
+ **Christian Century** p638 My 18 '38

"Excellent. Mature-family." DAR
+ + **Fox W Coast Bul** Ap 2 '38

"A rather thin story is materially assisted by lively dialogue, natural acting and sustained suspense. On the other hand, an unnecessary intoxication scene might well have been omitted without detracting from what is only fair entertainment. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** My 14 '38

"Adults."
Nat Legion of Decency Ap 28 '38

"A: excellent; Y: mature; C: too mature."
+ + **Parents' M** p81 Je '38

"A few bright spots in the dialogue, but the film, as a whole, is pretty thin stuff."
— + **Scholastic** p32 My 21 '38

"Family. A fine mixture of melodrama and fun, with plenty of real laughs."
+ **Wkly Guide** Ap 16 '38

Newspaper and Magazine Reviews

"Amusing stuff, a little overdone, which benefits mightily from Mr. Douglas's suave playing. Some will find the intoxication sequence objectionable. Adults and mature young people."
+ — **Christian Science Monitor** p15 Je 4 '38

"It is good fun, and chuckling film entertainment. . . The audience finds that it has been giggling almost continuously and having a whale of a good time." Jesse Zunser
+ **Cue** p38 Ap 30 '38

"Columbia has given us one of the brightest comedies of the year and one which should gladden the hearts of exhibitors lucky enough to get it."
+ **Hollywood Spec** p6 Mr 26 '38

"The tide has turned, goody, goody. For the first time in months comes a heroine who makes some sense. She acts like a nut, but it is acting only. Really she is as bright as a mirror in the sun and much more gleefully exhilarating." (3 stars) Ruth Waterbury
Liberty p35 My 7 '38

"To my way of thinking, it is Joan Blondell who is chiefly responsible for a gay entertainment. . . [It is] a pleasant mystery comedy, which may stem from 'The Thin Man,' but certainly doesn't disgrace it." Howard Barnes
+ **N Y Herald Tribune** p14 Ap 29 '38

"It is still one of the lightest and most engaging affairs of recent months. Deft direction, a neat dovetailing of comically epigrammatic scenes and incidents, and the really superb work of Joan Blondell, as the helpful wife of a financially unsuccessful detective who resembles Melvyn Douglas, have resulted in an excellent job of all-around spoofing—a 'Thin Man' of the lower-income brackets." B. R. C.
+ + **N Y Times** p17 Ap 29 '38

" 'There's Always a Woman' is nonsense, with Joan Blondell and Melvyn Douglas." John Mosher
New Yorker p68 Ap 23 '38

"Favoring the 'Thin Man' rather than the 'Man Godfrey' school, this spirited comedy-melodrama comes at a time when the change is both indicated and welcome."
+ **Newsweek** p23 Ap 11 '38

"Another of the screwball school. . . Of definite merit."
+ **Stage** p52 My '38

"Following the lead of 'The Thin Man,' 'There's Always a Woman' puts on a cheerful but exciting air of informality by making crime detection safe for the younger married set."
Time p51 Ap 18 '38

Trade Paper Reviews

"Riotous murder mystery introducing in the persons of Joan Blondell and Melvyn Douglas a grand new comedy team of the 'Thin Man' school, this feature should be a smash hit in all situations. Family."
+ + **Boxoffice** p13 Mr 26 '38

"A laugh-getting mystery comedy—grand entertainment for all types of audiences."
+ + **Film Curb** p7 My 7 '38

"Smart comedy detective story built for laugh purposes, this garners plenty from fade-in to fade-out. . . Audience reaction was very good. Estimate: top notch comedy."
+ **Phila Exhibitor** p105 Ap 1 '38

"This one will provide general satisfaction as entertainment and as a grosser. It's a briskly-paced, battle-of-the-sexes comedy against a background of a murder mystery. . . All the elements of first-rate cinema entertainment are present."
+ **Variety** p15 My 4 '38

THEY WERE FIVE. Lenauer 78min Je 1 '38

Cast: Jean Gabin. Charles Vanel. Raymond Aimos. Charles Dorat. Raphael Medina. Viviane Romance

Director: Julien Duvivier

Music: Maurice Yvain

Screen writers: Julien Duvivier. Charles Spaak

French dialogue film with English subtitles. This is the story of a group of hopeless men who win in a lottery and invest their savings in a country tavern. Misfortunes overtake all but two and a love triangle almost separates this pair.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Je 16 '38

Newspaper and Magazine Reviews

"[It] is an amusing Gallic bit, directed with characteristic skill by Julien Duvivier. . . It is a fanciful tale, interwoven with humor and pathos, burlesque and stark drama." Jesse Zunser
+ **Cue** p8 Je 11 '38

"Julien Duvivier's brilliant staging has underlined a rather trite theme with dramatic consequence in 'They Were Five.' . . While the film may not be a match for the great French director's 'Poil de Carotte' or 'Carnet de Bal,' it is shot through and through with screen artistry. Moreover, it is blessed with a gallery of superb portrayals, which alone would make the show more than ordinarily entertaining." Howard Barnes
+ **N Y Herald Tribune** p15 Je 1 '38

"There is much to be said for a temperate drama of temperate crises and temperate people. Having no extreme emotional highs to present, its lows become more interesting to consider; having no illusions about the relative importance of the lives it studies, it gives its characters just such dignity as they deserve. . . At its best it is merely an interesting little picture, eminently practical in its attitude, moderate in its dramatic achievement." F. S. Nugent
+ **N Y Times** p19 Je 1 '38

"This is a good week for Francophiles. . . I suppose we may take this as a typically Gallic view of *la vie*." Russell Maloney
+ **New Yorker** p63 Je 11 '38

"Julien Duvivier, directing a first-rate French cast, stages their simple adventures with charm and imagination."
+ **Newsweek** p22 Je 13 '38

"Skilled French cast, headed by Jean Gabin, in Julien Duvivier's graceful little story."
Time p24 Je 13 '38

Trade Paper Reviews

"Interesting dramatic story with fine cast will entertain the French fans."
+ **Film Daily** p6 Je 8 '38
+ **Motion Pict Daily** p4 Je 3 '38

THIS MARRIAGE BUSINESS. RKO 70min Ap 8 '38

Cast: Victor Moore. Allan Lane. Vicki Lester. Cecil Kellaway

Director: Christy Cabanne

Original story: Mel Riddle. Alex Rubin

Screen writers: Gladys Atwater. J. Robert Bren

A small town tale in which Victor Moore, marriage license clerk, is prevailed upon to run for mayor. Crooked politicians and gamblers are against this but a young newspaper man helps discredit them and lands Moore in the mayor's chair.

SEE ALSO issue of April 4

Audience Suitability Ratings

"Fast-moving, amusing melodrama. Adults." Calif Cong of Par & Teachers

"Lightly amusing social comedy. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mildly entertaining comedy. Mature." DAR

"Mature." Gen Fed of Women's Clubs (W Coast)

"A slow-moving trite story. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A good clean story, nicely presented. Family." S Calif Council of Fed Church Women

"Family." Women's Univ Club, Los Angeles
Fox W Coast Bul Mr 19 '38

"Adolescents, 12-16: mature; children, 8-12: no."
Motion Pict R p10 Ap '38

"A: fair; Y: mature; C: no."
+ — **Parents' M** p81 Je '38

Newspaper and Magazine Reviews

"Even Mr. Moore's gentle clowning has a hard time with the material. Adults and young people."
— + **Christian Science Monitor** p17 My 28 '38

Trade Paper Reviews

"This one is made for the neighborhoods and the family trade, and should carry a wide appeal. It is an unpretentious number, with no strong names outside of Victor Moore, who is given his first solo starring role."
+ **Film Daily** p14 Je 7 '38

"This rural type comedy should please best in neighborhoods, small towns. . . Audience reaction was good. Estimate: pleasant program dualler."
+ **Phila Exhibitor** p107 Ap 1 '38

"Some day, perhaps, RKO will get a story commensurate with the talents of Victor Moore. . . Casting and direction are excellent but the story has a too-familiar ring, a jigsaw with several pieces missing. Moore's excellent characterization as a homey, provincial justice of the peace should help it on the dual bills."
+ — **Variety** p17 Je 8 '38

THREE BLIND MICE. 20th century-Fox 75min Je 17 '38

Cast: Loretta Young. Joel McCrea. David Niven. Stuart Erwin. Marjorie Weaver. Pauline Moore. Binnie Barnes

Director: William A. Seiter

Music: Lew Pollack. Sidney D. Mitchell

Screen writers: Brown Holmes. Lynn Starling

Based on the play of the same title by Stephen Powys. Three sisters, bored with life on a Kansas chicken farm, go to California to find a rich husband for the eldest girl. They settle in a wealthy resort in Santa Barbara and soon Loretta Young, the eldest, posing as a socialite, wins two suitors while her sisters pretend to be maid and companion. After amusing complications the three sisters find themselves happily married.

Newspaper and Magazine Reviews

"Some of the cinema public will probably describe it as 'cute,' and that is probably accurate enough. Adults and young people."
Christian Science Monitor p15 Je 11 '38

"Sparkling comedy. A story about nice people exclusively and without even the suggestion of a villain. With no heavy to chide them, the characters get into and out of muddles of their own creation, have a jolly time all the way through—a nice, quiet, refined time—and bring to the screen just about the neatest bit of comedy we have had in a year or so. . . By all means see 'Three Blind Mice.' It will not disappoint you."
+ **Hollywood Spec** p6 Je 11 '38

"Loretta Young and Joel McCrea expatiate on the subject with ease and a general good nature. The film won't hurt you, or change your life either." John Mosher
+ **New Yorker** p62 Je 18 '38

Trade Paper Reviews

"Frothy comedy which, in view of its lush production, splendid direction and impressive cast, might have frothed more frequently had it not been bogged down by too much dialogue and overdrawn sequences. As is, it will have to depend largely on the draw of its established cast names for patronage. Family."
+ — **Boxoffice** p33 Je 11 '38

"A pleasant and amusing comedy for the deluxe spots and the better neighborhood houses."
+ **Film Curb** p10 Je 11 '38
+ **Motion Pict Daily** p5 Je 10 '38

"Quite pleasing comedy. . . More names than can be handled on the marquee. It is good summer entertainment and will stand up as the topper in dual bookings."
+ **Variety** p17 Je 8 '38

" 'Three Blind Mice' is a sparkling comedy, shaped entirely for entertainment, and has all the ingredients and the name strength for a positive box office walloper."
+ + **Variety (Hollywood)** p3 Je 3 '38

THREE COMRADES. MGM 100min Je 3 '38

Cast: Robert Taylor. Margaret Sullavan. Franchot Tone. Robert Young. Guy Kibbee. Lionel Atwill. Henry Hull

Director: Frank Borzage

Lyrics: Bob Wright. Chet Forrest

Music: Franz Waxman

Screen writers: F. Scott Fitzgerald. Edward E. Paramore

Based on the novel of the same title by Erich Maria Remarque. It deals with three German youths, recently released from the World War army who struggle to adjust themselves to civilian life in the dark days after the Armistice in Germany. One falls in love with a tubercular girl who hastens her death rather than become a burden to him. The other two, lonely and depressed by life hasten to South America where they hope to start anew.

Audience Suitability Ratings

"A: excellent; Y: mature; C: beyond them."
+ + **Christian Century** p714 Je 15 '38

"Haunting human drama, presented with a sincerity and simplicity that make it live. The direction is masterly, the photography and production excellent, and the acting distinguished. Mature." Calif Cong of Par & Teachers

"Excellent. Exceptional photoplay. . . Symbolism and fine musical scoring enhance this unforgettable picture. Mature." DAR

"Absorbingly interesting, stirring emotional entertainment. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Deeply moving, intelligent, artistic production. . . A constructive, poignant story of unselfishness, idealism, and high courage, showing the waste and chaos caused by war. Outstanding. Adults." Nat Council of Jewish Women

"An uncommonly high grade, serious production. Adults." Nat Soc of New England Women

"Most impressive and realistic. . . A suitable cast and understanding direction resulting in a most poignant plea for peace. Interesting and worth while. Mature." S Calif Council of Fed Church Women

"Adolescents: too depressing; children: no. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul Je 4 '38

"Objectionable in part."
Nat Legion of Decency Je 2 '38

"Mature. Outstanding."
+ + **Wkly Guide** My 28 '38

Newspaper and Magazine Reviews

"A gripping and heart-warming picture. It is so definitely sincere in its narrative of the three fast war-time friends and their affection and love for a girl, that many a tear was shed among those in an early audience at the Orpheum yesterday." Mordaunt Hall
+ + **Boston Transcript** p7 Je 11 '38

"If you have tears, prepare to shed them, for 'Three Comrades' is a tear-jerker. . . Perhaps the whole affair is too sentimental, though conditions in Germany after the war warrant emotion and tears." P. T. Hartung
Commonweal p188 Je 10 '38

"Erich Maria Remarque's . . . subject matter is made to order for the dramatic film. But it does not lend itself to lavender romancing or pussy-footed evasion. It is necessary to take a stand, and to hold it. This the movies, with rare exceptions, seem ever-reluctant to do. The consequence, in the filming of this penetrating novel of post-war Germany, is a triple-cornered, lace-and-falling petaled version of 'Camille'—an emasculated love story. . . As film romance and tragedy, it has its moments. . . But there is a curious air of indecision about the whole picture, as if no one could make up his mind where the story came from or where it was going." Jesse Zunser
+ — **Cue** p38 Je 4 '38

"A simple chronicle of unimportant things which happen to four unimportant people, it is told with a great simplicity which makes it great, with a lack of emphasis which makes it powerful. It [hasn't any] 'big' scenes. I saw it last night, and this morning I see it as a whole, as an even emotional pattern without arresting insertions—as one 'big' scene for the full length of the film."
+ **Hollywood Spec** p8 My 28 '38

"Margaret Sullavan could not announce her return to the screen in a more distinctive manner than she does as the brave, wistful, ethereal Patricia Hollmann of Remarque's 'Three Comrades.' She is a perfect choice for the role and she gives a truly great performance. . . The soul of the author, which glowed warmly through every page, becomes a living fire in a memorable motion picture. . . Franchot Tone gives one of the finest performances of his career." R. W. Dana
+ + **N Y Herald Tribune** p14 Je 3 '38

"[It] is a beautiful and memorable film. Faithful to the spirit and, largely, to the letter of the novel, it has been magnificently directed, eloquently written and admirably played. And in Margaret Sullavan's case, the word 'admirably' is sheer understatement. Hers is a shimmering, almost unendurably lovely performance. . . It is a superlatively fine picture, obviously one of 1938's best ten, and not one to be missed." F. S. Nugent
+ + **N Y Times** p17 Je 3 '38

"[It is] the best picture of the week. . . Taking one thing with another the picture unquestionably rates a good, solid B-plus. . . As a job of production, 'Three Comrades' is more than creditable; as an opportunity to look at Miss Sullavan, it is even better." Russell Maloney
+ **New Yorker** p59 Je 4 '38

"Pat, brought vividly to life by Miss Sullavan, dominates the film and gives it its chief claim to reality. In the novel Remarque also allows Pat to dominate, but her tragic romance is plotted against a background of hunger, despair, and political turmoil. In attempting to capture a cautious minimum of that unrest for the film, Frank Borzage, director, succeeds only in confusing a sometimes poignant love story."
+ — **Newsweek** p22 Je 6 '38

"Much political content is removed by a camera shot of a blowing newspaper dated October 1920, still more by removal of all definite party labels. What is left is a love story, beautifully told and consumately acted, but so drenched in hopelessness and heavy with the aroma of death, of wasted youth in a world of foggy shapes and nameless menaces, that its beauty and strength are often clouded and betrayed."
Time p41 Je 6 '38

Trade Paper Reviews

"This [is an] overlong, depressing but indubitably excellent story of post-war Germany. Certain of a place among Hollywood's finest contributions to the film art, its boxoffice potentialities are less assured, although the triumvirate of stars—Robert Taylor, Franchot Tone and Robert Young—and the cast's only woman, Margaret Sullavan—should prove a strong magnet. Family."
Boxoffice p67 My 28 '38

"A tender and engrossing drama of post-war Germany highlighted by the truly unforgettable acting of Margaret Sullavan—certainly one of the year's best performances. . . A great emotional dram and a tender love story rolled into one."
+ **Film Curb** p8 Je 11 '38

"Should ring the box office bell. . . Here is one of the tenderest love stories that has come from Hollywood in many moons. . . Margaret Sullavan does outstanding work. . . Tone does his best screen work to-date."
+ + **Film Daily** p6 My 24 '38
+ **Motion Pict Daily** p3 My 23 '38

"A fine class picture, this has teary appeal, especially for women. Its appeal to the masses is somewhat handicapped by its length, wordiness in the love scenes, tragic ending. However, it is one of the industry's worthy efforts deserving genuine support in spots that can use star-studded drama, an extremely tender love story, a certain amount of 'social significance.' "
+ **Phila Exhibitor** p139 Je 1 '38

"Just what Frank Borzage is trying to prove in 'Three Comrades' is very difficult to fathom from watching the confusing performances of

Robert Taylor, Margaret Sullavan, Franchot Tone and Robert Young. There must have been some reason for making this picture, but it certainly isn't in the cause of entertainment. It provides a dull interlude, and despite all the draught of the star names, it's in for a sharp nose-dive at the box office. Borzage is off on the wrong foot this time."

— **Variety** p12 My 25 '38

"Here is tragic drama of great beauty and power, of taste, feeling and courage, which will be accorded high place among pictures of consequence over a long period—a valiant production by any measure and certain to be in the forefront of the season's smash hits. . . Only the poor in spirit will account it depressing because of its dealing with anguish and death. Only those who could somehow miss its shining compassions and valor and spiritual triumphs."

+ + **Variety (Hollywood)** p3 My 21 '38

THREE ON A WEEK END. Gaumont British 72min Je 1 '38

Cast: Margaret Lockwood. John Lodge. Hugh Williams. Rene Ray. Wally Patch

Director: Carol Reed

Screen writers: Hans Wilhalm. Rodney Ackland

Filmed in England. A young nurse gives up her own romance when her patient dies in childbirth and she goes to keep the young husband from committing suicide. The locale is a beach where a teeming bank holiday crowd is seeking entertainment.

Audience Suitability Ratings

"The genuine atmosphere of an English Bank Holiday creates an opportunity for excellent characterizations by an intelligent cast. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bul** My 28 '38

"Adults."

Nat Legion of Decency Je 9 '38

"A: good but rather slow-moving drama; Y: possible; C: no interest."

+ **Parents' M** p52 Jl '38

"Perhaps too English for the general American public, but an unusual and excellently directed film, with a fine cast. Mature."

Wkly Guide Je 4 '38

Newspaper and Magazine Reviews

"Unusually interesting is the roving camera treatment. . . More like a continuous series of Hogarthian caricatures than a photoplay, the film, under the acidulous direction of Carol Reed, becomes vastly interesting, comical, and deliciously witty." Jesse Zunser

+ **Cue** p8 Je 11 '38

"Looked at through American eyes, this seems to be an absolutely accurate portrait of working-class England spending its time during that peculiar British interval known as a 'bank holiday.' " (2 stars) Ruth Waterbury

Liberty p58 Je 25 '38

"The observation, largely directorial, of the humorous side of John Bull vigorously enjoying himself is relentlessly cruel, but none the less funny. Occasionally it becomes positively scientific in its glaring realism, and the humor becomes adulterated with a vicious quality. . . The comings and goings, drinking, dancing, sleeping, eating and other practices of the human horde on holiday bent, are expertly presented on the large and frequent intervals of this yarn." Herbert Drake

+ **N Y Herald Tribune** p14 Je 2 '38

" 'Three on a Week End,' is an unusually interesting though somewhat diffuse film study. . . The theme is submerged in the interests of an exhaustive, rambling and at times frightfully dull script, which also attempts to paint a composite picture of the joys and woes of working-class Londoners on a bank holiday. . . For all its shortcomings 'Three on a Week End' is a stimulating and intelligent photoplay which deserves the support of discriminating film goers." T. M. P.

+ **N Y Times** p19 Je 2 '38

"An unassuming little British import called 'Three on a Week End' may safely be recommended. It is principally concerned with the Bank Holiday crowds at an English seaside resort—'Grand Hotel' done in terms of Coney Island." Russell Maloney

+ **New Yorker** p63 Je 11 '38

"Despite its concessions to melodrama, this story . . . is unusual and stimulating film fare. The cast is above average, and Carol Reed's direction weaves a psychological plot."

+ **Newsweek** p22 Je 13 '38

Trade Paper Reviews

"This is a depressing, sprawling affair that stems from a 'Grand Hotel' theme. It bites off more than it can chew and does that most unconvincingly, with an additional blunder in casting. . . It possesses little popular appeal."

— **Boxoffice** p33 Je 11 '38

"An amusing British comedy-drama in the 'Grand Hotel' manner—best suited to class audiences."

+ **Film Curb** p5 Je 11 '38

"Tedious drama wanders from main theme and fails to hold interest."

— + **Film Daily** p7 Je 1 '38

Motion Pict Daily p11 Je 2 '38

"Nothing much will come of this one in the U. S. There will be good notices, but lacking names and being overly British in yarn and in treatment, it will largely be buried in lower dual bracketing. Where it does play it will please plenty. Strengthened at the outset by an unusual and good story, good taste and excellence in production values, of all the films which have come from Britain there has not been one with more artistic merit than this one."

+ **Variety** p15 Je 15 '38

THUNDER IN THE DESERT. Republic 56min F 21 '38

Cast: Bob Steele. Louise Stanley. Don Barclay. Ed Brady

Director: Sam Newfield

Screen writer: George H. Plympton

A western melodrama.

Trade Paper Reviews

"Just as countless other Westerns go, so does this one. Plot, counter-plot and large portions of grimaces find their way where action is usually found. Family."

Boxoffice p23 My 21 '38

"Fast action and plenty of villainy put this Western over for thrill fans."

+ **Film Daily** p8 My 18 '38

"This is very good."

+ **Phila Exhibitor** p90 Mr 1 '38

"Formula patterned Western titled 'Thunder in the Desert' is the best of Bob Steele's breathless escape celluloidal sessions of the current program. Runs well under an hour, so has to step on it all the way to get things done. Knuckle and romance portioned up in the usual quantities finds it well provided for in that respect."

+ **Variety** p12 My 18 '38

TIP-OFF GIRLS. Paramount 60min Ap 1 '38

Cast: Mary Carlisle. Lloyd Nolan. Roscoe Karns. Larry Crabbe. J. Carrol Naish. Evelyn Brent. Anthony Quinn

Director: Louis King

Original story: Maxwell Shane. Robert Yost. Stuart Anthony

A gangster picture of the crime-doesn't-pay type. A hi-jacking gang harrasses inter-state and trans-continental truck line operators until G-men catch up with them.

SEE ALSO issue of April 4

Audience Suitability Ratings

"Exciting and fast-moving picture. Mature." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

TIP-OFF GIRLS—*Continued*

"Suspenseful, well-motivated melodrama. Adult." Calif Fed of Business & Professional Women's Clubs

"Sordid life. Too much cruelty for children. Adults." DAR

"Interesting and entertaining if you enjoy the type. Mature." Gen Fed of Women's Clubs (W Coast)

"A good cast, convincing characterizations and a minimum of harrowing episodes. Adults." Nat Council of Jewish Women

"Its social value is debatable. Adults." Nat Soc of New England Women

"There are too many unpleasant characters and recordings of criminal activities. Not recommended. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Mr 19 '38

"Though this picture may be called good of its kind, one wonders if such films should be made at all. While building admiration for Federal authorities, it may at the same time dull the edge of public sensibility to the horror of gangster tactics and give altogether too much information on the technique of crime. Adolescents, 12-16: very bad; children, 8-12: absolutely no."
Motion Pict R p11 Ap '38

"A: good of kind; Y & C: no."
+ **Parents' M p81 Je '38**

"Family."
Wkly Guide Mr 12 '38

Newspaper and Magazine Reviews

Reviewed by Jesse Zunser
Cue p39 Ap 2 '38

"The racket is the hi-jacking of trucks. . . Parent-Teachers groups might consider the enterprise a bit too romantically pictured for youthful minds. I have been ruminating the idea of doing a little hi-jacking myself." Bert Harlen
Hollywood Spec p11 Mr 26 '38

"[It] makes the subject of hi-jacking diverting and exciting, if not exactly healthy for the nerves and morals of any but the sophisticated. . . [It] is a thrilling pulp movie." R. W. D.
+ **N Y Herald Tribune p8 Mr 26 '38**

Reviewed by John Mosher
New Yorker p65 Ap 2 '38

Trade Paper Reviews

"This will satisfy all patrons who demand thrills and action with their picture fare."
+ **Film Curb p8 Mr 26 '38**

"High rating thriller for the action fans, this has pace, noise, convincing menace, a climactic chase that will satisfy everyone."
+ **Phila Exhibitor p107 Ap 1 '38**

TO THE VICTOR. Gaumont British 78min Mr 1 '38

Cast: Will Fyffe. John Loder. Margaret Lockwood

Director: Robert Stevenson

Screen writer: J. B. Williams

Based on the novel Bob, Son of Battle, by Alfred Ollivant. Filmed in Scotland. Will Fyffe plays an old Scot who loves his dog and his bottle. The other sheep herders of the neighborhood accuse the dog of killing sheep. At the annual sheep trials, Fyffe's dog is beaten by the dog of a young man who is in love with Fyffe's daughter. Released in England under title Owd Bob.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A & Y: excellent; C: mature but good."
+ + **Christian Century p714 Je 15 '38**

"This is an intensely moving story replete with tenderness and charm. Family." E Coast Preview Committee
+ **Fox W Coast Bul Mr 19 '38**

"Good. Mature-family." DAR
+ **Fox W Coast Bul Ap 23 '38**

"Refreshingly different, full of humor and pathos, simple yet suspenseful in plot. . . It is emotional for children. Mature." Calif Cong of Par & Teachers

"A tensely interesting Scottish drama excellently cast for type and with subtle native humor and gentle pathos. . . This picture is fascinating entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Of great human interest and highly entertaining for all. Family." Gen Fed of Women's Clubs (W Coast)

"Most unusual and outstanding film. . . Breathtaking interest is experienced during the contest among the dogs. Family." Nat Council of Jewish Women
Fox W Coast Bul My 7 '38

"[It has] a slight and homely plot and an exceptional portrait of a selfish and disreputable old man who wins audience sympathy while actually deserving none. Will Fyffe has given a remarkable characterization. It is a delight for those surfeited by beautiful heroes and heroines and villains who repent at the eleventh hour. . . The countryside is lovely, and the natural atmosphere of background and interesting types is a joy for American audiences. Adolescents, 12-16: excellent; children, 8-12: sad in connection with just punishment of a sheep killing dog."
+ + **Motion Pict R p8 Je '38**

"The result is a film which rings true in every detail. A very fine film, indeed. . . [It] has many exciting moments and the photography of the Scotch moors is excellent."
+ + **Scholastic p32 My 21 '38**

Newspaper and Magazine Reviews

"Gaumont British has made one of the best dog stories of the year—an intensely interesting, thrilling, and deeply moving tale. [It is] replete with amiable humor and exciting drama." Jesse Zunser
+ **Cue p45 Ap 16 '38**

"Unusual and very appealing. . . Occasional sentimentality is the only fault of a film that is well worth seeing. There should be more films like this."
+ **Film Wkly p23 My 14 '38**

"As the American film industry has taught the public to buy only names, the majority of picture patrons in this country are going to miss a treat by their failure to enter theatres which bear only 'To the Victor' on their marquees. Will Fyffe's characterization is one of the finest things I have seen on the screen in many a day. . . I can recommend this one to all classes and all ages of picture patrons."
+ + **Hollywood Spec p29 Ap 16 '38**

"The background against which 'To the Victor' tells its story is so interesting from the start that the film would be successful even if the story were not well told. . . The director, Robert Stevenson, has taken every advantage of the opportunities offered him. . . Will Fyffe gives a flawless performance, and should be remembered next January by those whose responsibility it is to list outstanding actors of the year." Mark Van Doren
+ + **Nation p484 Ap 23 '38**

"'To the Victor' is a good picture, and against such odds that it deserves special mention. In the first place, it was made in England. Second, it was made out of a story whose sentiment hangs over the dizzy heights of bathos like a rope bridge." Otis Ferguson
+ **New Repub p333 Ap 20 '38**

"The Scotch burrs in 'To the Victor' are likely to confuse local film-goers, but they will be making a mistake to pass up this latest British importation. Without being at all important, this is an extraordinarily persuasive pastoral screen symphony, deftly directed and nicely acted." Howard Barnes
+ + **N Y Herald Tribune p16 Ap 13 '38**

"It is an affectionate film, simple as a shepherd's life, and it is an admirable film, gaited to the remarkably adept performance of Will Fyffe. Mr. Fyffe's McAdam fits snugly into the mental dossier we have been compiling under the heading, 'great performances.' . . We found it a thoroughly delightful picture, true to its background and true to its author." F. S. Nugent

+ + **N Y Times** p21 Ap 13 '38

"If you like to see a good dog herd his sheep, the film will enchant you." John Mosher

New Yorker p68 Ap 23 '38

"Heart-warming and unpretentious, this . . . makes one of the most satisfying films to come out of England in a long time."

+ **Newsweek** p25 Ap 18 '38

"Throughout this legend is a refreshing and authentic atmosphere of an unfamiliar cinema people. The leisurely excitement of the sheep-herding contests, the caustic humor of the rustic, hardy partying, the poignancy of McAdam's moment of retribution—all these are beautifully, serenely done. *Folk lore of infinite riches.*"

+ + **Stage** p52 My '38

"[It] is a braw and bracing cinema story directed by versatile young Robert Stevenson. . . Cinemaudiences may find squat Actor Will Fyffe's burring phrases difficult to understand, his meaning never."

+ **Time** p23 Ap 11 '38

Trade Paper Reviews

"One of the most fascinating of British made pictures is here projected for the more discriminating trade. It is made with finest artistry and honesty, powerfully dramatic and dealing with matters seldom touched in American films, to delight the clientele which relishes good story and fine performance. What it will return on the investment is conjectural, but it will make an acceptable program balance and will be talked about wherever played."

+ + **Variety (Hollywood)** p3 Ap 9 '38

TORCHY BLANE IN PANAMA. Warner 59min My 7 '38

Cast: Lola Lane. Paul Kelly. Tom Kennedy. Larry Williams

Director: William Clemens

Screen writer: George Bricker

Fifth in the Torchy Blane series. A mystery story.

Audience Suitability Ratings

"A very fine musical accompaniment and some interesting glimpses of the Panama Canal are the most attractive features. Adults and young people." E Coast Preview Committee

Fox W Coast Bul My 14 '38

"Fair entertainment. Mature." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Dialogue and story not up to standard. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Exciting in spots, but a worn out mystery story. Unconvincing. Mature." DAR

"The change in cast may disappoint some but it would be difficult to duplicate the former leads. However, the newcomers do their very best and the picture will be found entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Some interesting shots of the Canal add to an otherwise mediocre comedy. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Unusually exciting episodes of a melodramatic nature. Drinking in evidence. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"The series is becoming rather like a serial, but this film is fairly entertaining of its type. Adolescents, 12-16: sophisticated atmosphere; children, 8-12: no."

+ — **Motion Pict R** p9 Je '38

"General patronage."

Nat Legion of Decency My 5 '38

"A: fair; Y & C: no."

+ — **Parents' M** p53 Jl '38

Newspaper and Magazine Reviews

"Torchy Blane's followers (come out, come out, wherever you are) are being introduced to another of the girl reporter's scoop chases in 'Torchy Blane in Panama.' There is a new Torchy in the person of Lola of the Lane sisters, but the show itself is neither new nor beguiling. As usual, the heroine, who always gets her story, but never gets her man, makes monkeys out of the police force and her reportorial rivals, but this time she does it with scarcely a flicker of dramatic excitement." Howard Barnes

— + **N Y Herald Tribune** p8 Ap 18 '38

"[It] follows the old familiar pattern. . . With material as trite and obvious as that which goes into the Torchy Blane series, the best any actor could do is 'appear at a disadvantage.' Miss Lane and Mr. Kelly are no exceptions." B. C.

— **N Y Times** p11 Ap 18 '38

Trade Paper Reviews

"Shot-in-the-arm stuff at best, this bears the unmistakable mark of feeble production. Pointless and improbable, with obvious flaws in plot construction, it is a wavering combination of newspaper pursuits, romance and studied humor. Family."

— **Boxoffice** p27 Ap 23 '38

"A mildly entertaining Torchy yarn with newcomers in familiar roles—strictly double-bill fare."

— + **Film Curb** p8 My 7 '38

"[It] makes diverting neighborhood fare. The action is fairly fast and the whole cast works hard."

— + **Film Daily** p6 Ap 20 '38

+ — **Motion Pict Daily** p9 My 9 '38

"Here is a pleasant dualler for neighborhoods, the comedy is funny, but low. Story is fairly exciting, but improbable. Result is acceptable; but nothing more. Estimate: fair comedy dualler."

+ — **Phila Exhibitor** p125 My 1 '38

"A 'B' dualer. While undoubtedly there will be some laughs, the film reveals a production of poor order. Basically the Torchy idea is okay. Its production is shabby, less in execution than in the idea factory."

— + **Variety** p15 Ap 13 '38

" 'Torchy Blane in Panama' carries on the standard of its predecessors, from both the production and the box office angles—creditable and entertaining."

+ **Variety (Hollywood)** p3 My 2 '38

THE TOY WIFE. MGM 93-95min Je 10 '38

Cast: Luise Rainer. Melvyn Douglas. Robert Young. Barbara O'Neil. H. B. Warner

Director: Richard Thorpe

Music: Edward Ward

Screen writer: Zoe Akins

The locale is old New Orleans about 1850 and the characters are two sisters, French aristocrats, one gay and carefree portrayed by Luise Rainer and the other serious and repressed portrayed by Barbara O'Neil. Luise marries a man who is loved by Barbara and after five years runs away with another man leaving Barbara to take care of her son. The husband and lover duel and the lover is killed. Later Luise is found ill and poor and is brought home to die. Based on the play From Frou by Henri Meilhac and Ludovic Halévy.

Audience Suitability Ratings

"In a remarkable characterization, Luise Rainer becomes the captivatingly irresponsible little wife. Mature. Excellent." DAR

+ + **Fox W Coast Bul** Je 4 '38

"Adults."

Nat Legion of Decency Je 9 '38

Newspaper and Magazine Reviews

"[It is a] victim of poor direction. Richard Thorpe, who directed successfully many of Metro's smaller pictures, proves himself unable to develop all the values of the story material he had here. . . Its director had all the ingredi-

THE TOY WIFE—*Continued*

ents for an outstanding success, but what comes to the screen is ninety minutes of cinematic dawdle and slowly paced action which will weary the majority of people who see it."
— **Hollywood Spec** p7 Je 11 '38

"Evil spirits were at work when Luise Rainer, the illustrious Rainer, was asked to call herself Frou-Frou in an antiquated thicket of yawns presented to an exhausted world as 'The Toy Wife.' All the moss that hangs from the trees of Louisiana is nothing to that on this sad piece." John Mosher
— **New Yorker** p61 Je 18 '38

Trade Paper Reviews

"Ably produced drama, this feature should enjoy substantial patronage through its wide appeal to women. The picture bogs down during the middle sequences through overlong footage and can be materially improved through judicious cutting. Luise Rainer delivers an arresting performance in the title role."
+ **Boxoffice** p33 Je 11 '38

"This will exert a strong appeal to women patrons and will gross high in spots where the Rainer name is a draw. However, it is another unfortunate vehicle for the talented Academy Award winner as the story is long-drawn out and antiquated—straining violently to achieve emotional climaxes. In the beginning the situations are rather forced and later they become tedious."
— + **Film Curb** p8 Je 11 '38

"Distinguished by capable acting, this sentimental tale of a giddy Creole girl, set in an atmosphere of magnolias and the Mississippi, should have strong feminine appeal at the box office despite some dull moments. Luise Rainer has an emotional field day which she carries out in 'Great Ziegfeld' tradition."
+ **Film Daily** p6 Je 6 '38

+ **Motion Pict Daily** p5 Je 2 '38

"With two Academy awards . . . it is natural that the trade and the public will view Luise Rainer's new picture with more than usual interest. . . It is a weak selection, a part unsuited to the actress and, despite some fine production qualities and strong support from Melvyn Douglas, Robert Young and Barbara O'Neil, it turns out to be creaky melodrama. Film may draw early trade, but the box office will taper off through lack of enthusiastic word-of-mouth."
+ — **Variety** p17 Je 8 '38

"Tragic drama of old Louisiana at the end of the French period, with its agonies of mismated affections long drawn out, 'The Toy Wife' hasn't the stuff for popular appeal. It will do limited business, with best chances for satisfactory returns in the keys where the name of Luise Rainer is considered to have some draw. Whatever its box office fate may be will be chiefly determined by women's patronage, for the appeal is almost wholly to the feminine side."
— + **Variety (Hollywood)** p3 Je 1 '38

IL TRIONFO DELL'AMORE. Cine Lux 70min Mr 28 '38

Cast: Vittorio De Sica. Paola Barbara. Armando Migliari

Director: Mario Mattoli

Original story: Gherardo Gherardi

Screen writers: A. De Benedetti. Mario Mattoli

Italian dialogue film without English subtitles. English title: Triumph of Love. This is the tale of a couple married because of their parents who plan an annulment because they think they are not in love. A few days spent together at an estate of the bridegroom's aunt shows them that they are compatible.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ap 14 '38

Newspaper and Magazine Reviews

"It is a gentle little story, by no means original. . . This smoothly moving picture [is] a pleasant experience." H. T. S.
+ — **N Y Times** p18 Mr 29 '38

Trade Paper Reviews

"Excepting a few situations and laughs, this Italian comedy has very little for those other than the Italian-speaking peoples. Laughs are plentiful for those in the know, but are derived strictly from the dialog. For its Italian followers it should do well enough."
+ — **Variety** p15 Ap 6 '38

A TRIP TO PARIS. 20th century-Fox 64min My 6 '38

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Kenneth Howell. George Ernest

Director: Mal St Clair

Screen writers: Robert Ellis. Helen Logan

Based on the characters created by Katharine Kavanaugh. Another adventure of the Jones Family. This time, Mayor Jones is maneuvered into taking his family to Paris to celebrate the couple's 25th wedding anniversary.

SEE ALSO issue of April 4

Audience Suitability Ratings

"High entertainment value. . . One of the best of the Jones Family series. Family." Am Legion Auxiliary

"The appeal of this series lies chiefly in the sincerity and charm of the characterizations and in the homely situations. Family." Calif Cong of Par & Teachers

"Entertaining for all ages." Calif Fed of Business & Professional Women's Clubs

"Good. Family. Good, clean fun." DAR

"Highly entertaining for the family." Gen Fed of Women's Clubs (W Coast)

"A hilarious little comedy. Family." Nat Council of Jewish Women

"One of the best of the Jones Family series. Family." Nat Soc of New England Women

"Clean and wholesome light comedy. Family." S Calif Council of Fed Church Women

"It is the human quality of the Jones Family, the growing pains of youth and the ponderous absurdities of middle age, which endear them to an ever-increasing audience. Adolescents: good; children: yes. Family." Women's Univ Club, Los Angeles
Fox W Coast Bul Ap 2 '38

"One of the best episodes in the Jones family series. Adolescents, 12-16: good; children, 8-12: yes."
+ **Motion Pict R** p8 My '38

"General patronage."
Nat Legion of Decency Ap 7 '38

"A, Y & C: good."
+ **Parents' M** p81 Je '38

"Family-juvenile."
Wkly Guide Ap 16 '38

Newspaper and Magazine Reviews

"The jolly Joneses in another of their en famille comedies, this time set among the Paris boulevards. Family."
+ **Christian Science Monitor** p17 My 28 '38

"'A Trip to Paris' [is] the usual spectacle of a B picture directed with filmic intelligence and produced with evident care. [It] is an unpretentious minor picture; yet it has all the ingredients of good showmanship." Robert Joseph
+ **Hollywood Spec** p13 Mr 26 '38

"Such dull people, the Joneses! . . Providence is always on the side of provincial Midwesterners. They are such pleasant souls nothing ill can ever befall. Nothing worse, anyway, than 'A Trip to Paris,' which is almost too slight an adventure even for the Joneses." F. S. Nugent
— + **N Y Times** p18 Je 10 '38

Trade Paper Reviews

"Even the customers who aren't Jones Family fans will enjoy this latest of the series of homespun comedies which so humanly deals with the average American family—its problems, joys and sorrows. The feature is the best to date and as entertaining a film as has come out of the 'B' department for some time—at the same time maintaining the high level of wholesomeness that has characterized its predecessors. Family."

+ **Boxoffice** p13 Mr 26 '38

"Hilarious adventures of the Jones family in Paris with laughs coming right through film."

+ **Film Daily** p7 Je 15 '38

"Best of the Jones Family offerings to date, this is crammed with excellent comedy. . . Audience reaction was very good."

+ **Phila Exhibitor** p108 Ap 1 '38

"[It is] a story that contains enough amusing situations and parlor dialog to insure the Jones flock from getting in bad with the many followers of their adventures. Tailored principally for double bills, this is another in the well-made 'B' series that will hold up its end."

+ **Variety** p14 Je 15 '38

TROOPSHIP. London film-United artists 80min Ap 25 '38

Cast: Leslie Banks. Flora Robson. Sebastian Shaw. Patricia Hilliard. J. H. Roberts

Director: Tim Whelan

Original story: Wolfgang Wilhelm

Screen writers: Clemence Dane. Patrick Kirwan. Ian Hay

Filmed in England. Released in 1937 under title Farewell Again. After five years spent in India on service, an English regiment is sent home on leave with their families. When they land at Southampton they are told they have only six hours leave and then must sail for a trouble spot in the Near East. How they spend the time makes for melodramatic situations.

SEE ALSO issue of December 27, 1937 under title Farewell Again

Audience Suitability Ratings

"Stirring tale. The contrast in tempo when the joyous anticipation is turned into bitter disappointment is marvelously portrayed. Notable production. Adults and young people." E Coast Preview Committee

+ + **Fox W Coast Bul** My 14 '38

"General patronage."

Nat Legion of Decency My 5 '38

"A: good; Y: possible; C: no interest."

+ **Parents' M** p53 Jl '38

"Family. Unusual in the range of humanity it covers, movingly and amusingly with several superbly directed scenes, and an excellent cast."

Wkly Guide Ap 23 '38

Newspaper and Magazine Reviews

"The kaleidoscopic design of interwoven stories which make up the, by now, famous 'Grand Hotel' pattern, is always good when it is intelligently done. Alexander Korda's 'Troopship' is an outstanding example of this technique, brilliantly played, effectively written, emotionally developed." Jesse Zunser

+ + **Cue** p39 Ap 30 '38

"[It] is so very British in theme and treatment that it is not likely to intrigue many local filmgoers. At the same time, it has substantial motion-picture virtues. . . If the film lacks audience appeal here, it is because it is extremely idiomatic. If it falters technically, it is because it has crammed the screen with more cross-plots than can be bound into whatever unities govern film-making." Howard Barnes

+ — **N Y Herald Tribune** p12 Ap 26 '38

"A first-class recruiting poster for the British military forces and a generally exciting film to boot is the long-shot combination which Erich Pommer has successfully achieved in 'Troopship.' . . [It] is not a great picture in any sense, but it is thoroughly efficient." B. C.

+ **N Y Times** p18 Ap 26 '38

"The varied reactions of officers, men, and their womenfolk are dramatized with skill and warmth. A wide range of excellent characterizations and an unusual background compensate for the film's high propaganda content."

+ **Newsweek** p23 My 2 '38

Trade Paper Reviews

"There's no denying the international human appeal of this Erich Pommer English-made production. But American audiences won't find much to warm up to in its 'Grand Hotel' theme on British army life, its cockney accents or its halting pace. The basic idea, while perhaps novel to Britishers, is somewhat dated here. Family."

— + **Boxoffice** p89 Ap 30 '38

"A colorful dramatic story splendidly acted —lack of American names will limit its appeal."

+ — **Film Curb** p12 My 7 '38

"There is a nice blend of drama and humor, and although the film is essentially British in character and theme, it is colorful and appealing. . . The individual incidents are dramatic and have been well knit together, with the mob scenes at the dock particularly well handled."

+ **Film Daily** p24 Ap 27 '38

"Foreign made entrant probably has a lot of appeal on the other side but for this country it is limited. . . Reviewed in a theatre, there wasn't much reaction. Estimate: strictly British, perhaps for a few spots."

— + **Phila Exhibitor** p64 Ja 1 '38

"'Troopship,' with all the bangles, martial music, joys and tribulations of a military story, just misses landing in the port of good old box office. As a first-rate melodrama concerning the lives of a typical British regiment, without a single shot being fired, it is a picture filled with colorful moments. . . But it has no marquee values for the U. S. markets."

+ — **Variety** p23 Ap 27 '38

TWO GUN JUSTICE. Monogram 55-60 min Ap 30 '38

Cast: Tim McCoy. Betty Compson. Joan Barclay. John Merton

Director: Alan James

Screen writer: Fred Myton

A western melodrama.

Newspaper and Magazine Reviews

"The immortal masters have considerable to do with the creation of Monogram's new 'Two Gun Justice,' monumental symphonic works forming an impressive background for much of the ridin' and shootin', villainy and heroism. Apparently most of the tonal treats are from recordings, and not scored for the action, but they lend elegance to the proceedings nevertheless. . . It is especially gratifying to see good craftsmanship in low-budget pictures, where resources are limited and it is easy to let merely adequate work do." Bert Harlen

+ **Hollywood Spec** p9 Je 4 '38

Trade Paper Reviews

"Speedy Western in which a formula story is largely offset by a cast rating far above average for this class of picture. Tim McCoy proves that he is still in there bidding for recognition among the top action stars. Family."

+ **Boxoffice** p39 Je 4 '38

"The production is decidedly amateurish and some of the sets are left-overs from other pictures but action fans will overlook this. Good old western hokum which makes an actionful vehicle for Tim McCoy."

+ **Film Curb** p7 Je 4 '38

"Western has just enough action to put it over with the cowboy fans."

+ — **Film Daily** p3 Je 11 '38

+ **Motion Pict Daily** p4 My 31 '38

TWO GUN JUSTICE—*Continued*

"In nearly an hour of sheer western drama with non-essentials cut to the irreducible minimum, Tim McCoy here offers one of the shootingest pictures of the season. Estimate: top rating."
+ **Phila Exhibitor** p133 My 15 '38

"Endeavoring to show even western stars have versatility, 'Two Gun Justice' presents Tim McCoy as both the upright limb of the law and in the guise of a Mexican bandit. The result is only a fair Western, its safety in the field in direct ratio to the carelessness of the fans who go for the fare."
+ — **Variety** p26 Je 8 '38

"This one was made for audiences with ears attuned to the rhythm of beating hoofs and barking guns, and with such patronage it will provide 55 minutes of entertainment. More critical fans, however, will no doubt snicker at the story, which so aptly fits the mode of 1915."
+ — **Variety (Hollywood)** p3 My 27 '38

U

UNASHAMED. Cine grand films 65-67min

Cast: Rae Kidd. Robert Stanley. Lucille Shearer. Emily Todd

Director: Allen Stuart

Music: Frederic Chapin. Richard B. Gump. Howard Sprague

Original story: Capt. C. P. Prescott-Richardson

Screen writer: William Lively

This is an exploitation film set in the nudist colony, Olympic Fields at Elsinore, California. A young girl in love with her employer kills herself when she finds him at the camp with another girl.

Trade Paper Reviews

"Though houses catering to the family trade won't touch this one with a tenfoot pole, it is unquestionably destined for successful runs in spots where slightly lurid and indecorous roadshow attractions are the policy. Crudely mounted, it has a pathetic skeleton of a plot which will be lightly passed over by audiences who come to see—and incidentally are shown plenty of—just what goes on in these nudist camps. Adults."
— **Boxoffice** p25 My 14 '38

"This is an exploitation picture far off the beaten path. The photography is excellent and the players are so photographed that the picture never gets overly shocking. Allen Stuart turned in clever direction."
+ **Film Daily** p8 My 20 '38

UNDER WESTERN STARS. Republic 67min Ap 20 '38

Cast: Roy Rogers. Smiley Burnette. Carole Hughes. Guy Usher. Kenneth Harlan

Director: Joe Kane

Music and lyrics: Jack Lawrence. Peter Tinturin. Eddie Cherkose. Charles Rosoff. Johnny Marvin

Music director: Alberto Colombo

Screen writers: Dorrell McGowan. Stuart McGowan. Betty Burbridge

A western melodrama with a musical background.

Audience Suitability Ratings

"Both educational and entertaining with some interesting pictures showing the dust bowl situation. Family." Am Legion Auxiliary

"Fast moving Western, with sincere acting, fine horsemanship, beautiful scenery and some pleasing singing of cowboy ballads. Family." Calif Cong of Par & Teachers

"Slow beginning, but introduction of vital political problem of current interest stimulates the action and interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family Western." DAR

"Exceptionally well produced, convincing Western. All ages." Gen Fed of Women's Clubs (W Coast)

"Fine riding, good photography, and some interesting scenes of the dust storm. Family." Nat Council of Jewish Women

"Better-than-average Western. Family." Nat Soc of New England Women

"In Western style this picture is high in entertainment values. Good comedy relief. Family." S Calif Council of Fed Church Women
Fox W Coast Bul Ap 23 '38

"Adolescents, 12-16: yes; children, 8-12: passable."
+ **Motion Pict R** p8 My '38

"General patronage."
Nat Legion of Decency Ap 28 '38

"A, Y & C: good Western."
+ **Parents' M** p53 Jl '38

"Family. A new singing star in a good Western."
+ **Wkly Guide** Ap 23 '38

Newspaper and Magazine Reviews

"Entertainment for everybody; another picture which demonstrates that budget alone does not mean box-office. There is ten times more real entertainment in 'Under Western Stars,' costing, I presume, a very modest sum, than there was in 'Sally, Irene and Mary,' which no doubt cost ten times as much."
+ **Hollywood Spec** p27 Ap 16 '38

" 'Under Western Stars' introduces a new singing cowboy, compact, blue-eyed, diffident Roy Rogers. What makes his debut notable is that the song he sings is of social significance."
Time p44 My 9 '38

Trade Paper Reviews

"Introducing Roy Rogers, a promising outdoor star with impressive boxoffice potentialities, here is a western action-musical which will prove high-grade entertainment in any situation. Its producers exercised unusually good judgment in giving the new crooning son of the saddle a story refreshingly different for this type of picture, insofar as it shies away from formula treatment, and by endowing the more closely-knit yarn with far better production values than are ordinarily true of features of its class. Family."
+ **Boxoffice** p15 Ap 16 '38

"Roy Rogers, new Republic star, scores a hit in a thoroughly entertaining Western."
+ **Film Curb** p8 Ap 23 '38

"This is a highly pleasing Western that deserves much exploitation. It introduces Roy Rogers, who is an impressive addition to the roster of Western stars. He sings well, has boyish appeal and should prove a hit with adults of both sexes, as well as the children."
+ **Film Daily** p8 Ap 14 '38
+ **Motion Pict Daily** p5 Ap 15 '38

"Well executed throughout, this has a high brand of comedy; it moves fast; Republic really 'has something' in Roy Rogers. . . Certainly, the children will take to him. The clean, homely humor of the picture, together with its well knit plot, technical excellence, should make this enjoyable to the neighborhood adults."
+ **Phila Exhibitor** p124 My 1 '38

"Apparently it cost some coin, but Republic got away from the normal and produced a Western that is different. In addition to being entertaining, it's plausible sage stuff that will hold the adult mind as well as the credulous kiddies. . . [It] is a Western among Westerns."
+ + **Variety** p15 Ap 20 '38

"It has the requisite amount of riding and pistol flourishing for the confirmed action fans, and, in addition, a timely theme and elements to appeal to more demanding audiences, if curiosity and salesmanship can lure them in to see the launching of a new saddle star. . . The entire treatment stresses humor, of an exceptional brand for a Western, and music, with the riding and gun-fighting to sew up the edges."
+ **Variety (Hollywood)** p3 Ap 11 '38

V

VIVACIOUS LADY. RKO 90min My 13 '38

Cast: Ginger Rogers. James Stewart. James Ellison. Beulah Bondi. Charles Coburn. Frances Mercer. Phyllis Kennedy

Director: George Stevens

Screen writers: P. J. Wolfson. Ernest Pagano

Based on the novel of the same title by I. A. R. Wylie. It tells of the tribulations of a New York cabaret singer and a young staid college professor. They fall in love and marry hastily. Their problem is to confess the marriage to the boy's father, president of a college.

A study guide to the film Vivacious Lady has been written by Charlton Andrews author of many books on the drama. Copies may be secured from Educational & Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A: very good of kind; Y & C: unwholesome."
+ + **Christian Century** p710 Je 1 '38

"Good. Excellent direction. Mature-family." DAR

"It is sophisticated, treading lightly on forbidden ground but avoiding a breach of taste with finesse and skill. . . For those who wish an hour of light, mirthful diversion, 'Vivacious Lady' should not disappoint. It is sophisticated for adolescents; mature for children. Adults." Women's Univ Club, Los Angeles
Fox W Coast Bul My 14 '38

"Sophisticated comedy that is tops in entertainment. Adults." Am Legion Auxiliary

"Far above the average in entertainment value, with excellent production, extremely clever acting and situations, but not uniformly clever, as the action lags at times, and some sequences are not sufficiently motivated. It just misses being top-notch of its type. Mature." Calif Cong of Par & Teachers

"Excellent entertainment; comedy hilarious but delightfully human and refreshing. Mature." Calif Fed of Business & Professional Women's Clubs

"Delightfully refreshing, sophisticated comedy, exceptionally well presented and subtly, smoothly and cleverly directed. Adult theme but all subject matter expertly handled. An A-1 comedy. Adults." Gen Fed of Women's Clubs (W Coast)

"Thoroughly entertaining. Pure entertainment that does not invite serious analysis. Adults." Nat Council of Jewish Women

"The exaggerated situations of a slender plot are convincingly handled, with spontaneity and infectious humor. Adults." Nat Soc of New England Women

"A fast moving, well directed, sophisticated presentation, nothing objectionable to the adult mind that can weigh values. Adults." S Calif Council of Fed Church Women
Fox W Coast Bul My 21 '38

"It is sophisticated, treading lightly on forbidden ground but avoiding a breach of taste with finesse and skill. . . For those who wish an hour of light, mirthful diversion, 'Vivacious Lady' should not disappoint. Adoelscents, 12-16: sophisticated; children, 8-12: mature."
+ **Motion Pict R** p9 Je '38

"Adults."
Nat Legion of Decency My 19 '38

"A: excellent; Y: sophisticated; C: too mature."
+ + **Parents' M** p53 Jl '38

"Mature. Lively comedy. Amusing situations and clever dialogue."
+ **Wkly Guide** My 14 '38

Newspaper and Magazine Reviews

"[It] provides the grist for farce which, though extremely funny at times, is often in poor taste. Acting is excellent and production slick. Adults."
+ **Christian Science Monitor** p17 My 28 '38

" 'Vivacious Lady,' a farce of the old-school type, comes as a pleasant change after the long line of recent Carole Lombard-Irene Dunne comedies we've been having." P. T. Hartung
+ **Commonweal** p217 Je 17 '38

"In [the film] Ginger Rogers plays for comedy and drama, sings, dances, wrestles, weeps, and big-apples—skyrocketing her first dramatic starring vehicle into one of the best of this season's comic movie-entertainments." Jesse Zunser
+ + **Cue** p38 Je 4 '38

"Brilliant comedy. It moves Producer-Director George Stevens up to the front rank. . . One of the tenderest, sweetest love scenes any picture has given us is composed verbally of inane, detached utterances about anything except what the parties to it have in their minds, thus permitting the audience to get its significance visually, not aurally. . . 'Vivacious Lady' is one of the rare pictures you really must see. It will amuse you greatly and also will show you how a picture as a whole should be directed and how one sequence in it should not be directed."
+ + **Hollywood Spec** p6 My 7 '38

"In the desert of battle, murder, and silly farces [here] is a romantic oasis, a love story that is the simple fable of two kids. . . The entire film is as gentle and gay and delightful as a June afternoon." (3 stars) Ruth Waterbury
Liberty p53 Je 11 '38

"A wisp of a plot has been spun out so expertly in 'Vivacious Lady' that this new screen offering becomes one of the season's brightest comedies. It is lean on significant situations, but the direction, the dialogue and the acting make up for this deficiency in no uncertain manner. With George Stevens doing one of his brilliant and unpretentious jobs of staging and Ginger Rogers and James Stewart staying engagingly and persuasively in character, the show adds up to an altogether superior entertainment." Howard Barnes
+ + **N Y Herald Tribune** p14 Je 3 '38

"Ginger Rogers's talent for getting into good pictures and managing in surprising little ways to be as good as they are is again demonstrated in 'Vivacious Lady' which comes like a veritable deluge of wit in the prevailing drought of comedy. . . 'Vivacious Lady' is the best comedy the Music Hall has provided this year." B. R. C.
+ + **N Y Times** p17 Je 3 '38

" 'Vivacious Lady' is a pleasant reminder that Ginger Rogers is something more than the other half of a dance team. . . She turns in the week's best comedy performance, nicely supported by James Stewart. . . Literacy somehow crept into the script of this film and a good many of the lines are dimly amusing." Russell Maloney
+ **New Yorker** p62 Je 11 '38

"Director George Stevens and the screen authors have played the situation for everything it is worth in rowdy and quiet comedy. The adroitly comic performances of the film's five leading players make 'Vivacious Lady' something to cheer up even New York's independent exhibitors."
+ + **Newsweek** p25 My 16 '38

"There is fun in the lines, fun in the situations, and a great deal of warmth in the whole thing. *Get going.*"
+ + **Stage** p46 Je '38

"Efficiently worded by Scenarists P. J. Wolfson and Ernest Pagano, and played to the last suggestive note by a capital supporting cast of non-star names . . . 'Vivacious Lady' needs only a snipping-out of sophomoric circumstances here and there to bring it to the top comedy class."
+ **Time** p58 My 16 '38

Trade Paper Reviews

"Hollywood returns to the fundamentals of film making—simplicity, sincerity and human warmth—to create an entertainment treat whose outstanding merit will gain for it audience plaudits and money-making returns wherever shown. Richly endowed with what it takes to make a boxoffice smash, no small part of its worth is due to a refreshing basic story and a pair of 24-karat performances by its principals. Family."
+ + **Boxoffice** p31 My 7 '38

VIVACIOUS LADY—*Continued*

"A laugh-provoking comedy with top names to entertain audiences of any class."
+ **Film Curb** p9 My 21 '38

"This is easily one of the best comedies that has come from Hollywood in many a moon. In addition to the laughs, some of which are of the belly variety, the picture also has several human touches. Ginger Rogers does outstanding work in the title role, while James Stewart is an ideal choice for the part of a college instructor."
+ + **Film Daily** p6 My 5 '38

+ **Motion Pict Daily** p8 My 9 '38

"An excellent laugh riot, a zany comedy, withal possessing more coherence, plausibility than 'Bringing up Baby.' . . It is a honey, bound to get the money. Estimate: grand box-office comedy."
+ + **Phila Exhibitor** p134 My 15 '38

"An excellent comedy, splendidly acted by a fine cast. . . It is a strong first run release justifying extra booking days and will stand up at the box-office behind liberal advance advertising. . . Entire production reflects enthusiasm and coordination of players and technical departments. 'Vivacious Lady' is entertainment of the highest order and broadest appeal."
+ + **Variety** p15 My 4 '38

" 'Vivacious Lady' proves beyond doubt that Ginger Rogers doesn't need to rely on her dancing or any given screen partner to bell-wether a splendid piece of entertainment which will measure up with the season's big money shows. . . In James Stewart she has a film mate capitally adapted to exploit the romantic charm and the delightful foolery in this light narrative."
+ **Variety (Hollywood)** p3 Ap 30 '38

THE VOLGA BOATMAN. Hoffberg 84min Ap 30 '38

Cast: Pierre Blanchar. Inkijinoff. Vera Korene. Georges Prieur

Director: Vladimir Strichewsky

Music: Michel Levine

Original story: Joseph Kessel

Screen writer: Paul Brinquier

A French film with English subtitles. The film is built around the famous song and deals with a group of boatmen in Czarist Russia. One had been a lieutenant in the army and in love with the colonel's wife. Rather than compromise her, he allows himself to be tried for treason. Later the colonel's wife is among those found in a shipwreck by the boatman.

Newspaper and Magazine Reviews

"There is nothing more stirring than a film love story, no matter what its destiny, if it rings true and real from start to finish. Such is the accomplishment of 'The Volga Boatman.' . . [It] does much to increase the reputation of a song classic." R. W. D.
+ **N Y Herald Tribune** p15 Ap 15 '38

"If we are given a few more reminders like 'The Volga Boatman,' we shall doubtess begin to pine for the old Soviet days, when we could sit and be peacefully propagandized. 'The Volga Boatman,' aside from this accidental thematic novelty, is strictly a period piece. Capable screen players . . . are implicated by the general embarrassment. Anyone daring to make such a film in Russia today would be promptly liquidated. There are certain advantages in a dictatorship." B. R. C.
— **N Y Times** p23 Ap 15 '38

Trade Paper Reviews

"Heavy dramatics evolving from the triangle motif constitute this French production of love and intrigue in old Russia. . . Only the compelling performance of Blanchar saves this from being sheer hokum. Adults."
— + **Boxoffice** p89 Ap 30 '38

"Dramatic story in an interesting setting will entertain the foreign fans."
+ **Film Daily** p6 Ap 20 '38

" 'Volga Boatman' doesn't measure up to the ability of those who execute it. Long and boresomely slow, this French-made is further handicapped by a set of very poor titles. . .. The photography is not always A-1, but the shots obtained of the Volga, the boatmen and the other backgrounds are authentically impressive."
— + **Variety** p15 Ap 20 '38

W

WAJAN. Tomfilms 70min Ap 18 '38

Cast: Natives

Director: Walter Spies

Music: Wolfgang Zeller

Filmed in Gjanjar, South Bali, by an expedition headed by Dr Frederick Dalsheim and Victor Baron Von Plessan. The cast is a native one composed of servants of families in government service. The director is curator of the Bali Museum. The tale is one of native superstition concerning a witch who spreads disaster about and who must be killed by a form of mass mental telepathy. The alternative title of the film is Son of a Witch.

Audience Suitability Ratings

"The Legion of Decency is withdrawing its A-2 Classification of 'Wajan.' The Legion's A-2 Classification was granted on condition that the advertising and exploitation of this film conform to the Advertising Code of the industry. To date, the advertising and exploitation has not so conformed but has been objectionable."
Nat Legion of Decency My 12 '38

Newspaper and Magazine Reviews

"Most interesting for its revelation of the peculiar life, customs, and religious rites of this strange people." Jesse Zunser
+ **Cue** p39 Ap 30 '38

"[It] is a psychological, educational treatise on the habits, experiences and strange beliefs of a witch-ridden native populace. Set against a background of tropical beauty, conscientious industry and festive celebrations, it commends itself particularly to the thoughtful attention of students of far-off, romantic lands. . . As an authenticated document of every-day life on the Island of Bali, 'Wajan' is intensely interesting." R. W. Dana
+ **N Y Herald Tribune** p11 Ap 19 '38

"The theology of Bali should be as interesting to the earnest student as its primitive agriculture, its high-piled temples, its public cremations, its too easily influenced arts, or even its celebrated decolletage. . . The producers have built [the witch] into a real instead of an imagined menace. This is one of the film's major structural weaknesses." B. R. C.
+ — **N Y Times** p11 Ap 18 '38

" 'Wajan,' a sympathetic record of Balinese ritual, is much more fully clothed than its popular predecessor of six years ago, 'Goona-Goona.' "
Time p45 My 9 '38

Trade Paper Reviews

"Easily the best Bali film yet produced, this has the additional advantage of good sound and photography and a sober approach that recommends it to other than curiosity-bent audiences. Adults."
+ **Boxoffice** p87 Ap 30 '38

"An authentic picture of life and love among the primitive-minded natives of South Bali, this film will appeal to all moviegoers interested in unusual or sensational entertainment. Travel-minded patrons will also be attracted by the shots of this far-away land."
+ **Film Curb** p12 Ap 30 '38

Motion Pict Daily p4 Ap 21 '38

"Apart from its bare breast appeal, this is still an absorbing show, even affording educational tie-up opportunities. The drama is fairly convincing; but the insight into the mental mechanism of these natives, their fantastic ceremonies, their alternately placid, terrifying existence, is in itself vastly interesting. Estimate: a showman's picture for the different house."

+ **Phila Exhibitor** p126 My 1 '38

"Add another to the string of 'goona goona' native pictures; not any slower than some predecessors, and possibly more authentic. By employing the 'son of a witch' alternative title and exploiting its sensational angles, 'Wajan' possibly will get substantial money in grind houses. Scientific worth and entertainment value are in same class as others of its ilk."

+ — **Variety** p15 Ap 20 '38

WALKING DOWN BROADWAY. 20th century-Fox 75min Mr 11 '38

Cast: Claire Trevor. Phyllis Brooks. Leah Ray. Dixie Dunbar. Lynn Bari. Jayne Regan. Michael Whalen. Walter Woolf King

Director: Norman Foster

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Screen writers: Robert Chapin. Karen De Wolf

Based on the short story Six Girls and Death by Mark Hellinger. Six chorus girls pledge themselves on New Year's Eve to meet again at the same place a year later. During the ensuing twelve months, one girl is convicted of a framed manslaughter, two are the victims of tragic accidents, and the others marry.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: cheap; Y & C: no."

— **Christian Century** p446 Ap 6 '38

"Adults."

Nat Legion of Decency Ap 7 '38

Newspaper and Magazine Reviews

"The interest is well sustained through a series of incidents both humorous and melodramatic. Adults and mature young people."

+ **Christian Science Monitor** p17 Ap 2 '38

N Y Times p17 Ap 1 '38

Trade Paper Reviews

"A dramatically effective story of Broadway night life—best coupled with a comedy or Western feature."

+ **Film Curb** p8 Ap 16 '38

WHEN G-MEN STEP IN. Columbia 60min Mr 31 '38

Cast: Don Terry. Jacqueline Wells. Robert Paige. Gene Morgan

Director: C. C. Coleman, Jr

Screen writer: Arthur T. Horman

An expose film built on the rackets for collecting money for charitable drives, sweepstake lotteries and other forms of gambling.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: elementary; Y: hardly; C: no."

— **Christian Century** p543 Ap 27 '38

"Although the story is trite, the plot moves consistently and furnishes an excellent expose of charity rackets and a lesson for all who are apt to be too gullible. Adults and young people." E Coast Preview Committee

+ — **Fox W Coast Bul** Ap 9 '38

"A: good; Y: possible; C: no."

+ **Parents' M** p65 My '38

Trade Paper Reviews

"Assembled from established boxoffice formulas, this G-Man film packs enough punch to register as satisfactory program product. Production is tolerable with C. C. Coleman, Jr.'s direction wisely adding sufficient suspense and action for melodramatic effect. Family."

+ — **Boxoffice** p13 Mr 26 '38

"A thrilling expose of 'legal' rackets makes a first-rate action film for general audiences."

+ **Film Curb** p6 Ap 9 '38

WHEN WERE YOU BORN? Warner 65min Je 18 '38

Cast: Margaret Lindsay. Anna May Wong. Lola Lane. Anthony Averill. James Stephenson. Maurice Cass

Director: William McGann

Original story: Manley Hall

Screen writer: Anthony Coldeway

A mystery story in which murderers are uncovered by the use of astrology.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Je 16 '38

"Family. A novelty, with a liberal sprinkling of astrological patter."

Wkly Guide Je 11 '38

Newspaper and Magazine Reviews

"[It is] an elementary lesson in astrology, ineptly disguised as a motion picture. . . [It] works frantically to prove that consultation of the stars is a more exact science than some of us may have thought and ends up as an extremely paltry screen entertainment." Howard Barnes

— **N Y Herald Tribune** p16 Je 9 '38

Reviewed by F. S. Nugent

N Y Times p27 Je 9 '38

Reviewed by John Mosher

New Yorker p62 Je 18 '38

Trade Paper Reviews

"This one will have all the horoscope fans and those interested in astrology going for it. On that basis, the exhibitor should put out his ballyhoo to attract all those interested. The film is a swell mystery regardless of this novelty angle, and will click with the mystery fans who like to try to guess the solution to the murders."

+ **Film Daily** p4 Je 9 '38

+ **Motion Pict Daily** p5 Je 10 '38

"Minor mystery melodrama lacking sufficient marquee names or diversified appeal to get beyond double bills in most spots for which it apparently was produced. . . Ringing in the observations by the Chinese (feminine) astrologer slows up the film's gait when it might have been subordinated or more cleverly adapted to the plot."

— + **Variety** p14 Je 15 '38

WHITE BANNERS. Warner 90min Je 25 '38

Cast: Claude Rains. Fay Bainter. Jackie Cooper. Bonita Granville. Henry O'Neill. Kay Johnson. James Stephenson

Director: Edmund Goulding

Music: Max Steiner

Screen writers: Leonore Coffee. Cameron Rogers. Abem Finkel

Based on the novel of the same title by Lloyd C. Douglas. The tale concerns a mother who discovers her son after years of separation. She sets him on the road to usefulness, helps him in trouble and then departs from his life without revealing their relationship.

Audience Suitability Ratings

"Whether through premonition or sad experience, few studios dare to make pictures which frankly expound a philosophy of life, and sentiment is rarely presented without the apology of a wisecrack or seriousness except as a concomitant of sorrow. Being neither frivolous nor tragic, 'White Banners' is an interesting departure from the rule. . . Adolescents: excellent; children: mature. Family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bul** My 28 '38

Newspaper and Magazine Reviews

"A cinemasterpiece, a rather obvious and quite ordinary story made great as a picture by the treatment given it. Owing to the motion picture industry's policy of selling people instead of pictures, 'White Banners' will not attract the audience to which its merits entitle it, as in the cast there are no box-office names to crowd the bill-boards. And I think its appeal is a bit too intellectual to attain wide pop-

WHITE BANNERS—*Continued*

ularity, even though its philosophy is expressed in human terms, and in simple, direct language, by one of the best casts ever assembled in a picture."

+ + **Hollywood Spec** p7 Je 4 '38

Trade Paper Reviews

"Lloyd C. Douglas' story of faith, philosophy and sacrifice has been deftly produced and comes to the screen as an entirely human and generally appealing feature. It misses being a superlative picture, principally through exaggeration in character conception—particularly in the case of Fay Bainter, whose part, despite her sterling performance, will cause the average patron to observe, 'There ain't no sich women.' Withal, the offering is considerably above the average of the product that has been coming from Hollywood studios in the past several months and should fare proportionately well at the boxoffice. Family."

+ **Boxoffice** p39 Je 4 '38

"This is a magnificently-constructed, heart-warming drama of vast emotional appeal. . . Due to its lack of top names and somewhat novel story angle this may not be stamped as a smash hit, but, where accompanied by a heavy exploitation campaign, it should do above-average business. Metropolitan audiences will probably find it rather tame film fare but family houses and rural areas will enjoy its somewhat religious angle."

+ + **Film Curb** p10 Je 4 '38

"Will please all types of audiences; deserves heavy exploitation."

+ + **Film Daily** p7 Je 1 '38

+ **Motion Pict Daily** p6 My 25 '38

"There is something fine and tender in 'White Banners.' . . With an advance barrage of selling copy aimed at the family trade the film should become a substantial box office success. Fay Bainter in the mother role gives a moving, tear-compelling performance."

+ **Variety** p12 My 25 '38

" 'White Banners' is filled with matters not often treated in pictures. . . The picture stays close to the crowd, deals its message of how to conjure triumph out of defeats with simple effectiveness, holds its talk from being too ministerial, builds strong emotional appeal through splendid characterizations and will prove popular with audiences which need heartening as well as entertainment."

+ **Variety (Hollywood)** p3 My 24 '38

WHO KILLED GAIL PRESTON? Columbia 60min F 24 '38

Cast: Don Terry. Rita Hayworth. Robert Paige. Wyn Cahoon. Gene Morgan

Director: Leon Barsha

Music: Ben Oakland. Milton Drake

Screen writers: Robert E. Kent. Henry Taylor

A mystery story.

Audience Suitability Ratings

"A: & Y: mediocre; C: no."

— + **Christian Century** p714 Je 15 '38

"Entertaining story. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bul** Ap 2 '38

"General patronage."

Nat Legion of Decency Mr 3 '38

"A: fair; Y: possible; C: no."

+ — **Parents' M** p65 My '38

Newspaper and Magazine Reviews

"It is probably better than sitting alone in the dark all evening, but we wouldn't be too sure. Adults and young people."

— + **Christian Science Monitor** p15 Je 4 '38

"[It] is competent, adequately exciting mystery melodrama, aimed pointblank at the whodunit addicts." Jesse Zunser

+ **Cue** p12 My 7 '38

"Unluckily for the spectator, the first few sequences are too sparkling and original to merit the debacle that follows. If you find it impossible to become surfeited with obvious murder films, if you are an amateur detective and like your humor in simple doses, go and be instructed." R. W. Dana

— + **N Y Herald Tribune** p19 My 6 '38

"[It is] cut and dried. . . Even as Class B melodrama, 'Who Killed Gail Preston?' boils down to a rhetorical question. The obvious reply is, 'Who cares?' " B. C.

— **N Y Times** p27 My 6 '38

Trade Paper Reviews

"Most of it is hokum and unconvincing and the efforts to introduce the various possibilities that might have engineered the crime tend to be confusing. For no reason at all, the very attractive brunette, Rita Hayworth, is disposed of before the picture is half over. Family."

— + **Boxoffice** p27 My 14 '38

"Average programmer with a fair amount of suspense—for double bills only."

+ — **Film Curb** p5 My 21 '38

"Fair thrills and suspense in murder mystery that gives promising young players a chance."

+ — **Film Daily** p10 My 11 '38

"While picture lacks first-run strength, it ought to hold up singly over week-ends when the customers go for this type of picture. Estimate: nicely done murder mystery for thrill neighborhoods."

+ **Phila Exhibitor** p97 Mr 15 '38

"[It] will fit into most action houses and be No. 1 feature in many. It's the kind to spot along with a Western, which will give the gallop-pace fans a change of theme and round off the bill. Have to find solace in the duals, no matter where played, since it is not too virile."

+ — **Variety** p14 Mr 9 '38

"This is a murder mystery into which the authors apparently have tossed a dash of everything left over from previous mystery yarns, with the result that it is a meaningless mixture. It has nothing to recommend it even for the bottom spot on dualers."

— **Variety (Hollywood)** p3 My 19 '38

WIDE OPEN FACES. Columbia 66min F 15 '38

Cast: Joe E. Brown. Jane Wyman. Alison Skipworth. Lyda Roberti. Lucien Littlefield. Sidney Toler

Director: Kurt Neumann

Original story: Richard Flournoy

Screen writers: Earle Snell. Clarence Marks. Joe Bigelow. Pat C. Flick

Brown is a soda clerk who captures a bank robber in a small town. A crowd of city gangsters looking for the $100,000 hidden by the bank robber descends on the hotel where it is thought the money is hidden.

Audience Suitability Ratings

"A & Y: poor; C: hardly."

— **Christian Century** p574 My 4 '38

"Light and very inconsequential comedy. There is much slapstick, some of it amusing, and the action is fast but the production lacks originality in plot and treatment. Family." E Coast Preview Committee

+ — **Fox W Coast Bul** Ap 2 '38

"Good. Mature-family." DAR

+ **Fox W Coast Bul** My 14 '38

"General patronage."

Nat Legion of Decency Mr 31 '38

"A, Y & C: fair comedy."

+ — **Parents' M** p65 My '38

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Ap 16 '38

"Joe E. Brown outwits the gangsters in a broad, obvious but sufficiently funny local-boy-makes-good story. After a slow start, hearty entertainment."

+ — **Film Wkly** p23 Ap 16 '38

"Joe E. Brown does it again. Here is another racy comedy, a pot-pourri of gags held together by a story which, if only a variation on a formula, is given freshness by the zest with which it is told. The whole thing is plainly 'sure-fire' stuff, but considering the market for which it was aimed, it must be admitted that the picture hits the bull's-eye." Bert Harlen

+ **Hollywood Spec** p8 Ap 30 '38

"It is nothing to get excited about, no matter how hard it strains to make you." B. C.

— + **N Y Times** p23 Ap 15 '38

Trade Paper Reviews

"This latest Joe E. Brown effort develops surprisingly little merriment, especially in view of the talented comic support with which Producer David Loew has surrounded his star. The typical Brown fans, who are accustomed to a heaping dish of boisterous clowning, will find this below standard. Family."

— + **Boxoffice** p27 Ap 23 '38

"Joe E. Brown, wide-mouthed comic whose vehicles have always been classed as 'good family entertainment,' works against terrific odds in this absurd farce. . . Joe E. Brown's clowning is the best feature of this furious gangster farce—must be coupled with strong dramatic feature on duals."

Film Curb p5 Ap 23 '38

"They better start giving Joe Brown some better material and production values, for this kind of careless and uninspired story will start him on the skids with his fans. Joe works hard all the way, but even his heroic efforts fail to save the piece from being anything that will stampede the customers to the box office."

— + **Film Daily** p6 Ap 18 '38

+ **Motion Pict Daily** p4 F 17 '38

"Family comedy. It is a good laugh show in the Brown manner, with sufficient contrasting seriousness to make for sustained interest. Brown has done this type of thing many a time, with the present opus fully as diverting as any."

+ **Phila Exhibitor** p89 Mr 1 '38

"Routine writing, directing and acting mark this rowdy B comedy which is strictly for dual bills. . . While Brown's efforts at comedy will undoubtedly please those who like Brown's efforts at comedy, they are as routine as the film itself."

— + **Variety** p15 Ap 20 '38

"While this one is not up to the standard of David L. Loew's previous presentations of mirth-provoking Joe E. Brown, it will serve to fill out double bills in houses making a bid for sophisticated audiences, and carry top marquee honors in those catering to the children."

+ — **Variety (Hollywood)** p3 Ap 23 '38

WIVES UNDER SUSPICION. Universal 68-75min Je 3 '38

Cast: Warren William. Gail Patrick. Constance Moore. William Lundigan. Ralph Morgan

Director: James Whale

Music director: Charles Previn

Screen writer: Myles Connolly

Based on the play of the same title by Ladislaus Fodor. Warren William, a prosecuting attorney, has made a name for himself as a leader in obtaining convictions. He prosecutes a college professor who in a fit of jealous rage has killed his wife and then discovers to his horror that he himself was on the point of shooting his wife under similar circumstances. Thus he realizes human frailty and aids the college professor.

Audience Suitability Ratings

"A convincingly acted, fast-moving social drama, with an interesting story and good production. Adults." Calif Cong of Par & Teachers

"Mediocre. Adults." DAR

"Well staged, swiftly moving drama, based on a human interest story. . . Gripping, thought-provoking entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Tense, powerful social drama, convincingly and humanly directed." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Strictly adults." S Calif Council of Fed Church Women

Fox W Coast Bul Je 4 '38

"Mature. An interesting story."

+ **Wkly Guide** Je 4 '38

Newspaper and Magazine Reviews

"The cheap title drew a snicker from the preview audience, but the picture turned out to be better than its title. It is a well directed domestic drama with murder and murder-trial trimmings. It is all old stuff and it telegraphs ahead what is going to happen, but it will manage to hold your close attention."

+ — **Hollywood Spec** p6 Je 11 '38

Trade Paper Reviews

"Sincere performances by Gail Patrick and Warren William, as well as other members of a competent cast, combine with well-mounted production to endow this feature with the ability to fill the niche at which it is aimed, although lack of pace in screenplay and direction causes the picture to fumble the opportunities afforded by a unique story idea."

+ — **Boxoffice** p33 Je 11 '38

"As a better program production regular audiences should find it interesting fare. Warren William is splendid as the attorney, and Gail Patrick as his wife performs admirably."

+ **Film Daily** p14 Je 7 '38

" 'Wives Under Suspicion' is a gripping domestic story, skillfully unfolded, that should do all right. Film looms as a strong B film that has developed into an A feature. Warren William, Gail Patrick and Ralph Morgan may not provide sock box office draft, but the film has all the requisites for a program strengthener."

+ **Variety** p17 Je 8 '38

"Lacking marquee magnets or any unusual qualities of story, 'Wives Under Suspicion' falls into the average program slot but will find acceptable place in the duals where it will carry its share of entertainment and returns."

+ — **Variety (Hollywood)** p3 Je 2 '38

WOMAN AGAINST THE WORLD. Columbia 66-69min Mr 17 '38

Cast: Ralph Forbes. Alice Moore. Edgar Edwards. Collette Lyons. Sylvia Welsh

Director: David Selman

Screen writer: Edgar Edwards

Filmed in Canada and rehearsed by Columbia. Alice Moore portrays the mother, who finding her baby missing, accidentally kills her aunt who has taken the baby. Alice goes to prison, gets out, tries to find her child, gets into a night club jam, finds her child kidnapped and eventually gets her back.

Audience Suitability Ratings

"Interesting problem. . . Although the tale lacks credibility, it is well performed by the principal actors and some of the minor ones and there are several appealing moments in the production. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bul** My 14 '38

"Adults."

Nat Legion of Decency My 5 '38

"A: poor; Y & C: no."

— **Parents' M** p53 Jl '38

Trade Paper Reviews

"This is a flimsily built programmer that seemingly goes out of its way concocting over-dramatic devices to dovetail with its title. Little consideration has been given to shading the role of the central character. . . Its theme of social injustices develops into a mire of muddled events and conversations that bear the mark of inexpert handling. Family."

— **Boxoffice** p27 My 14 '38

"Inexpensively-produced melodrama which is unable to rise above the handicap of inexperienced acting and direction."

— **Film Curb** p5 My 14 '38

WOMAN AGAINST THE WORLD—*Continued*

"With more care in preparation of the story, this could have been made into a powerful tear-jerker. But it has been built without adherence to some of the ordinary facts of life and legal procedure and the normal reactions of humans to given situations. But this course was pursued by the author in order to place his heroine in a certain predicament so he could develop his drama and secure certain emotional effects. So it all comes under the general head of sloppy writing and a good idea is lost because nobody took the trouble to make the story plausible."
— **Film Daily** p10 My 11 '38

"Mainly adult fare, dull, draggy through four reels, with some saving grace in the climactic courtroom scenes. . . Estimate: time-consuming dualler, with some feminine appeal."
— + **Phila Exhibitor** p105 Ap 1 '38

" 'Woman Against the World' . . . is likely to make one wonder what the author and producer were attempting to prove. Edgar Edwards is credited as screenplay author. . . Edwards apparently is an ardent student of cinema dramas but he makes the mistake here of trying to incorporate too many familiar plots into one production."
— **Variety** p16 My 11 '38

WOMEN ARE LIKE THAT. Warner 78min Ap 23 '38

Cast: Kay Francis. Pat O'Brien. Melville Cooper. Borden Oliver. Ralph Forbes

Director: Stanley Logan

Screen writer: Horace Jackson

This is a domestic drama of a young wife who tries to prove to her husband that she can be just as successful in business as he is. Their marriage is broken up but in the end just before divorce they fall in love again. Based on the Saturday Evening Post short story, This Woman Is Dangerous, by A. H. Z. Carr.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ap 21 '38

"A & Y: mediocre; C: no interest."
— + **Parents' M** p81 Je '38

Newspaper and Magazine Reviews

"Another of the year's ten worst—or has it gone beyond ten? Adults."
— — **Christian Science Monitor** p15 My 7 '38

"This has not been a happy week in the motion picture theatres in town, and 'Women Are Like That' does nothing to improve the situation. . . It's all rather slow, tedious, and just barely makes the B-grade. The players walk uncertainly through their lines, under the static direction of Stanley Logan." Jesse Zunser
— + **Cue** p12 Ap 9 '38

"[The ending] is lost in the general fog." (2 stars) Ruth Waterbury
Liberty p50 My 14 '38

"There are a number of things which keep 'Women Are Like That' from being a beguiling screen entertainment. The plot lacks both dramatic continuity and point. The mood wavers between connubial romance and connubial ruckus, without ever becoming persuasive. There are dull excursions into advertising practice and heavy-handed interludes of humor. Moreover, there is Kay Francis. As the heroine she is even less convincing than usual. The show has its brighter aspects, to be sure, but you will have to glean for them." Howard Barnes
— + **N Y Herald Tribune** p8 Ap 11 '38

"It represents a courageous attempt to explain in the protracted seventy-very-odd minutes at its disposal certain aspects of a human problem which has baffled philosophers through the ages. . . There is only one question I must ask the authors of 'Women Are Like That.' It is 'Like what?' " F. S. Nugent
N Y Times p12 Ap 11 '38

Reviewed by John Mosher
New Yorker p91 Ap 9 '38

Newsweek p25 Ap 18 '38

"[It] dawdles drearily."
— **Time** p51 Ap 18 '38

Trade Paper Reviews

"Gets off to a slow start but picks up as the story develops into a man-against-wife fracas in which it is finally declared that a woman's place is at home. . . Cast works hard, but story is weak. Family."
— + **Boxoffice** p13 Ap 16 '38

"A pleasant, if unexciting, comedy drama of the New York business world which will best satisfy feminine audiences despite the fact that Kay Francis is frequently overshadowed by her co-star, Pat O'Brien. . . Strong supporting cast takes honors from Kay Francis in a routine comedy-drama."
+ — **Film Curb** p6 Ap 23 '38

"This production tries very hard to achieve a light, bantering mood, which is the only way the material can register with the public. But it never attains this mood, except for an occasional scene or line. Then it sinks back into its stodgy, heavy-handed treatment, and again moves forward mechanically."
— **Film Daily** p6 Ap 13 '38

+ — **Motion Pict Daily** p3 Ap 16 '38

"Women are like that; so probably a good proportion of middle, upper class women will like the extremely dull story, pseudo-'intelligent' dialogue, the romance between middle aged Francis, middle aged O'Brien. It is a woman's picture, for a comparatively small proportion of women, at that. Estimate: weak programmer."
— **Phila Exhibitor** p109 Ap 1 '38

"A long-winded story, much tiresome dialog and shoddy direction holds down a good cast of players in 'Women Are Like That,' which marks another disappointment for Kay Francis. . . Running 78 minutes, it gets terribly tiresome. Almost all the way it is slow and talky, with considerable dialog at times concerning details that are unimportant."
— **Variety** p15 Ap 13 '38

"[It] reaches the screen as only fair entertainment. One of its most glaring short-comings is its direction, which is wan and wavering. Kay Francis is lacking in the histrionic verve she displayed in some of her earlier cinematic successes, while her co-star, Pat O'Brien, fails to meet the pace he usually maintains."
+ **Variety (Hollywood)** p3 Je 3 '38

Y

YELLOW JACK. MGM 83min My 27 '38

Cast: Robert Montgomery. Virginia Bruce. Lewis Stone. Andy Devine. Henry Hull. Charles Coburn

Director: George B. Seitz

Screen writer: Edward Chodorov

Based on the play of the same title by Sidney Howard and Paul de Kruif. The drama's theme is Walter Reed's research into the causes of yellow fever. The heroes of the film are the soldiers attached to a medical corps in Cuba following the Spanish-American War who permitted themselves to be used as guinea pigs in Reed's experiments.

Audience Suitability Ratings

" 'Yellow Jack' is an exceptionally interesting film. . . Adolescents: mature for informative; children: too mature. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** My 28 '38

"Outstanding. Highly entertaining. Family-mature." Am Legion Auxiliary

"Semi-historical in content, excellently photographed, and convincingly acted. Mature." Calif Cong of Par & Teachers

"Excellent. Mature. Family." DAR

"The fine courage that enables a human being to do the brave thing in spite of fear is here portrayed with exceptional skill and understanding, thus adding to superior entertainment the virtue of ethical values which can hardly be over-estimated. Family." E Coast Preview Committee

"Definitely constructive, has a balanced blend of tragedy, human interest, romance and humor. Thought-provoking entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"Superbly acted and directed. Family." Nat Council of Jewish Women

"Valuable historical social drama. Educational and inspiring. An exceptionally fine family film." Nat Soc of New England Women

"Very satisfactory. . . A great lesson, admirably picturized for all ages. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** Je 4 '38

"General patronage."
Nat Legion of Decency My 26 '38

"A, Y & C: excellent."
+ + **Parents' M** p53 Jl '38

"Family. Outstanding. With a minimum of romanticizing and a long list of excellent characterizations, it is a stirring film, patriotic in the highest sense."
+ + **Wkly Guide** My 21 '38

Newspaper and Magazine Reviews

"It is an engrossing picture. . . While serious aspects of the scientific study of the scourge are constantly to the fore, the offering is definitely entertaining." Mordaunt Hall
+ **Boston Transcript** p7 Je 4 '38

"For the sake of comedy and 'love interest,' the possibilities of the theme have been lost and there is altogether too much portrayal of clinical matters. Adults."
+ — **Christian Science Monitor** p15 Je 11 '38

"The whole picture is done with careful restraint and without fanfare and mock heroics. For that reason it is all the more tense and exciting." P. T. Hartung
+ **Commonweal** p161 Je 3 '38

"[It is] a tense, gripping, pounding, and vastly interesting drama of man's never-ending battle against disease. . . It is one of the finer cinematic events of the year." Jesse Zunser
+ + **Cue** p8 My 28 '38

"I enjoyed 'Yellow Jack.' . . [It] does not contain everything which makes for box-office success, but I believe you will find it interesting even though it muffs what should be its dramatic highspot—the moment when the doctors realize they at last have solved their problem."
+ **Hollywood Spec** p9 My 28 '38

"It creates an admittedly serious film, since what little conventional love story there has been prodded in here is trifling. But so truly dramatic is this honest, powerful showing of one of man's most recent conquests over death, that we believe it will interest you more than any routine cinema set to re-prove that love always finds a way." (3 stars) Ruth Waterbury
Liberty p57 Je 25 '38

"It forswears the usual emotional come-ons of the screen to celebrate moral courage. Even when the subject matter is treated gingerly, as it frequently is, the film has a moving, urgent quality that is too rarely found in photoplays. . . It has the power to catch at your throat on more than one occasion. At any rate, it is a further demonstration that the screen has only to shake partially loose from stereotyped plots to achieve a new sort of excitement and dramatic conviction." Howard Barnes
+ + **N Y Herald Tribune** p12 My 20 '38

"The Metro work, however admirable, lacks the depth and intensity of the original. I would say that the perspective has been ever so slightly distorted. . . Let me hasten to restate my enjoyment of the film apart from any consideration of the play. . . 'Yellow Jack' is a superior job of picture making, well written, well directed and generally well played." F. S. Nugent
+ **N Y Times** p17 My 20 '38

"The studio which made 'Yellow Jack' has taken care to lighten the serious problem that the story presents with the usual dash of sentiment and a snack of humor, which makes the picture a little too much a conventional film of heroism and romance. . . The laity, if not the medical profession, will doubtless be pleased to think that this is the inside life of the great humanitarians and feel that medicine really must be a rather pleasant career after all." John Mosher
+ — **New Yorker** p71 My 28 '38

"[It] is a fictional but fairly authentic account of the volunteers' heroism and of the magnificent fight along the fever front. . . Although it lacks the unrelieved grimness of the play from which it was adapted, 'Yellow Jack' hews close enough to its source to give the screen an exciting and superior drama."
+ **Newsweek** p22 My 30 '38

"[It] is by long odds the cinema season's most thrilling melodrama. . . 'Yellow Jack's' story goes from scientific detachment to taut drama, but always with a paucity of heroics, a leavening of lightness and brightness."
+ + **Time** p49 My 30 '38

Trade Paper Reviews

"Here is a splendid drama that should do much for summer grosses. In its transcription from stage to screen, the play loses none of its forceful purpose, and profits from top-notch performances contributed by a cast, largely male. Family."
+ + **Boxoffice** p67 My 28 '38

"With a talented cast, a neatly worked out story with plenty of drama and top notch production value, 'Yellow Jack' should do a big Box Office business for M-G-M. The cast has such a fine array of talent that it is difficult to single out any performance."
+ + **Film Daily** p8 My 18 '38

+ + **Motion Pict Daily** p2 My 19 '38

"This picture contains good elements of entertainment, but, if it is to be box office, it will have to be given proper support, truly sold. . . Montgomery's part is one which should have the women talking."
+ **Phila Exhibitor** p140 Je 1 '38

"One of the most distinguished plays of the 1933-34 season, 'Yellow Jack' was an artistic triumph but a boxoffice failure. . . It is evident that in bringing 'Yellow Jack' to the screen, Metro was determined to make it a financial as well as an artistic success. But in seeking to popularize the drama the studio has weakened the qualities that gave it greatness on the stage. Whether or not the film will achieve its hoped-for boxoffice pull remains to be seen. Much depends on its exploitation. . . For all its good qualities, 'Yellow Jack' is not nearly as good a picture as it could have been, or as it ought to have been. . . As it is, 'Yellow Jack' is merely a good Class A film: it might have been one of the prestige pictures of the year."
+ **Variety** p12 My 25 '38

"Much word of mouth may be depended upon to presage 'Yellow Jack's' sturdy competition amongst the season's sturdy grossers. It is, first of all, gripping entertainment, rather than documenary drama. Amazing is the amount of leavening humor which is made to run alongside the dread play of life and death."
+ + **Variety (Hollywood)** p3 My 20 '38

YOU AND ME. Paramount 90min Je 3 '38

Cast: Sylvia Sidney. George Raft. Robert Cummings. Barton MacLane. Harry Carey

Director: Fritz Lang

Music: Sam Coslow. Kurt Weill

Music directors: Boris Morros. Phil Boutelje

Original story: Norman Krasna

Screen writer: Virginia Van Upp

A prison picture with paroled convicts as the leads. George Raft marries Sylvia Sidney without knowing that she too has a prison record. When he finds out he returns to the gang and tries to rob a department store which has employed him. Sylvia finds out, tells the store owner and manages to stop the holdup. In the end, the birth of her child brings about a reconciliation.

Audience Suitability Ratings

"Mediocre. Exaggeratedly sentimental love story. Adults." DAR
— + **Fox W Coast Bul** Je 4 '38

YOU AND ME—*Continued*

"Adults."
Nat Legion of Decency Je 16 '38

"Family. Interesting."
+ **Wkly Guide** Je 11 '38

Newspaper and Magazine Reviews

"Sylvia Sidney suffers and suffers in 'You and Me,' but all the suffering in the world couldn't have made a good picture out of this story. . . Strangely enough, this picture was directed by Fritz Lang who knows how to turn out interesting films. This one is like a long, drawn-out 'Crime Does Not Pay' series." P. T. Hartung
— **Commonweal** p217 Je 17 '38

"Lang might have made a great film out of the simple story. But somewhere along the line somebody decided to make the simple story more complicated, and, in the process, absurd. Whereupon 'You and Me,' with or without the directorial genius of Lang, emerges as just another confused, wandering, uneven, and unimpressive time-killer—an unsettled mixture of good writing and acting submerged in a welter of embarrassing Greek Chorus effects, affectedly artistic montages, burlesqued drama, and stupid farce." Jesse Zunser
— **Cue** p8 Je 11 '38

"Unwise selection of story material nullified all the imagination Fritz Lang put into its direction. . . The fundamental weakness of the story is that it fails to awaken our interest in, or sympathy for, any of the characters. Our lack of interest makes the picture seem interminably long."
— + **Hollywood Spec** p8 Je 4 '38

"Fritz Lang, who should never have wasted his directorial talents on so maladroit a script, has tried to introduce a modicum of suspense and urgency into the action. Bad writing has defeated him at every turn. It is hard to believe that the same man who staged the memorable 'M' guided this motion picture through its fantastic convolutions. . . [It is] undramatic, confusing, and preposterous." Howard Barnes
— **N Y Herald Tribune** p14 Je 2 '38

"Fritz Lang has chosen to intersperse its open-faced narrative with a number of unconventional stylistic asides—chants, sepulchral voices, montages of sound and imagery. By themselves they are extremely effective; in conjunction with the rest, they are as out of place and as subject to derision as an abstraction by Braque in a gallery given over to the academicians. . . It is not by its components that a film must be judged, but by its net effect; and the effect of 'You and Me' is remarkably bad." F. S. Nugent
— **N Y Times** p19 Je 2 '38

" 'You and Me' is the weirdest cinematic hash I ever saw. To describe it as simply as possible, it is a naïve morality play with impressionistic Teutonic overtones by Fritz Lang and Kurt Weill. . . Fritz Lang has, with the assistance of the composer Kurt Weill, whipped up a couple of eerie little episodes dealing in a vague way with crime and punishment but totally unrelated to the pedestrian plot which keeps Miss Sidney and Mr. Raft so busy." Russell Maloney
— **New Yorker** p62 Je 11 '38

"Fritz Lang got off to a good start with 'Fury.' . . 'You and Me,' his third offering, has little to recommend it. . . Some of the effects are impressive; some of them are ludicrous. At best, they do no more than add a superficial sheen to a dull, preposterous story. . . Moviegoers interested in Lang's work may want to see 'You and Me' for the record."
— + **Newsweek** p21 Je 13 '38

" 'You and Me' sets out to prove that 'Crime Does Not Pay,' but proves instead that the brightest names in Hollywood sometimes make its dullest pictures."
— **Time** p24 Je 13 '38

Trade Paper Reviews

"Launched as a documentary dissertation in sociology, the screenplay from which this was produced meanders aimlessly and endlessly over devious unrelated paths. . . It is the weirdest hodge-podge to be filmed in many a day and must be entirely dependent upon the marquee value of George Raft and Sylvia Sidney for its money-grabbing possibilities. Family."
— **Boxoffice** p39 Je 4 '38

"Individual scenes of compelling force are followed by unbelievable sequences which weaken the story structure as a whole. . . A decidedly novel treatment of a crime story, lacking in action but convincingly acted."
+ — **Film Curb** p9 Je 11 '38

"The realism of an otherwise dramatic theme is weakened. . . The sentimental interest and emotionalism as between Raft and Sidney was intended to win the feminine vote which is usually thumbs down on gangster pictures, and it may work. But the boys and men who love their gangster stuff served tough and realistic may shy away from the reform atmosphere of the piece."
+ — **Film Daily** p6 Je 3 '38
+ **Motion Pict Daily** p4 Je 3 '38

"Fritz Lang's production of 'You and Me' is a curious cinematic adventure. It's consistent with this director-producer's previous efforts—'M', 'Fury', etc.—and he will yet produce something truly great, but he misses out, in this one. This film, like his 'Fury,' is more novel in production treatment than box office, although the selling, and the stellar combination of Sylvia Sidney-George Raft, should get it over the hurdles for pretty fair business. 'You and Me' would have been a better winter-weather entry than now. . . It's a sort of cinematic Mercury Theatre, by way of Marc Blitzstein-Orson Welles, with European flavoring, also. However, it's rather confusing."
+ — **Variety** p17 Je 8 '38

"The picture is bound to get discussion, critical and audience, and should profit by word of mouth as a result of its praiseworthy effort to get away from the usual. George Raft turns in one of his best performances."
+ **Variety (Hollywood)** p3 My 28 '38

INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, Mignon G.
From this dark stairway (Murder of Dr Harrigan)

ACTORS AND ACTRESSES

- Abel, Walter
  - Law of the underworld
- Adams, Ted
  - Desert patrol
- Aherne, Brian
  - Merrily we live
- Aimos, Raymond
  - They were five
- Alcover, M.
  - The courier of Lyons
- Alexander, Katherine
  - Rascals
- Allen, Gracie
  - College swing
- Allgood, Sara
  - Storm in a teacup
- Allwyn, Astrid
  - International crime
- Ameche, Don
  - Alexander's ragtime band
  - Josette
- Ardell, Alice
  - Songs and bullets
- Arlen, Richard
  - Call of the Yukon
- Armetta, Henry
  - Speed to burn
- Astor, Mary
  - There's always a woman
- Atwill, Lionel
  - Three comrades
- Auer, Mischa
  - The rage of Paris
- Aumont, Jean-Pierre
  - Dark eyes
- Averill, Anthony
  - When were you born?
- Ayres, Lew
  - Holiday
  - King of the newsboys

- Bainter, Fay
  - White banners
- Baker, Bob
  - Last stand
- Baker, Frank
  - Tarzan and the green goddess
- Baldwin, Dick
  - Mr Moto's gamble
  - One wild night
- Ball, Lucille
  - Go chase yourself
- Ballew, Smith
  - Rawhide
- Banks, Leslie
  - Troopship
- Barbara, Paola
  - Il trionfo dell'amore
- Barbier, George
  - Adventures of Marco Polo
  - Hold that kiss
- Barcklind, Carl
  - The great John Ericsson
- Barclay, Don
  - Thunder in the desert
- Barclay, Joan
  - Amateur crook
  - Two gun justice
- Bari, Lynn
  - Battle of Broadway
  - Mr Moto's gamble
  - Speed to burn
  - Walking down Broadway
- Barnes, Barry
  - Return of the Scarlet Pimpernel
- Barnes, Binnie
  - Adventures of Marco Polo
  - Divorce of Lady X
  - The first hundred years
  - Three blind mice
- Barrymore, John
  - Bulldog Drummond's peril
- Barrymore, Lionel
  - Test pilot
- Bartholomew, Freddie
  - Kidnapped
- Basquette, Lina
  - Rose of the Rio Grande
- Baur, Harry
  - Dark eyes
  - Life dances on
- Baxter, Alan
  - Gangs of New York
- Baxter, Warner
  - Kidnapped
- Beal, John
  - Port of seven seas
- Beery, Wallace
  - Port of seven seas
- Bell, Marie
  - Life dances on
- Bellamy, Ralph
  - Crime of Dr Hallet
  - Fools for scandal
- Bennett, Constance
  - Merrily we live
- Bergen, Constance
  - It's all in your mind
- Berriau, Simone
  - The tender enemy
- Bezgin, Boris
  - Country bride
- Bickford, Charles
  - Gangs of New York
- Bing, Herman
  - Bluebeard's eighth wife
- Birell, Tala
  - Invisible enemy
  - Josette
- Blake, Larry
  - Air devils
  - Nurse from Brooklyn
  - State police
- Blanchar, Pierre
  - The courier of Lyons
  - Life dances on
  - The Volga boatman
- Blane, Sally
  - Numbered woman
- Blondell, Gloria
  - Accidents will happen
- Blondell, Joan
  - There's always a woman
- Blore, Eric
  - Swiss miss
- Blue, Ben
  - Cocoanut Grove
  - College swing
- Blue, Monte
  - Amateur crook
- Bogart, Humphrey
  - Crime school
  - Men are such fools
- Boles, John
  - Sinners in paradise
- Bond, Lilian
  - Blond cheat
- Bond, Richard
  - Law of the underworld
- Bondi, Beulah
  - Vivacious lady
- Booth, Ernest
  - Penrod's double trouble
- Borgstrom, Hilda
  - The great John Ericsson
- Bourne, Whitney
  - Blind alibi
- Boyd, William
  - Bar 20 justice
  - Cassidy of Bar 20
  - Heart of Arizona
- Bradley, Grace
  - Romance on the run
- Bradna, Olympe
  - Stolen heaven
- Brady, Alice
  - Goodbye Broadway
  - Joy of living
- Brady, Ed
  - Thunder in the desert
- Brent, Evelyn
  - Tip-off girls
- Brent, George
  - Jezebel
- Brent, Lynton
  - It's all in your mind
- Brix, Herman
  - Amateur crook
  - Land of fighting men
  - Silks and saddles
  - Tarzan and the green goddess
- Broderick, Helen
  - The rage of Paris
- Bromberg, J. Edward
  - Four men and a prayer
  - One wild night
  - Rebecca of Sunnybrook Farm
- Bromley, Sheila
  - King of the newsboys
- Brooks, Alan
  - Cattle raiders
- Brooks, Phyllis
  - Rebecca of Sunnybrook Farm
  - Walking down Broadway
- Brophy, Edward
  - Romance on the run
- Brounon, Eggelon
  - Dr Epameinondas
- Brown, Joe E.
  - Wide open faces
- Brown, Tom
  - Goodbye Broadway
  - Merrily we live
- Bruce, Nigel
  - Kidnapped
- Bruce, Virginia
  - The first hundred years
  - Yellow Jack

ACTORS AND ACTRESSES —*Continued*

- Bryant, Howard
  - The lost ranch
  - Orphan of the Pecos
- Burke, Billie
  - Merrily we live
- Burke, James
  - Flight into nowhere
- Burnette, Smiley
  - Under western stars
- Burns, George
  - College swing
- But, Igor
  - Lonely white sail
- Byington, Spring
  - Jezebel
  - A trip to Paris

- Cabot, Bruce
  - Sinners in paradise
- Cahoon, Wyn
  - Who killed Gail Preston?
- Campbell, Louise
  - Bulldog Drummond's peril
- Carey, Harry
  - You and me
- Carlisle, Mary
  - Doctor Rhythm
  - Hunted men
  - Tip-off girls
- Carminati, Tullio
  - Girl in the street
- Carradine, John
  - Alexander's ragtime band
  - Kentucky moonshine
  - Kidnapped
- Carrillo, Leo
  - Blockade
  - Girl of the golden West
  - Little Miss Roughneck
- Carroll, John
  - Rose of the Rio Grande
- Carroll, Madeleine
  - Blockade
- Cass, Maurice
  - When were you born?
- Chapman, Janet
  - Little Miss Thoroughbred
- Ciannelli, Eduardo
  - Blind alibi
  - Law of the underworld
- Clariond, Aime
  - The lie of Nina Petrovna
- Clark, Mamo
  - Air devils
- Clement, Clay
  - Numbered woman
- Clive, E. E.
  - Bulldog Drummond's peril
  - Kidnapped
- Clyde, June
  - Let's make a night of it
- Coburn, Charles
  - Vivacious lady
  - Yellow Jack
- Colbert, Claudette
  - Bluebeard's eighth wife
- Colin, Jean
  - He loved an actress
- Collier, William Sr
  - Josette
- Colton, Scott
  - Extortion
  - Little Miss Roughneck
- Compson, Betty
  - Religious racketeers
  - Two gun justice
- Coogan, Jackie
  - College swing
- Cooper, Gary
  - Adventures of Marco Polo
  - Bluebeard's eighth wife
- Cooper, Jackie
  - White banners
- Cooper, Melville
  - Adventures of Robin Hood
  - Gold diggers in Paris
  - Women are like that
- Copeau, Jacques
  - The courier of Lyons
- Cordy, Raymond
  - The slipper episode
- Correll, Mady
  - Invisible enemy
- Corrigan, Ray
  - Outlaws of Sonora
- Costello, Dolores
  - Beloved brat
- Costello, Don
  - Tarzan and the green goddess
- Cowan, Jerome
  - There's always a woman
- Crabbe, Larry
  - Tip-off girls
- Cramer, Dick
  - Knight of the plains
- Crews, Laura Hope
  - Doctor Rhythm
- Crisp, Donald
  - Beloved brat
  - Jezebel
- Cromwell, Richard
  - Jezebel
- Crosby, Bing
  - Doctor Rhythm
- Cummings, Robert
  - You and me
- Cunningham, Cecil
  - Blond cheat
- Curtis, Dick
  - Call of the Rockies

- Daix, Jacqueline
  - The tender enemy
- Dale, Esther
  - Condemned women
- Darien, Frank
  - Cassidy of Bar 20
- Darrieux, Danielle
  - The rage of Paris
- Davis, Bette
  - Jezebel
- Davis, Joan
  - Josette
- Davis, Rufe
  - Doctor Rhythm
- Deane, Shirley
  - A trip to Paris
- De Guingand, Pierre
  - The call
- De Havilland, Olivia
  - Adventures of Robin Hood
- Dell, Gabriel
  - Crime school
- Delubac, Jacqueline
  - Pearls of the crown
- De Marney, Derrick
  - Blond cheat
- Denny, Reginald
  - Blockade
  - Bulldog Drummond's peril
- De Sica, Vittorio
  - Il trionfo dell'amore
- Devine, Andy
  - Doctor Rhythm
  - Yellow Jack
- Dickson, Gloria
  - Gold diggers in Paris
- Dinehart, Alan
  - The first hundred years
- Diubeznoff, Ivan
  - Country bride
- Dix, Richard
  - Blind alibi
- Dixon, Jean
  - Joy of living
- Donlevy, Brian
  - Battle of Broadway
- Dorat, Charles
  - They were five
- Dorziat, Gabrielle
  - The lie of Nina Petrovna
- Douglas, Melvyn
  - There's always a woman
  - The toy wife
- Douglas, Robert
  - Girl in the street
- Drake, Frances
  - Lone wolf in Paris
  - There's always a woman
- Drew, Roland
  - Lady in the morgue
- Dumbrille, Douglass
  - Crime takes a holiday
- Duna, Steffi
  - Rascals
- Dunbar, Dixie
  - Walking down Broadway
- Dunn, Josephine
  - Birth of a baby
- Dunne, Irene
  - Joy of living
- Durbin, Deanna
  - Mad about music
- Dvorak, Ann
  - Gangs of New York

- Ebsen, Buddy
  - Girl of the golden West
- Eddy, Nelson
  - Girl of the golden West
- Edwards, Edgar
  - Woman against the world
- Eggerth, Marta
  - The charm of La Boheme
- Eilers, Sally
  - Condemned women
  - Nurse from Brooklyn
- Ekstrom, Marta
  - The great John Ericsson
- Ellis, Patricia
  - Gaiety girls
  - Lady in the morgue
  - Romance on the run
- Ellison, James
  - Vivacious lady
- Emney, Fred
  - Let's make a night of it
- Ericson-Hannes, Greta
  - Sun over Sweden
- Ericsson, Nils
  - Sun over Sweden
- Ernest, George
  - A trip to Paris
- Erwin, Stuart
  - Three blind mice
- Evans, Madge
  - Sinners in paradise
- Everton, Paul
  - Gun law

- Fairbanks, Douglas Jr
  - Joy of living
  - The rage of Paris
- Farrell, Charles
  - Moonlight sonata
- Farrell, Glenda
  - Stolen heaven
- Faye, Alice
  - Alexander's ragtime band
- Feld, Fritz
  - Go chase yourself
- Fellows, Edith
  - Little Miss Roughneck
- Ferguson, Ron
  - Blind alibi
- Fernandel
  - Life dances on
- Fiske, Robert
  - Religious racketeers
- Flynn, Errol
  - Adventures of Robin Hood
- Fonda, Henry
  - Blockade
  - Jezebel
- Fontaine, Joan
  - Blond cheat
- Fonteney, Catherine
  - The tender enemy
- Foran, Dick
  - Over the wall
- Forbes, Ralph
  - Kidnapped
  - Woman against the world
  - Women are like that
- Ford, Judith
  - Code of the ranger
- Ford, Wallace
  - He loved an actress
- Foster, Preston
  - Lady in the morgue
- Foulger, Byron
  - It's all in your mind
- Francell, Jacqueline
  - The call
- Francis, Kay
  - Women are like that
- Frawley, William
  - Mad about music
- Fyffe, Will
  - To the victor

- Gabin, Jean
  - They were five
- Gable, Clark
  - Test pilot
- Gallaudet, John
  - The main event
- Gardner, Arthur
  - Religious racketeers
- Gargan, William
  - Crime of Dr Hallet
  - The devil's party
- Gateson, Marjorie
  - Making the headlines
- Gaze, Gwen
  - Bar 20 justice
- Gehrig, Lou
  - Rawhide
- George, Florence
  - College swing
- Gibson, Wynne
  - Gangs of New York
- Gleason, Russell
  - A trip to Paris
- Glynne, Mary
  - Emil
- Gorcey, Leo
  - Crime school
- Gordon, C. Henry
  - Invisible enemy
- Gordon, Richard
  - Birth of a baby
- Grable, Betty
  - College swing
- Grant, Cary
  - Holiday
- Granville, Bonita
  - Beloved brat
  - Merrily we live
  - White banners
- Gravet, Fernand
  - Fools for scandal
  - The lie of Nina Petrovna
- Grayson, Donald
  - Call of the Rockies
  - Cattle raiders
- Greene, Barbara
  - Moonlight sonata
- Greene, Richard
  - Four men and a prayer
- Greet, Clare
  - Emil
- Grey, Nan
  - Reckless living
- Grey, Virginia
  - Ladies in distress
- Guilfoyle, Paul
  - Blind alibi
- Guitry, Sacha
  - Pearls of the crown
- Gurie, Sigrid
  - Adventures of Marco Polo

- Hackett, Karl
  - Feud maker
- Hadley, Reed
  - Female fugitive
- Hale, Alan
  - Adventures of Marco Polo
  - Adventures of Robin Hood
- Hale, Jonathan
  - The saint in New York
- Haley, Jack
  - Alexander's ragtime band
  - Rebecca of Sunnybrook Farm
- Hall, Huntz
  - Crime school
- Hall, Porter
  - Bulldog Drummond's peril
  - Stolen heaven
- Hall, Thurston
  - Extortion
  - There's always a woman
- Halliday, John
  - Blockade
- Halop, Billy
  - Crime school
- Hamilton, Neil
  - The stadium murders
- Harding, Lyn
  - Pearls of the crown
- Hardy, Oliver
  - Swiss miss
- Harlan, Kenneth
  - Under western stars
- Harrison, Rex
  - Storm in a teacup
- Harvey, Forrester
  - Mysterious Mr Moto
- Hayden, Russell
  - Bar 20 justice
  - Cassidy of Bar 20
  - Heart of Arizona
- Hayes, George
  - Bar 20 justice
  - Emil
  - Heart of Arizona
- Hayward, Louis
  - Condemned women
  - The rage of Paris
  - The saint in New York
- Hayworth, Rita
  - Who killed Gail Preston?
- Henrikson, Anders
  - The great John Ericsson
- Hepburn, Katharine
  - Holiday
- Herbert, Hugh
  - Gold diggers in Paris
  - Men are such fools
- Hersholt, Jean
  - Alexander's ragtime band
- Hilliard, Harriet
  - Cocoanut Grove
- Hilliard, Patricia
  - Troopship
- Hinds, Samuel S.
  - Test pilot
- Hodges, Horace
  - Girl in the street
- Hohl, Arthur
  - Crime takes a holiday
  - Kidnapped
- Holden, Fay
  - Judge Hardy's children
- Holm, Rut
  - Sun over Sweden
- Holt, Jack
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
- Holt, Ula
  - Tarzan and the green goddess
- Hope, Bob
  - College swing
- Hopton, Russell
  - Crime takes a holiday
- Horton, Edward Everett
  - Bluebeard's eighth wife
  - College swing
  - Holiday
- Houdini, Madame Harry
  - Religious racketeers
- Hovick, Louise
  - Battle of Broadway
- Howard, John
  - Bulldog Drummond's peril
- Howell, Kenneth
  - A trip to Paris
- Huber, Harold
  - Gangs of New York
  - Mr Moto's gamble
  - Mysterious Mr Moto
- Hudson, Rochelle
  - Rascals
- Hughes, Carole
  - Under western stars
- Hughes, Lloyd
  - Clipped wings
  - Numbered woman
- Hulbert, Jack
  - Gaiety girls
- Hull, Henry
  - Three comrades
  - Yellow Jack
- Hurst, Paul
  - Josette
- Hutchinson, Josephine
  - Crime of Dr Hallet
- Hymer, Warren
  - Arson gang busters
  - Bluebeard's eighth wife
- Hytton, Olaf
  - Lone wolf in Paris

- Inkijinoff
  - The Volga boatman
- Irving, Margaret
  - Little Miss Roughneck
- Jackson, Thomas
  - Crime takes a holiday
  - International crime
- Janney, William
  - Clipped wings
- Jeans, Isabel
  - Fools for scandal
- Jenkins, Allen
  - Fools for scandal
  - Gold diggers in Paris
- Jenks, Frank
  - The devil's party
  - Lady in the morgue
  - Reckless living
- Johnson, Kay
  - White banners
- Jones, Buck
  - Overland express
- Jones, Dickie
  - Land of fighting men
- Jordan, Bobby
  - Crime school
- Jouvet, Louis
  - Life dances on

- Karns, Roscoe
  - Tip-off girls
- Keating, Fred
  - Doctor Rhythm
- Keith, Rosalind
  - Arson gang busters
  - Clipped wings
- Kellard, Robert
  - Island in the sky
- Kellaway, Cecil
  - Blond cheat
  - This marriage business
- Kelly, John
  - Female fugitive
- Kelly, Patsy
  - Merrily we live
- Kelly, Paul
  - The devil's party
  - Island in the sky
  - Nurse from Brooklyn
  - Torchy Blane in Panama
- Kemp, Paul
  - The charm of La Boheme
- Kennedy, Phyllis
  - Vivacious lady
- Kennedy, Tom
  - Torchy Blane in Panama
- Kent, Dorothea
  - Goodbye Broadway
- Kibbee, Guy
  - Joy of living
  - Three comrades
- Kidd, Rae
  - Unashamed
- Kiepura, Jan
  - The charm of La Boheme
- King, Charles
  - Songs and bullets
- King, Eleanor
  - Birth of a baby
- King, John
  - State police
- King, Walter Woolf
  - Swiss miss
  - Walking down Broadway
- Kingsford, Walter
  - Lone wolf in Paris
- Knapp, Evalyn
  - Rawhide
- Knight, Fuzzy
  - Last stand
  - Silks and saddles
- Knowles, Patric
  - Adventures of Robin Hood
- Kolker, Henry
  - Holiday
- Korene, Vera
  - The Volga boatman
- Kurikhin, F. N.
  - Country bride

- Ladynina, Maria
  - Country bride
- Lahr, Bert
  - Josette
- Lamour, Dorothy
  - Her jungle love

ACTORS AND ACTRESSES
—Continued

- Lane, Allan
  - This marriage business
- Lane, Lola
  - Torchy Blane in Panama
  - When were you born?
- Lane, Nora
  - Cassidy of Bar 20
- Lane, Priscilla
  - Men are such fools
- Lane, Richard
  - Go chase yourself
- Lane, Rosemary
  - Gold diggers in Paris
- Lang, June
  - One wild night
- Lantschner, Guzzi
  - The ski chase
- La Rocque, Rod
  - International crime
- LaRue, Frank
  - Code of the ranger
  - Knight of the plains
- La Rue, Jack
  - Arson gang busters
- Laurel, Stan
  - Swiss miss
- Lease, Rex
  - Code of the ranger
  - Desert patrol
- Le Berthon, Helen
  - Religious racketeers
- Lederer, Francis
  - Lone wolf in Paris
- Leigh, Vivien
  - Storm in a teacup
- Lester, Vicki
  - This marriage business
- Lillie, Beatrice
  - Doctor Rhythm
- Lind, Della
  - Swiss miss
- Lindsay, Margaret
  - When were you born?
- Lingen, Theo
  - The charm of La Boheme
- Lister, Francis
  - Return of the Scarlet Pimpernel
- Litel, John
  - Little Miss Thoroughbred
  - Over the wall
- Littlefield, Lucien
  - The stadium murders
  - Wide open faces
- Livingston, Robert
  - Arson gang busters
  - Ladies in distress
  - Outlaws of Sonora
- Lockhart, Gene
  - Penrod's double trouble
  - Sinners in paradise
- Lockhart, Kathleen
  - Penrod's double trouble
- Lockwood, Margaret
  - Three on a week end
  - To the victor
- Loder, John
  - To the victor
- Lodge, John
  - Three on a week end
- Loft, Arthur
  - Extortion
  - The main event
  - Rawhide
- Lombard, Carole
  - Fools for scandal
- Lorre, Peter
  - Mr Moto's gamble
  - Mysterious Mr Moto
- Loy, Myrna
  - Test pilot
- Luce, Claire
  - Let's make a night of it
- Luden, John
  - Rolling caravan
- Luke, Keye
  - Mr Moto's gamble
- Lundell, Nils
  - Sun over Sweden
- Lundigan, William
  - Reckless living
  - State police
  - Wives under suspicion
- Lynen, Robert
  - Life dances on
- Lyon, Ben
  - He loved an actress
- Lyons, Collette
  - Woman against the world

- McCoy, Tim
  - Code of the ranger
  - Two gun justice
- McCrea, Joel
  - Three blind mice
- MacDonald, J. Farrell
  - Numbered woman
- MacDonald, Jeanette
  - Girl of the golden West
- McHugh, Frank
  - Little Miss Thoroughbred
- Mack, Helen
  - King of the newsboys
- Mackay, Barry
  - Sailing along
- McLaglen, Victor
  - Battle of Broadway
  - The devil's party
- MacLane, Barton
  - You and me
- MacMurray, Fred
  - Cocoanut Grove
- Maguire, Mary
  - Mysterious Mr Moto
- Mala
  - Call of the Yukon
- Mander, Miles
  - Kidnapped
- Marie-Laurent, Jeanne
  - The call
- Marshal, Alan
  - Invisible enemy
- Marshall, Herbert
  - Mad about music
- Martel, Jeanne
  - The lost ranch
  - Orphan of the Pecos
- Martin, Marion
  - Sinners in paradise
- Martin, Tony
  - Kentucky moonshine
- Mason, James
  - Return of the Scarlet Pimpernel
- Matteson, Ruth
  - Birth of a baby
- Matthews, Jessie
  - Sailing along
- Mauch, Billy
  - Penrod's double trouble
- Mauch, Bobby
  - Penrod's double trouble
- Max, Jean
  - Dark eyes
- Medina, Raphael
  - They were five
- Melnikov, Alexander
  - Lonely white sail
- Melton, Frank
  - Silks and saddles
- Mercer, Frances
  - Blind alibi
  - Vivacious lady
- Meredith, Iris
  - Call of the Rockies
  - Cattle raiders
- Merman, Ethel
  - Alexander's ragtime band
- Merritt, George
  - Return of the Scarlet Pimpernel
- Merton, John
  - Gunsmoke trail
  - Two gun justice
- Methot, Mayo
  - Numbered woman
- Migliari, Armando
  - Il trionfo dell'amore
- Milland, Ray
  - Her jungle love
- Minnevitch, Borrah
  - Rascals
- Miranda, Isa
  - The lie of Nina Petrovna
- Montgomery, Robert
  - The first hundred years
  - Yellow Jack
- Moore, Alice
  - Woman against the world
- Moore, Carlyle
  - Overland express
- Moore, Constance
  - Last stand
  - State police
  - Wives under suspicion
- Moore, Pauline
  - Three blind mice
- Moore, Victor
  - This marriage business
- Moorehead, Natalie
  - Beloved brat
- Moran, Jackie
  - Arson gang busters
- Moran, Polly
  - Ladies in distress
- Moreno, Antonio
  - Rose of the Rio Grande
- Morgan, Frank
  - Port of seven seas
- Morgan, Gene
  - When G-men step in
  - Who killed Gail Preston?
- Morgan, Ralph
  - Wives under suspicion
- Morris, Chester
  - Law of the underworld
- Morris, Wayne
  - Men are such fools
- Movita
  - Rose of the Rio Grande
- Mowbray, Alan
  - Merrily we live
- Mulhall, Jack
  - Amateur crook
  - Outlaws of Sonora
- Mundin, Herbert
  - Invisible enemy
- Murphy, Maurice
  - Nurse from Brooklyn

- Nagel, Anne
  - Mystery house
- Naish, J. Carrol
  - Her jungle love
  - Hunted men
  - Tip-off girls
- Neagle, Anna
  - Girl in the street
- Niven, David
  - Bluebeard's eighth wife
  - Four men and a prayer
  - Three blind mice
- Nolan, Doris
  - Holiday
- Nolan, Lloyd
  - Hunted men
  - Tip-off girls

- Oberon, Merle
  - Divorce of Lady X
- O'Brien, George
  - Gun law
- O'Brien, Pat
  - Women are like that
- O'Brien, Pat [Western actor]
  - Bar 20 justice
- O'Connell, Hugh
  - Accidents will happen
- Oehmen, Rita
  - Gun law
- Oikonomou, Parazkeua
  - Dr Epameinondas
- O'Keefe, Dennis
  - Hold that kiss
- Oliver, Gordon
  - Jezebel
  - The marines are here
  - Women are like that
- Olivier, Laurence
  - Divorce of Lady X
- O'Neil, Barbara
  - The toy wife
- O'Neill, Henry
  - White banners
- Oscar, Henry
  - Return of the Scarlet Pimpernel
- O'Shea, Oscar
  - International crime
- O'Sullivan, Maureen
  - Hold that kiss
  - Port of seven seas

- Overman, Lynne
  - Her jungle love
  - Hunted men
- Owen, Reginald
  - Kidnapped

- Paderewski, Ignace Jan
  - Moonlight sonata
- Page, Gale
  - Crime school
- Paige, Robert
  - The main event
  - There's always a woman
  - When G-men step in
  - Who killed Gail Preston?
- Pallette, Eugene
  - Adventures of Robin Hood
- Panagiotidou, D.
  - Dr Epameinondas
- Parker, Cecil
  - Storm in a teacup
- Parker, Cecilia
  - Judge Hardy's children
- Parlo, Dita
  - The courier of Lyons
- Patrick, Gail
  - Mad about music
  - Wives under suspicion
- Patterson, Elizabeth
  - Bluebeard's eighth wife
- Penner, Joe
  - Go chase yourself
- Pepper, Barbara
  - The stadium murders
- Pidgeon, Walter
  - Girl of the golden West
- Post, William Jr
  - Birth of a baby
- Power, Tyrone
  - Alexander's ragtime band
- Priadilova, Svetlana
  - Lonely white sail
- Prieur, Georges
  - The Volga boatman
- Prouty, Jed
  - Keep smiling
  - A trip to Paris
- Punsley, Bernard
  - Crime school
- Purcell, Dick
  - Accidents will happen
  - Air devils
  - Flight into nowhere
  - Mystery house
  - Over the wall
  - Penrod's double trouble

- Quinn, Anthony
  - Tip-off girls

- Raft, George
  - You and me
- Raimu
  - Life dances on
- Rainer, Luise
  - The toy wife
- Rains, Claude
  - Adventures of Robin Hood
  - White banners
- Ralph, Jesse
  - Hold that kiss
  - Port of seven seas
- Ralston, Marcia
  - Crime takes a holiday
- Randall, Jack
  - Gunsmoke trail
  - Land of fighting men
- Rathbone, Basil
  - Adventures of Marco Polo
  - Adventures of Robin Hood
- Ray, Leah
  - Walking down Broadway
- Ray, Rene
  - Three on a week end
- Raye, Martha
  - College swing
- Raymond, Gene
  - Stolen heaven
- Read, Barbara
  - Crime of Dr Hallet
- Reagan, Ronald
  - Accidents will happen
- Regan, Jayne
  - Walking down Broadway
- Reynolds, Craig
  - Female fugitive
  - Making the headlines
- Reynolds, Marjorie
  - Overland express
- Rhodes, Erik
  - Mysterious Mr Moto
- Richards, Addison
  - Accidents will happen
- Richardson, Ralph
  - Divorce of Lady X
- Riefenstahl, Leni
  - The ski chase
- Riml, Walter
  - The ski chase
- Riscoe, Arthur
  - Gaiety girls
- Ritz Brothers
  - Kentucky moonshine
- Roadman, Betty
  - It's all in your mind
- Robards, Jason
  - Clipped wings
- Roberti, Lyda
  - Wide open faces
- Roberts, Beatrice
  - The devil's party
- Roberts, Beverly
  - Call of the Yukon
  - Making the headlines
- Roberts, J. H.
  - Troopship
- Robinson, Bill
  - Rebecca of Sunnybrook Farm
- Robson, Flora
  - Troopship
- Rogers, Buddy
  - Let's make a night of it
- Rogers, Ginger
  - Vivacious lady
- Rogers, Roy
  - Under western stars
- Romance, Viviane
  - They were five
- Rooney, Mickey
  - Hold that kiss
  - Judge Hardy's children
- Rosay, Francoise
  - Life dances on
- Rosenbloom, Maxie
  - Mr Moto's gamble
- Rumann, Sig
  - The saint in New York
- Runge, Boris
  - Lonely white sail
- Russell, Mary
  - Extortion

- St John, Al
  - Gunsmoke trail
  - Knight of the plains
  - Songs and bullets
- Sanders, George
  - Four men and a prayer
- Savo, Jimmy
  - Reckless living
- Schneider, Hannes
  - The ski chase
- Scott, Fred
  - Knight of the plains
  - Songs and bullets
- Scott, Margaretta
  - Return of the Scarlet Pimpernel
- Scott, Randolph
  - Rebecca of Sunnybrook Farm
- Seastrom, Victor
  - The great John Ericsson
- Shatrova, E. M.
  - Lenin in October
- Shaw, Sebastian
  - Troopship
- Shchukin, Boris V.
  - Lenin in October
- Shearer, Lucille
  - Unashamed
- Sheridan, Ann
  - Little Miss Thoroughbred
  - Mystery house
- Shirley, Anne
  - Condemned women
  - Law of the underworld
- Sidney, Sylvia
  - You and me
- Simon, Simone
  - Dark eyes
  - Josette
- Singleton, Penny
  - Men are such fools
- Skipworth, Alison
  - King of the newsboys
  - Ladies in distress
  - Wide open faces
- Smith, C. Aubrey
  - Four men and a prayer
  - Kidnapped
- Sokoloff, Vladimir
  - Blockade
- Sokolov, N.
  - Lenin in October
- Stanley, Eric
  - Little Miss Thoroughbred
- Stanley, Louise
  - Gunsmoke trail
  - Land of fighting men
  - Thunder in the desert
- Stanley, Robert
  - Unashamed
- Starrett, Charles
  - Call of the Rockies
  - Cattle raiders
- Steele, Bob
  - Desert patrol
  - Feud maker
  - Thunder in the desert
- Stephens, Marvin
  - Speed to burn
- Stephenson, James
  - When were you born?
  - White banners
- Stewart, Eleanor
  - Rolling caravan
- Stewart, James
  - Vivacious lady
- Stewart, Sophie
  - Return of the Scarlet Pimpernel
- Stockfield, Betty
  - The slipper episode
- Stone, Lewis
  - Judge Hardy's children
  - Stolen heaven
  - Yellow Jack
- Stuart, Gloria
  - Island in the sky
  - Keep smiling
  - Rebecca of Sunnybrook Farm
- Sullavan, Margaret
  - Three comrades
- Summerville, George (Slim)
  - Kentucky moonshine
  - Rebecca of Sunnybrook Farm
- Sutton, Kay
  - The saint in New York
- Sutton, Paul
  - Bar 20 justice

- Talbot, Lyle
  - Call of the Yukon
  - One wild night
- Taylor, Forest
  - Orphan of the Pecos
- Taylor, Robert
  - Three comrades
- Tempest, Marie
  - Moonlight sonata
- Temple, Shirley
  - Rebecca of Sunnybrook Farm
- Terhune, Max
  - Outlaws of Sonora
- Terry, Don
  - Paid to dance
  - Who killed Gail Preston?
- Tissier, Jean
  - The slipper episode
- Todd, Emily
  - Unashamed

ACTORS AND ACTRESSES —*Continued*

- Todd, Mabel
  - Gold diggers in Paris
- Toler, Sidney
  - One wild night
  - Wide open faces
- Tone, Franchot
  - Three comrades
- Tracy, Spencer
  - Test pilot
- Travis, June
  - Go chase yourself
  - The marines are here
  - Over the wall
- Treacher, Arthur
  - Mad about music
- Treville, Roger
  - The slipper episode
- Trevor, Claire
  - Walking down Broadway
- Truex, Ernest
  - Adventures of Marco Polo
- Tyler, Tom
  - The lost ranch
  - Orphan of the Pecos

- Usher, Guy
  - Under western stars

- Vallee, Rudy
  - Gold diggers in Paris
- Vanel, Charles
  - They were five
- Vanin, V. V.
  - Lenin in October
- Varconi, Victor
  - King of the newsboys
- Velez, Lupe
  - He loved an actress
- Venable, Evelyn
  - Female fugitive
  - The stadium murders
- Vernon, Wally
  - Kentucky moonshine
- Vitray, Georges
  - The tender enemy
- Vogan, Emmett
  - Beloved brat

- Walburn, Raymond
  - Battle of Broadway
- Walker, Nella
  - Crime of Dr Hallet
- Walker, Ray
  - The marines are here
- Wallace, Beryl
  - Air devils
- Wallington, Jimmy
  - The stadium murders
- Wally, Patch
  - Three on a week end
- Warner, H. B.
  - Adventures of Marco Polo
  - Kidnapped
  - The toy wife
- Weaver, Marjorie
  - Kentucky moonshine
  - Three blind mice
- Weldon, Marion
  - Desert patrol
  - Feud maker
  - Knight of the plains
- Wells, Jacqueline
  - Flight into nowhere
  - Little Miss Roughneck
  - The main event
  - When G-men step in
- Welsh, Sylvia
  - Woman against the world
- Westley, Helen
  - Alexander's ragtime band
  - Keep smiling
  - Rebecca of Sunnybrook Farm
- Whalen, Michael
  - Island in the sky
  - Speed to burn
  - Walking down Broadway
- Whelan, Arleen
  - Kidnapped
- White, Alice
  - King of the newsboys
- Whiting, Jack
  - Sailing along
- Whitley, Ray
  - Gun law
- Wilcox, Robert
  - Rascals
  - Reckless living
- Wilcoxon, Henry
  - Keep smiling
  - Mysterious Mr Moto
- William, Warren
  - The first hundred years
  - Wives under suspicion
- Williams, Hugh
  - Three on a week end
- Williams, John
  - Emil
- Williams, Larry
  - Torchy Blane in Panama
- Williams, Maston
  - Overland express
- Willm, Pierre-Richard
  - Life dances on
- Wilson, Marie
  - Fools for scandal
- Wing, Toby
  - Silks and saddles
- Winninger, Charles
  - Goodbye Broadway
- Withers, Googie
  - Gaiety girls
- Withers, Jane
  - Keep smiling
  - Rascals
- Wong, Anna May
  - When were you born?
- Woods, Donald
  - Romance on the run
- Woods, Harry
  - Rolling caravan
- Wyman, Jane
  - Wide open faces

- Yacht Club Boys
  - Cocoanut Grove
- Yonnel, Jean
  - The call
- Young, Loretta
  - Four men and a prayer
  - Three blind mice
- Young, Robert
  - Josette
  - Three comrades
  - The toy wife
- Young, Roland
  - Sailing along

- Zabboni, Ermete
  - Pearls of the crown

BOOKS (Adapted)

- Asbury, Herbert
  - Gangs of New York
- Baldwin, Faith
  - Men are such fools
- Bernard, Tristan
  - Le voyage imprevu (The slipper episode)
- Burroughs, Edgar Rice
  - Tarzan and the green goddess
- Charteris, Leslie
  - The saint in New York
- Chase, Borden
  - Hell's kitchen has a pantry (The devil's party)
- Cowan, William Joyce
  - Blind alibi
- Curwood, James Oliver
  - Swift lightning (Call of the Yukon)
- Douglas, Lloyd C.
  - White banners
- Eberhart, Mignon C.
  - Mystery house
- Garth, David
  - Four men and a prayer
- Hardy, Stuart
  - Forbidden valley
- Hymer, John B.
  - The lost game (Law of the underworld)
- Kastner, Eric
  - Emil and the detectives (Emil)
- Katayev, Valentin
  - Lonely white sail
- Latimer, Jonathan
  - Lady in the morgue
- Lawes, Lewis E.
  - Over the wall
- McCulley, Johnston
  - Rose of the Rio Grande
- McNeile, H. C.
  - The third round (Bulldog Drummond's peril)
- Mulford, Clarence E.
  - Me an' Shorty (Cassidy of Bar 20)
- Ollivant, Alfred
  - Bob, son of Battle (To the victor)
- Orczy, Baroness
  - Return of the Scarlet Pimpernel
- Remarque, Erich Maria
  - Three comrades
- Stevenson, Robert Louis
  - Kidnapped
- Vance, Louis Joseph
  - Lone wolf in Paris
- Wiggin, Kate Douglas
  - Rebecca of Sunnybrook Farm
- Wylie, I. A. R.
  - Vivacious lady

DANCE DIRECTORS

- Berkeley, Busby
  - Gold diggers in Paris
- Castle, Nick
  - Battle of Broadway
  - Josette
  - Rascals
  - Rebecca of Sunnybrook Farm
- Ceballes, Larry
  - He loved an actress
- Crosby, Jack
  - Doctor Rhythm
- Felix, Seymour
  - Alexander's ragtime band
- Rasch, Albertina
  - Girl of the golden West
- Raset, Val
  - Swiss miss
- Sawyer, Geneva
  - Battle of Broadway
  - Josette
  - Rebecca of Sunnybrook Farm

DIRECTORS

- Archainbaud, George
  - Her jungle love
- Auer, John H.
  - Invisible enemy
- Barsha, Leon
  - Who killed Gail Preston?
- Berkeley, Busby
  - Men are such fools
- Blystone, John G.
  - Swiss miss
- Bornebusch, Arne
  - Sun over Sweden
- Borzage, Frank
  - Three comrades
- Brower, Otto
  - Speed to burn
- Brown, Karl
  - Numbered woman
- Brown, Melville
  - He loved an actress
- Butler, David
  - Kentucky moonshine

- Cabanne, Christy
  - This marriage business
- Christie, A. E.
  - Birth of a baby
- Clemens, William
  - Accidents will happen
  - Torchy Blane in Panama
- Cline, Edward F.
  - Go chase yourself
- Coleman, C. C.
  - When G-men step in
- Collins, Lewis D.
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
- Coyle, John T.
  - Call of the Yukon
- Cruze, James
  - Gangs of New York
- Cukor, George
  - Holiday
- Curtiz, Michael
  - Adventures of Robin Hood
- Cutts, Graham
  - Let's make a night of it
- Dalrymple, Ian
  - Storm in a teacup
- Dare, Danny
  - The main event
- De Limur, Jean
  - The slipper episode
- Dieterle, William
  - Blockade
- Duvivier, Julien
  - Life dances on
  - They were five
- Dwan, Allan
  - Josette
  - Rebecca of Sunnybrook Farm
- Eason, B. Reaves
  - Call of the Yukon
- Eberson, Drew
  - Overland express
- Edgren, Gustaf
  - The great John Ericsson
- Enright, Ray
  - Gold diggers in Paris
- Fanck, Arnold
  - The ski chase
- Farrow, John
  - Little Miss Thoroughbred
- Fleming, Victor
  - Test pilot
- Ford, John
  - Four men and a prayer
- Forde, Eugene
  - One wild night
- Foster, Norman
  - Mysterious Mr Moto
  - Walking down Broadway
- Freeland, Thornton
  - Gaiety girls
- Garnett, Tay
  - Joy of living
- Garrett, Otis
  - Lady in the morgue
- Goulding, Edmund
  - White banners
- Guitry, Sacha
  - Pearls of the crown
- Hale, Sonnie
  - Sailing along
- Hall, Alexander
  - There's always a woman
- Hill, Bob
  - Silks and saddles
- Hillyer, Lambert
  - Extortion
- Hogan, James
  - Bulldog Drummond's peril
- Holmes, Ben
  - The saint in New York
- Howard, David
  - Gun law
  - The stadium murders
- Humberstone, H. Bruce
  - Rascals
- James, Alan
  - Land of fighting men
  - Two gun justice
- Jaque, Christian
  - Pearls of the crown
- Jones, Allan
  - Call of the Rockies
- Kane, Joe
  - Arson gang busters
  - Under western stars
- Katzman, Sam
  - Amateur crook
  - The lost ranch
  - Orphan of the Pecos
- King, Henry
  - Alexander's ragtime band
- King, Louis
  - Hunted men
  - Tip-off girls
- Koster, Henry
  - The rage of Paris
- Kull, Edward
  - Tarzan and the green goddess
- Lamont, Charles
  - International crime
- Landers, Lew
  - Blind alibi
  - Condemned women
  - Law of the underworld
- Lang, Fritz
  - You and me
- Leeds, Herbert I.
  - Island in the sky
  - Keep smiling
- Legoshin, Vladimir
  - Lonely white sail
- Lehmann, Maurice
  - The courier of Lyons
- Leonard, Robert Z.
  - Girl of the golden West
- LeRoy, Mervyn
  - Fools for scandal
- Levering, Joseph
  - Rolling caravan
- Lewis, Joseph H.
  - Last stand
- Logan, Stanley
  - Women are like that
- Lubin, Arthur
  - Beloved brat
- Lubitsch, Ernest
  - Bluebeard's eighth wife
- McCarey, Ray
  - The devil's party
  - Goodbye Broadway
- McDonald, Frank
  - Over the wall
  - Reckless living
- McGann, William
  - When were you born?
- McLeod, Norman Z.
  - Merrily we live
- Marin, Edwin L.
  - Hold that kiss
- Marshall, George
  - Battle of Broadway
- Mattoli, Mario
  - Il trionfo dell'amore
- Mayo, Archie
  - Adventures of Marco Polo
- Meins, Gus
  - Ladies in distress
  - Romance on the run
- Mendes, Lothar
  - Moonlight sonata
- Mizrahi, Toga
  - Dr Epameinondas
- Nelson, Sam
  - Cattle raiders
- Neumann, Kurt
  - Wide open faces
- Newfield, Sam
  - Code of the ranger
  - Desert patrol
  - Feud maker
  - Gunsmoke trail
  - Knight of the plains
  - Songs and bullets
  - Thunder in the desert
- Nigh, William
  - Female fugitive
  - Rose of the Rio Grande
- O'Connor, Frank
  - Religious racketeers
- Ophuls, Max
  - The tender enemy
- Paton, Stuart
  - Clipped wings
- Pirioff, Ivan
  - Country bride
- Poirier, Leon
  - The call
- Rawlins, John
  - Air devils
  - State police
- Ray, Bernard B.
  - It's all in your mind
- Reed, Carol
  - Three on a week end
- Rogell, Albert S.
  - Lone wolf in Paris
- Romm, Mikhail
  - Lenin in October
- Rosen, Phil
  - The marines are here
- Rosmer, Milton
  - Emil
- St Clair, Mal
  - A trip to Paris
- Santell, Alfred
  - Cocoanut Grove
- Santley, Joseph
  - Blond cheat
- Saville, Victor
  - Storm in a teacup
- Schwartz, Hans
  - Return of the Scarlet Pimpernel
- Scotto, Aubrey
  - Little Miss Roughneck
- Seiler, Lewis
  - Crime school
  - Penrod's double trouble
- Seiter, William A.
  - Three blind mice
- Seitz, George B.
  - Judge Hardy's children
  - Yellow Jack
- Selander, Lesley
  - Bar 20 justice
  - Cassidy of Bar 20
  - Heart of Arizona
- Selman, David
  - Woman against the world
- Sherman, George
  - Outlaws of Sonora
- Simon, S. Sylvan
  - Crime of Dr Hallet
  - Nurse from Brooklyn
- Smith, Noel
  - Mystery house
- Spies, Walter
  - Wajan
- Stevens, George
  - Vivacious lady
- Stevenson, Robert
  - To the victor
- Stone, Andrew L.
  - Stolen heaven
- Strichewsky, Vladimir
  - The Volga boatman
- Stuart, Allen
  - Unashamed
- Taurog, Norman
  - Mad about music
- Taylor, Ray
  - Rawhide
- Thorpe, Richard
  - The first hundred years
  - The toy wife
- Tinling, James
  - Mr Moto's gamble
- Tourjansky, V.
  - Dark eyes
  - The lie of Nina Petrovna
- Tuttle, Frank
  - Doctor Rhythm
- Von Bolvary, Geza
  - The charm of La Boheme
- Vorhaus, Bernard
  - King of the newsboys
- Walsh, Raoul
  - College swing
- Werker, Alfred
  - Kidnapped
- Whale, James
  - Port of seven seas
  - Sinners in paradise
  - Wives under suspicion
- Whelan, Tim
  - Divorce of Lady X
  - Troopship
- Wilcox, Herbert
  - Girl in the street
- Woodard, Horace
  - Adventures of Chico
- Woodard, Stacy
  - Adventures of Chico
- Wyler, William
  - Jezebel

MUSIC

- Adamson, Harold
  - Mad about music
- Akst, Harry
  - Battle of Broadway
  - Rascals
  - Walking down Broadway
- Alexandrov, A.
  - Lenin in October
- Altschuler, Modest
  - It's all in your mind
- Axt, William
  - The first hundred years
- Baumann, Eric
  - Sun over Sweden
- Berlin, Irving
  - Alexander's ragtime band
- Bjorling, Jussi
  - The great John Ericsson
- Boutelje, Phil
  - You and me
- Burke, John
  - Doctor Rhythm
- Buttolph, David
  - Josette
- Carmichael, Hoagy
  - College swing
- Chapin, Frederic
  - Unashamed
- Charig, Phil
  - Swiss miss
- Cherkose, Eddie
  - Rose of the Rio Grande
  - Under western stars
- Clare, Sidney
  - Battle of Broadway
  - Rascals
  - Walking down Broadway
- Colombo, Alberto
  - Call of the Yukon
  - Invisible enemy
  - Ladies in distress
  - Romance on the run
  - Under western stars
- Coslow, Sam
  - You and me
- Delvincourt, Claude
  - The call
- Dessau, Paul
  - The ski chase
- Drake, Milton
  - Who killed Gail Preston?
- Dreyer, Dave
  - Blond cheat
- Dubin, Al
  - Gold diggers in Paris
- Dyrenforth, James
  - He loved an actress
- Forbstein, Leo F.
  - Adventures of Robin Hood
  - Fools for scandal
  - Gold diggers in Paris
- Forrest, Chet
  - The first hundred years
  - Three comrades
- Francaix, Jean
  - Pearls of the crown
- Friedhofer, Hugo
  - Adventures of Marco Polo
- Gordon, Mack
  - Josette
  - Rebecca of Sunnybrook Farm
- Gump, Richard B.
  - Unashamed
- Hajos, Joe
  - The lie of Nina Petrovna
- Hart, Lorenz
  - Fools for scandal
- Hatley, Marvin
  - Merrily we live
  - Swiss miss
- Janssen, Werner
  - Blockade
- Johnston, Arthur
  - Sailing along
- Kahn, Gus
  - Girl of the golden West
- Kaylin, Samuel
  - Battle of Broadway
  - International settlement
  - Keep smiling
  - Mr Moto's gamble
  - Mysterious Mr Moto
  - One wild night
  - Rascals
  - Speed to burn
  - Walking down Broadway
- Kelenyi, Edward
  - Adventures of Chico
  - International crime
  - Overland express
- Kern, Jerome
  - Joy of living
- Korngold, Erich Wolfgang
  - Adventures of Robin Hood
- Lane, Burton
  - College swing
- Lange, Arthur
  - Kidnapped
- Lawrence, Jack
  - Romance on the run
  - Under western stars
- Leslie-Smith, Keneth
  - He loved an actress
- Levine, Michel
  - The lie of Nina Petrovna
  - The Volga boatman
- Loesser, Frank
  - College swing
- McHugh, Jimmie
  - Mad about music
- Marvin, Johnny
  - Under western stars
- Mercer, Johnny
  - Gold diggers in Paris
- Meyer, Abe
  - Knight of the plains
- Mitchell, Sidney D.
  - Kentucky moonshine
  - Rebecca of Sunnybrook Farm
  - Three blind mice
- Monaco, James V.
  - Doctor Rhythm
- Morros, Boris
  - Blockade
  - Bulldog Drummond's peril
  - Cocoanut Grove
  - College swing
  - Her jungle love
  - You and me
- Newman, Alfred
  - Adventures of Marco Polo
  - Alexander's ragtime band
- Oakland, Ben
  - Who killed Gail Preston?
- Pokrass, Sam
  - Rebecca of Sunnybrook Farm
- Pollack, Lew
  - Kentucky moonshine
  - Rebecca of Sunnybrook Farm
  - Three blind mice
- Porter, Lew
  - Knight of the plains
- Previn, Charles
  - Crime of Dr Hallet
  - Goodbye Broadway
  - The rage of Paris
  - Sinners in paradise
  - State police
  - Wives under suspicion
- Quenzer, Arthur
  - Swiss miss
- Raukhverger, M.
  - Lonely white sail
- Rengtson, Eric
  - The great John Ericsson
- Revel, Harry
  - Josette
  - Rebecca of Sunnybrook Farm
- Riesenfeld, Hugo
  - Rose of the Rio Grande
- Rodgers, Richard
  - Fools for scandal
- Romberg, Sigmund
  - Girl of the golden West
- Ronell, Ann
  - Blockade
- Rosoff, Charles
  - Rose of the Rio Grande
  - Under western stars
- Ruby, Herman
  - Blond cheat
- Scott, Raymond
  - Rebecca of Sunnybrook Farm
- Sherwin, Manning
  - College swing
- Sigler, Maurice
  - Sailing along
- Silvers, Louis
  - Four men and a prayer
  - Kentucky moonshine
- Sprague, Howard
  - Unashamed
- Steiner, Max
  - White banners
- Stoll, George
  - Doctor Rhythm
- Stoloff, Morris
  - Holiday
  - Lone wolf in Paris
- Stolz, Robert
  - The charm of La Boheme
- Stothart, Herbert
  - Girl of the golden West
- Szyfer, J. E.
  - The call
- Talbot, Irvin
  - Blockade
- Tinturin, Peter
  - Romance on the run
  - Under western stars
- Tours, Frank
  - Joy of living
- Ward, Edward
  - Hold that kiss
  - The toy wife
- Warren, Harry
  - Gold diggers in Paris
- Waxman, Franz
  - Port of seven seas
  - Test pilot
  - Three comrades
- Webb, Roy
  - Blond cheat
  - Gun law
- Weill, Kurt
  - You and me
- Wolff, Albert
  - The tender enemy
- Wright, Bob
  - The first hundred years
  - Three comrades
- Yellen, Jack
  - Rebecca of Sunnybrook Farm
- Yvain, Maurice
  - They were five
- Zeller, Wolfgang
  - Wajan

PLAYS (Adapted)

- Antoine, A. P.
  - L'Ennemie (The tender enemy)
- Belasco, David
  - Girl of the golden West
- Biro, Lajos
  - Counsel's opinion (Divorce of Lady X)
- Bridie, James
  - Storm over Patsy (Storm in a teacup)
- Davis, Owen
  - Jezebel
- Duffy, Alfred and Grant, Marion
  - Hunted men
- Ege, Henrik N.
  - The silver spoon (Let's make a night of it)
- Fodor, Ladislaus
  - Wives under suspicion
- Frank, Bruno
  - Sturm in Wasserglas (Storm in a teacup)
- Frank, Paul and Fraser, Georg
  - Josette
- Gleason, James A.
  - Shannons of Broadway (Goodbye Broadway)
- Hamilton, Nancy, Shute, James and Casey, Rosemary
  - Return engagement (Fools for scandal)
- Meilhac, Henri and Halévy, Ludovic
  - Frou Frou (The toy wife)
- Moreau, Eugene, Siraudin, Paul and Delacour, A.
  - The courier of Lyons

Pagnol, Marcel
  Fanny (Port of seven seas)
Powys, Stephen
  Three blind mice
Puccini, Giacomo
  La Bohême (The charm of La Boheme) [opera]
Savoir, Alfred
  Bluebeard's eighth wife
Shipman, Samuel
  The lost game (Law of the underworld)
Sidney, Howard and De Kruif, Paul ,
  Yellow Jack
Wiggin, Kate Douglas
  Rebecca of Sunnybrook Farm

SCREEN WRITERS

Ackland, Rodney
  Three on a week end
Adler, Felix
  Swiss miss
Adreon, Franklin Jr
  The marines are here
Akins, Zoe
  The toy wife
Alexander, Kurt
  The tender enemy
Altimus, Henry
  Crime takes a holiday
Anthony, Stuart
  Tip-off girls
Arthur, Art
  Kentucky moonshine
Atwater, Gladys
  This marriage business
Aureche, Jean
  The courier of Lyons
Baker, Graham
  Joy of living
Baker, Melville
  The first hundred years
Baldwin, Earl
  Gold diggers in Paris
Bartlett, Don
  The fight for peace
Bartlett, Sy
  Cocoanut Grove
Bartlett, William
  Call of the Yukon
Beaumont, Gerald
  Reckless living
Belden, Charles
  Mr Moto's gamble
  One wild night
Belgard, Arnold
  Bar 20 justice
Berthels, Theodor
  Sun over Sweden
Bettinson, Ralph
  Rose of the Rio Grande
Bigelow, Joe
  Wide open faces
Biro, Lajos
  Divorce of Lady X
  Return of the Scarlet Pimpernel
Blangstead, Folmer
  Cattle raiders
Bloom, William
  Flight into nowhere
Blum, Edwin
  Kidnapped
Brackett, Charles
  Bluebeard's eighth wife
Bren, J. Robert
  This marriage business
Brennan, Frederick Hazlitt
  College swing
Breslow, Lou
  Battle of Broadway
Bricker, George
  Accidents will happen
  Little Miss Thoroughbred
  Over the wall
  Torchy Blane in Panama
Bridie, James
  Storm in a teacup
Brinquier, Paul
  The Volga boatman
Brooke, Hugh
  Let's make a night of it

Brooks, Cyrus
  Emil
Brunel, Adrian
  Return of the Scarlet Pimpernel
Buchanan, William
  Silks and saddles
Buchman, Sidney
  Holiday
Buckley, Harold
  Air devils
  Sinners in paradise
Burbridge, Betty
  Outlaws of Sonora
  Under western stars
Burke, Marcella
  Mad about music
Burnstine, Norman
  Arson gang busters
  Invisible enemy
Cady, Jerry
  Island in the sky
  Mr Moto's gamble
  One wild night
Carr, Albert H. Z.
  Women are like that
Chanslor, Roy
  The devil's party
  Goodbye Broadway
  Nurse from Brooklyn
Chapin, Robert
  Walking down Broadway
Cheney, J. Benton
  The marines are here
Chodorov, Edward
  Yellow Jack
Coffee, Leonore
  White banners
Cohen, Albert J.
  Invisible enemy
Cohen, Bennett R.
  Female fugitive
Coldeway, Anthony
  Accidents will happen
  When were you born?
Cole, Lester
  Crime of Dr Hallet
  Sinners in paradise
Collison, Wilson
  There's always a woman
Condon, Charles R.
  Religious racketeers
Connel, Richard
  Doctor Rhythm
Connolly, Myles
  Wives under suspicion
Cooper, Olive
  Cocoanut Grove
Dalrymple, Ian
  Divorce of Lady X
Dane, Clemence
  Troopship
Darling, Scott
  The marines are here
Dawn, Isabel
  Girl of the golden West
De Benedetti, A.
  Il trionfo dell'amore
DeGaw, Boyce
  Girl of the golden West
Delafield, E. M.
  Moonlight sonata
DeLeon, Walter
  College swing
DeMond, Albert
  Little Miss Thoroughbred
DeWolf, Karen
  Walking down Broadway
Drake, Oliver
  Gun law
Dreher, Carl
  Crime of Dr Hallet
Duff, Warren
  Gold diggers in Paris
Duvivier, Julien
  They were five
Edwards, Edgar
  Woman against the world
Ellis, Robert
  Rascals
  Speed to burn
  A trip to Paris
Ettlinger, Don
  Rebecca of Sunnybrook Farm
Felton, Earl
  Extortion

Fenton, Frank
  Keep smiling
Ferris, Walter
  Four men and a prayer
Feyday, Jean
  Dark eyes
Fields, Dorothy
  Joy of living
Fields, Herbert
  Fools for scandal
  Joy of living
Fields, Joseph
  Fools for scandal
Finkel, Aben
  Jezebel
  White banners
Fitzgerald, F. Scott
  Three comrades
Flick, Pat C.
  Wide open faces
Flournoy, Richard
  Wide open faces
Forbes, Harry
  Clipped wings
Foster, Norman
  Mysterious Mr Moto
Fuller, Sam
  Gangs of New York
Gatzert, Nate
  Rolling caravan
Geraghty, Gerald
  Her jungle love
Gherardi, Gherardo
  Il trionfo dell'amore
Godfrey, Peter
  Blockade
Golden, Ray
  Kentucky moonshine
Gottlieb, Alex
  Arson gang busters
  Invisible enemy
Graham, Jo
  Little Miss Thoroughbred
Granet, Bert
  Go chase yourself
  Law of the underworld
Grant, James Edward
  Josette
Grant, Morton
  Accidents will happen
Grayson, Charles
  Reckless living
Green, Howard J.
  Making the headlines
Greene, Eve
  Stolen heaven
Guitry, Sacha
  Pearls of the crown
Hall, Manley
  When were you born?
Harris, Eleanor
  Kidnapped
Hartmann, Edmund L.
  The law of the underworld
Hay, Ian
  Troopship
Hayward, Lillie
  Her jungle love
Hoffe, Monckton
  Girl in the street
Holmes, Brown
  Crime of Dr Hallet
  Three blind mice
Horman, Arthur T.
  Lone wolf in Paris
  When G-men step in
Horwin, Jerry
  Gold diggers in Paris
Houser, Lionel
  Blind alibi
  Condemned women
Houston, Norman
  Battle of Broadway
  Cassidy of Bar 20
  Heart of Arizona
Hoyt, Harry O.
  Last stand
Huston, John
  Jezebel
Hyland, Frances
  Island in the sky
  Keep smiling
Jackson, Felix
  Mad about music
  The rage of Paris
Jackson, Frederick
  Stolen heaven

SCREEN WRITERS—*Cont.*

- Jackson, Horace
  - Men are such fools
  - Women are like that
- Jacobs, Harrison
  - Bar 20 justice
- Jarrett, Arthur
  - Birth of a baby
- Jarrett, Dan
  - Rawhide
- Jeanson, Henri
  - The lie of Nina Petrovna
  - Life dances on
- Jepson, Selwyn
  - Sailing along
- Jevne, Jack
  - Merrily we live
- Kapler, A.
  - Lenin in October
- Katayev, Valentin
  - Lonely white sail
- Kaufman, Charles
  - Blond cheat
  - The saint in New York
- Kelso, Edmond
  - Outlaws of Sonora
- Kent, Robert E.
  - Who killed Gail Preston?
- Kessel, Joseph
  - The Volga boatman
- Kimble, Lawrence
  - Beloved brat
- Kirwan, Patrick
  - Troopship
- Knapp, Jack
  - The marines are here
- Knoblock, Edward
  - Moonlight sonata
- Kohner, Frederick
  - Mad about music
- Krasna, Norman
  - The first hundred years
  - You and me
- Krusada, Carl
  - It's all in your mind
- Kuller, Sid
  - Kentucky moonshine
- Lait, Jack Jr
  - Kentucky moonshine
- Lampin, G.
  - The slipper episode
- Laszlo, Aladar
  - Blond cheat
- Lawrence, Vincent
  - Test pilot
- Lawson, John Howard
  - Blockade
- Lehman, Gladys
  - There's always a woman
- Leo, Maurice
  - Gold diggers in Paris
- Lesser, Ted
  - College swing
- Levien, Sonya
  - Four men and a prayer
  - Kidnapped
- Lewis, Ray
  - Girl in the street
- Lipman, William R.
  - Hunted men
- Lively, William
  - Unashamed
- Logan, Helen
  - Rascals
  - Speed to burn
  - A trip to Paris
- Logue, Charles
  - Crime takes a holiday
- Lowe, Sherman L.
  - Mystery house
- Macaulay, Richard
  - Gold diggers in Paris
- McCoy, Horace
  - Hunted men
  - King of the newsboys
- MacDonald, Philip
  - Mysterious Mr Moto
- McGowan, Dorrell
  - Ladies in distress
  - The stadium murders
  - Under western stars
- McGowan, Stuart
  - Ladies in distress
  - The stadium murders
  - Under western stars
- Macrae, Arthur
  - Gaiety girls
- Manning, Bruce
  - Mad about music
  - The rage of Paris
- March, Joseph Moncure
  - Her jungle love
- Marischka, Ernst
  - The charm of La Boheme
- Marks, Clarence
  - Wide open faces
- Martin, Francis
  - College swing
- Mattoli, Mario
  - Il trionfo dell'amore
- Meehan, John Jr
  - He loved an actress
- Melson, Charles
  - Swiss miss
- Miller, Seton I.
  - Adventures of Robin Hood
- Mizrahi, Toga
  - Dr Epameinondas
- Moran, Eddie
  - Merrily we live
- Mulford, Clarence E.
  - Bar 20 justice
- Musselman, M. M.
  - Kentucky moonshine
- Myton, Fred
  - Desert patrol
  - Knight of the plains
  - Two gun justice
- Natanson, Jacques
  - Dark eyes
- Natteford, Jack
  - International crime
  - Rawhide
- Negulesco, Jean
  - Beloved brat
  - Swiss miss
- Neville, Grace
  - Little Miss Roughneck
- Neville, John T.
  - Female fugitive
  - Numbered woman
- Niblo, Fred Jr
  - Little Miss Roughneck
- O'Connor, Frank
  - Religious racketeers
- O'Donnell, Joseph
  - Land of fighting men
  - Songs and bullets
- Offner, Mortimer
  - The saint in New York
- O'Keefe, Walter
  - Go chase yourself
- Ophuls, Max
  - The tender enemy
- Ornitz, Samuel
  - King of the newsboys
- Orr, Gertrude
  - Call of the Yukon
- Otvos, A. Dorian
  - Goodbye Broadway
- Pagano, Ernest
  - Vivacious lady
- Palmer Stuart
  - Bulldog Drummond's peril
  - The stadium murders
- Paramore, Edward E.
  - Three comrades
- Parker, Jefferson
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
- Parker, Norton S.
  - Last stand
- Parrott, James
  - Swiss miss
- Pascal, Ernest
  - Kidnapped
- Patrick, John
  - Battle of Broadway
- Plympton, George H.
  - Songs and bullets
  - Thunder in the desert
- Pogson, N. A.
  - Adventures of Marco Polo
- Poirier, Leon
  - The call
- Poland, Joseph F.
  - Cattle raiders
- Pomeshchikoff, E.
  - Country bride
- Prescott-Richardson, C. P.
  - Unashamed
- Raine, Norman Reilly
  - Adventures of Robin Hood
  - Men are such fools
- Rameau, Hans
  - Moonlight sonata
- Rauh, Stanley
  - Hold that kiss
- Ray, Albert
  - Island in the sky
  - Keep smiling
- Ray, Bernard B.
  - It's all in your mind
- Reid, Dorothy
  - Rose of the Rio Grande
- Repp, Ed Earl
  - Call of the Rockies
  - Cattle raiders
- Riddle, Mel
  - This marriage business
- Rigby, Gordon
  - Flight into nowhere
- Ripley, Clements
  - Jezebel
- Robert, T. H.
  - The lie of Nina Petrovna
- Roberts, Stanley
  - Code of the ranger
  - Land of fighting men
- Rogers, Cameron
  - White banners
- Rogers, Charles
  - Swiss miss
- Root, Lynn
  - Keep smiling
- Rose, H.
  - The slipper episode
- Royal, Charles F.
  - Gangs of New York
  - Tarzan and the green goddess
- Rubin, Alex
  - This marriage business
- Rydquist, Oscar
  - The great John Ericsson
- Samuels, Lesser
  - Sailing along
- Sarment, Jean
  - Life dances on
- Schary, Dore
  - Ladies in distress
- Schneider, Clarence Jay
  - Flight into nowhere
- Schneider, Hannes
  - The ski chase
- Scola, Kathryn
  - Alexander's ragtime band
- Scott, Allan
  - Joy of living
- Segall, Harry
  - Blind alibi
  - Blond cheat
- Seymour, James
  - Gold diggers in Paris
- Shaff, Monroe
  - Overland express
- Shane, Maxwell
  - Tip-off girls
- Shannon, Robert T.
  - Invisible enemy
- Sherman, Richard
  - Alexander's ragtime band
  - Four men and a prayer
- Sherman, Vincent
  - Crime school
- Sherman, Wilbur
  - Crime school
- Sherwood, Robert E.
  - Adventures of Marco Polo
  - Divorce of Lady X
- Shore, Viola Brothers
  - Blond cheat
- Simmons, Michael L.
  - Little Miss Roughneck
- Siodmak, Kurt
  - Her jungle love
- Snell, Earle
  - Wide open faces
- Spaak, Charles
  - They were five
- Starling, Lynn
  - Thee blind mice
- Stevens, Louis
  - Sinners in paradise
- Stewart, Donald Ogden
  - Holiday
- Stone, Andrew L.
  - Stolen heaven
- Sturges, Preston
  - Port of seven seas
- Swerling, Jo
  - Doctor Rhythm

- Symon, Burke
  - Birth of a baby
- Szekely, Hans
  - The lie of Nina Petrovna
- Taylor, Henry
  - Who killed Gail Preston?
- Thompson, Peggy
  - King of the newsboys
- Torgerson, Edwin Dial
  - One wild night
  - Speed to burn
- Totman, Wellyn
  - Gangs of New York
- Towne, Gene
  - Joy of living
- Townley, Jack
  - Romance on the run
- Tranter, Florence
  - Girl in the street
- Trotti, Lamar
  - Alexander's ragtime band
- Tunberg, Karl
  - Rebecca of Sunnybrook Farm
- Van Loon, Hendrik Willem
  - The fight for peace
- Van Riper, Kay
  - Judge Hardy's children
- Van Upp, Virginia
  - You and me
- Waggner, George
  - Air devils
  - State police
- Wald, Jerry
  - Gold diggers in Paris
- Wead, Frank
  - Test pilot
- Weitzenkorn, Louis
  - King of the newsboys
- Welch, Eddie
  - Her jungle love
- White, Robertson
  - Mystery house
- Wilbur, Crane
  - Crime school
  - Over the wall
  - Penrod's double trouble
- Wilder, Billy
  - Bluebeard's eighth wife
- Wilhalm, Hans
  - Three on a week end
- Wilhelm, Wolfgang
  - Troopship
- Williams, J. B.
  - To the victor
- Willis, F. McGrew
  - Let's make a night of it
- Wimperis, Arthur
  - Return of the Scarlet Pimpernel
- Wolfson, P. J.
  - Vivacious lady
- Yawitz, Paul
  - Blond cheat
  - Go chase yourself
- Yost, Robert
  - Tip-off girls
- Young, Waldemar
  - Test pilot
- Zimmer, Bernard
  - Life dances on

SHORT STORIES (Adapted)

- Carr, A. H. Z.
  - This woman is dangerous (Women are like that)
- Fisher, Steve
  - Nurse from Brooklyn
- Grant, Maxwell
  - The fox hound (International crime)
- Hellinger, Mark
  - Six girls and death (Walking down Broadway)
- Henry, O.
  - The badge of policeman O'Roon (Doctor Rhythm)
- Taylor, Eric
  - Romance on the run
- Vadnai, Ladislaus
  - Josette

DIRECTORY OF PRODUCERS

Academy. See Conn
Advance. Advance Pictures, 4376 Sunset Drive, Hollywood, Calif.
Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador. Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Films Co, Inc, 723 7th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.
Burstyn. J. Burstyn & A. Mayer, 1501 Broadway, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn. Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national. See Warner
Fortune. Fortune Film Co, 1270 6th Av, N.Y.
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Wafilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif.; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirliman. Hirliman Productions, RKO Pathe Studios, Hollywood, Calif.
Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Pictures, Inc, 723 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Ambassador
Metropolis. Metropolis Pictures Corp, 154 W 55th St, N.Y.
MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.
Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Pax. Pax Films, Inc, 723 7th Av, N.Y.
Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

Regal. Regal Productions, Inc, 4516 Sunset Blvd, Hollywood, Calif.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.

Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, North Hollywood, Calif.
RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Buren. Van Buren Corp, 729 7th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston, James Stewart, Gene Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine

Director: Clarence Brown

Music director: Herbert Stothart

Screen writer: Bradbury Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 17 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving. Mature."
+ **Wkly Guide F 12 '38**

Newspaper and Magazine Reviews

"Truly a great picture. A human document which dignifies the medium recording it. . . Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. . . Under no circumstances miss seeing 'Of Human Hearts.' "
+ + **Hollywood Spec p5 F 12 '38**

"Metro-Goldwyn-Mayer has wrought a strong and fine drama. . . Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." F. S. Nugent
+ + **N Y Times p23 F 18 '38**

Trade Paper Reviews

"Penetrating drama of Mother love, this has definite mass appeal, should garner plenty word of mouth praise from women patrons. . . Preview audience reaction was very good. Estimate: good program drama."
+ **Phila Exhibitor p83 F 15 '38**

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. . . Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ — **Variety p14 F 9 '38**

* * *

Starting at the beginning, the title of this picture is *Of Human Hearts.* The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Pictures Reviewed in This Issue

(Continued from inside front cover)

Page
Reckless Living 60
Religious Racketeers 60
Return of the Scarlet Pimpernel 61
Rolling Caravan 62
Romance on the Run 62
Rose of the Rio Grande 62
Sailing Along 63
The Saint in New York 63
The Show Goes On See Girl in the Street
Silks and Saddles 64
Sinners in Paradise 64
The Ski Chase 65
The Slipper Episode 65
Songs and Bullets 66
Speed to Burn 66
The Stadium Murders 66
State Police 66
Stolen Heaven 67
Storm in a Teacup 68
Sun Over Sweden 69
Swiss Miss 69
Tarzan and the Green Goddess 70
The Tender Enemy 70
Test Pilot 70
There's Always a Woman 72
They Were Five 72
This Marriage Business 73

Page
Three Blind Mice 73
Three Comrades 74
Three on a Week End 75
Thunder in the Desert 75
Tip-Off Girls 75
To the Victor 76
Torchy Blane in Panama 77
The Toy Wife 77
Il Trionfo Dell'Amore 78
A Trip to Paris 78
Troopship 79
Two Gun Justice 79
Unashamed 80
Under Western Stars 80
Vivacious Lady 81
The Volga Boatman 82
Wajan 82
Walking Down Broadway 83
When G-Men Step In 83
When Were You Born? 83
White Banners 83
Who Killed Gail Preston? 84
Wide Open Faces 84
Wives Under Suspicion 85
Woman Against the World . . 85
Women Are Like That 86
Yellow Jack 86
You and Me 87

This is a cumulated issue. It includes all reviews since Issue No. 26. No further reference to Nos. 27-38 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 3 SEPTEMBER 26, 1938 No. 39

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

(arranged alphabetically)

A summary of the favorable and unfavorable reviews directly follows the title of the film.

Page
*The Affairs of Annabel (14 + 2 —) 1
*Alexander's Ragtime Band (20 + 1 —) 2
*Algiers (37 + 2 —)........ 3
Always Goodbye (19 + 8 —) 4
Always in Trouble (6 + 3 —) 5
*Amazing Dr. Clitterhouse (25 + 1 —) 5
Army Girl (15 + 2 —) 6
Avocate D'Amour (6 + 1 —) 7
*Barefoot Boy (3 + 2 —) 7
Billy the Kid Returns (3 + 1 —) 8
*Block-Heads (9 + 7 —) 8
Blockade (20 + 7 —) 9
Blond Cheat (4 + 4 —) ... 10
Booloo (15 + 13 —) 10
Border G-Man (9 + 2 —) .. 11
*Boy Meets Girl (28 + 5 —) . 12

Page
*Boys Town (16 +) 13
*Breaking the Ice (11 + 4 —) 14
*Bulldog Drummond in Africa (15 + 8 —) 14
*Carefree (16 + 1 —) 15
*The Chaser (14 + 6 —) ... 16
City Streets (10 + 8 —) ... 16
Come On, Leathernecks (4 + 3 —) 17
Convicted (1 + 4 —) 17
Cowboy From Brooklyn (16 + 8 —) 18
Crime Over London (3 + 5 —) 19
Crime Ring (10 + 7 —) ... 19
*The Crowd Roars (20 + 4 —) 20
Danger on the Air (9 + 4 —) 21
Dark Sands (10 + 7 —) 21
Defense of Volochayevsk (3 + 2 —) 22
Delinquent Parents (3 + 5 —) 22

** Starred titles indicate films in the $250,000 "Movie Quiz" contest.*

(Continued on inside front cover)

Pictures Reviewed in This Issue

(Continued from front cover)

Page
A Desperate Adventure (7 + 7 —) . . . 22
*Drums (16 + 1 —) . . . 23
The Duke Is Tops (2 + 1 —) 23
Edge of the World (13 + 2 —) . . . 24
Fast Company (20 + 3—) . . 24
*Four Daughters (22 + 1 —) . 25
*Four's a Crowd (18 + 7 —) . 26
*Freshman Year (5 + 2 —) . . 27
*Fugitives for a Night (2 + 2 —) . . . 27
*Garden of the Moon (8 + 2 —) . . . 28
*Gateway (8 + 11 —) 28
Girl in the Street See The Show Goes On
*Give Me a Sailor (17 + 8 —) 29
*The Gladiator (12 + 2 —) . . 30
Gold Mine in the Sky (9 + 1 —) . . . 31
Grand Illusion (4 +) 31
Gun Law (6 + 1 —). 31
Having Wonderful Time (22 + 4 —) . . . 32
Held for Ransom (1 + 6 —) . 33
Heroes of the Hills (5 + 3 —) 33
The Higgins Family (5 +) . . 33
High Command (5 + 1 —) . 34
Highway Patrol (8 + 4 —) . . 34
Holiday (7 +) . . . 34

Page
*I Am the Law (14 + 3 —) . 35
I Married a Spy (3 + 4 —) . 35
If War Comes Tomorrow (3 + 3 —) . . . 36
I'll Give a Million (16 + 7 —) 36
*I'm From the City (10 + 8 —) 37
*In Old Mexico (6 + 1 —) . . 38
Josette (3 + 3 —) . . . 38
*Keep Smiling (11 + 1 —) . . 39
Ladies in Distress (5 + 1 —) 39
Law Commands (1 + 2 —) . 40
Law of the Plains (6 + 1 —) 40
*Letter of Introduction (20 + 5 —) . . . 40
Little Flower of Jesus (1 + 1 —) . . . 41
*Little Miss Broadway (20 + 1 —) . . . 41
Little Tough Guy (16 + 8 —) 42
Look Out for Love See The Show Goes On
Lord Jeff (27 + 3 —) . . . 43
Love Finds Andy Hardy (22 +) . . . 45
The Main Event (3 + 4 —) . . 46
Man From Music Mountain (7 + 1 —) . . . 46
Man's Country (4 +) . . . 46
*Marie Antoinette (33 + 3 —) 46
*Meet the Girls (2 + 6 —) . . 48

(Continued on back cover)

September 26, Vol 3. No. 39

Motion Picture Review Digest, published weekly by The H. W. Wilson Company, 950-972 University Ave., New York, N.Y. Entered as second-class matter March 24, 1936, at the post office at New York, N.Y., under the Act of March 3, 1879. Subscription price, one year, $4.00. Subscriptions are accepted only from those who have subscribed for the cooperative indexing service. Full information will be supplied on request.

Printed in U. S. A.

Motion Picture Review Digest

Vol. 3 SEPTEMBER 26, 1938 No. 39

PUBLISHED WEEKLY BY

THE H. W. WILSON COMPANY 950-972 University Avenue, New York City

Terms of Subscription and Advertising. Full information on request.

Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary
See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
See Fox W Coast Bul

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Legion of Decency; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast).
See Fox W Coast Bul

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—National Council of Jewish Women.
See Fox W Coast Bul

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York
See also Fox W Coast Bul

Nat Soc of New England Women—National Society of New England Women
See Fox W Coast Bul

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles
See Fox W Coast Bul

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $3.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor (Atlantic ed)—Christian Science Monitor. $9 Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. $5. Hollywood Spectator Inc, 6513 Hollywood Blvd, Hollywood, Calif.

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc. 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (inc. Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (inc. Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Curb—Film Curb. $3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10. The Film Daily. 1501 Broadway, New York

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Phila Exhibitor—Philadelphia Exhibitor. $2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia

Variety—Variety. $10. Variety, Inc, 154 W 46th St, New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
bul	bulletin
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
e	east
ed	edition
F	February
fed	federated -ion
gen	general
inc	incorporated
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, south -ern
Sat	Saturday
soc	society
sq	square
st	street
univ	university
vol	volume
w	west
wkly	weekly
y	young people (14-18 years)

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

September 26, 1938

THE AFFAIRS OF ANNABEL. RKO

75min S 9 '38

Cast: Jack Oakie. Lucille Ball. Ruth Donnelly. Bradley Page. Fritz Feld

Director: Ben Stoloff

Music director: Roy Webb

Original story: Charles Hoffman

Screen writers: Bert Granet. Paul Yawitz

Jack Oakie portrays a publicity agent for Lucille Ball, film star. He is constantly getting her into serious though laugh-filled predicaments by making her take part in stunts to exploit pictures. Finally he gets her a job as a maid for a week in a home which is selected as a hideout for a gang of desperate crooks.

Audience Suitability Ratings

"Good. Mature." DAR
Fox W Coast Bul Jl 16 '38

"This light program picture will please those enjoying slapstick and stunt comedies, but is too overdrawn to appeal to many. Adults." Am Legion Auxiliary

"A noisy, confused farce. Mature." Calif Cong of Par & Teachers

"A breezy, rapid-paced comedy with overdrawn situations—the story apparently based on the exploits of the fabulous Harry Reichenbach. Family-mature." Calif Fed of Business & Professional Women's Clubs

"A fast-paced, light, amusing comedy. The direction is good, there are some tense moments and many funny situations. Light entertainment for the family." Gen Fed of Women's Clubs (W Coast)

"An hectic farce with a good cast and smooth, fast-moving direction. Family." Nat Council of Jewish Women

"Fast-moving, laughable farce with exaggerated, improbable situations, fair acting, good photography. Amusing family film." Nat Soc of New England Women

"A nonsensical overdone farce. Mediocre." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Jl 23 '38

"Broadly kidding the publicity agents who stop at nothing to get headlines for their stars, this fast moving farce will please many audiences. . . The film is not subtle but it is amusing. Adolescents, 12-16: amusing; children, 8-12: no value."
+ **Motion Pict R** p3 Ag '38

"General patronage."
Nat Legion of Decency Ag 4 '38

"A & Y: very good comedy; C: too mature."
+ + **Parents' M** p40 S '38

"A good farce with as many absurdities as you could want. Family."
+ **Wkly Guide** Jl 30 '38

Newspaper and Magazine Reviews

"There is fun in 'The Affairs of Annabel' if one approaches it with a measure of indulgence. . . The story is something of a satire on Hollywood, and though a few of the gags have grown a little fuzz about the chin, numerous new-born and very saucy ones rear their heads to give 'the bird' at the film citadel. The plot itself has an element of novelty." Bert Harlen
+ **Hollywood Spec** p10 Jl 23 '38

"The result is refreshing and sometimes hilarious fun at the expense of the American home, gangsters, and film folk."
+ **Newsweek** p21 Ag 29 '38

"The film is as dated as its premise. Jack Oakie, minus fifty pounds, is a rowdy enough press-agent and Lucille Ball is sufficiently high-strung as Wonder Studio's star of the first magnitude, but both characterizations have been done better many times. A couple of good script ideas have been pummeled to death with overemphasis and the whole thing should send you to 'Boy Meets Girl' with refreshed appraisal. *Nothing new.*" Katharine Best
— + **Stage** p48 S '38

Trade Paper Reviews

"Laugh-a-minute screwball comedy elevating Lucille Ball to stardom rating which her excellent performance crystallizes, this should prove a hit with the fans who go for film entertainment in its lightest vein and please generally through its back-of-the-scenes Hollywood story, which subjects motion picture production and publicity circles to a broad ribbing. Family."
+ **Boxoffice** p25 Jl 16 '38

"Comedy rich in laughs and refreshing material; should please all audiences."
+ **Film Daily** p5 Jl 13 '38

+ **Motion Pict Daily** p8 Jl 12 '38

"Estimate: better than average comedy. Audience reaction was good."
+ **Phila Exhibitor** p161 Jl 15 '38

"First-rate comedy, speedily paced and acted with considerable spirit, brings back Jack Oakie in an amusing role and launches Lucille Ball to top billing that's justified by a good performance. Film will stand up as a strong dualer, rating the advertising leadoff in most places. . . Good performances by a large cast of principals keep the farce lively through a series of satiric scenes."
+ **Variety** p12 Ag 10 '38

"[It is a] fast hilarious farce . . . played to the hilt by a company which relishes the assignment. First production for Lou Lusty, it stands up as one of the best comedies RKO has turned out in a long time, spells entertainment for the masses and should cash in with joyous jingle all along the line."
+ **Variety (Hollywood)** p3 Jl 8 '38

ALEXANDER'S RAGTIME BAND. 20th century-Fox 105min Ag 6 '38

Cast: Tyrone Power. Alice Faye. Don Ameche. Ethel Merman. Jack Haley. Jean Hersholt. Helen Westley. John Carradine

Director: Henry King

Dance director: Seymour Felix

Music: Irving Berlin

Music director: Alfred Newman

Original story: Kathryn Scola. Lamar Trotti

Screen writer: Richard Sherman

The plot is a cavalcade of American life heard through the music of Irving Berlin. The story opens in 1911 with music of the pre-war period and Broadway life, then goes on through the World War and ends with a swing session at Carnegie Hall. A love story with Tyrone Power as a violinist and Alice Faye as a singer carries along the action from San Francisco to New York.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good of kind; Y: entertaining; C: little interest."
+ + **Christian Century** p1022 Ag 24 '38

"A musical treat for the entire family." Calif Cong of Par & Teachers

"An engrossing, romantic story. There are many incidents of real charm and nostalgia. Family." Calif Fed of Business & Professional Women's Clubs

"Mr. King's direction is especially commended for its perfect tempo and its power to evoke appeal from both old and young audiences." E Coast Preview Committee

"An interesting potpourri of songs, old, and new, composed by Irving Berlin tied together most neatly with the unfolding of an excellent story. Family." Nat Council of Jewish Women

"Lavishly staged film with an undistinguished, stock pattern, fairly well acted plot woven about Irving Berlin's ever popular melodies. An entertaining film for family." Nat Soc of New England Women

"The plot, though light, is well developed, and proves that ragtime can become an art in its own class. Some of the scenes rather overemphasize the heavy drinking of the pre-war days. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 27 '38

"Objectionable in part."
Nat Legion of Decency Ag 18 '38

"A & Y: very good; C: mature."
+ **Parents' M** p38 Ag '38

"This is a picture for those who have fond memories of Irving Berlin's tunes to revel in. . . The music is the thing, continuous and delightful, with just the right people to put it over, and strung together so naturally that you may overlook the first-rate technical machinery back of it all."
+ **Wkly Guide** Ag 13 '38

Newspaper and Magazine Reviews

"Chiefly notable for the songs and the nostalgic reminders of yesterday. A good deal of hard drinking. Adults and young people."
Christian Science Monitor p15 Ag 20 '38

"If you can overlook the plot . . . you'll have a swell time at 'Alexander's Ragtime Band.' Just sit back, try to forget the story and enjoy Irving Berlin's music, which is really the hero of the picture anyway. And you get your money's worth of Mr. Berlin's tunes. . . There's something nostalgic about the whole affair, something that gets under your skin." Philip Hartung
+ **Commonweal** p411 Ag 12 '38

"Here's a really good one for your money. . . The older you are the better you will like it and if you are still young, it won't do you anything but good to hear what was going on before the war." Oliver Claxton
+ **Cue** p9 Ag 6 '38

"This pageant of Irving Berlin's songs . . . turns out to be the dramatic opportunity for which Alice Faye of the husky blues voice was preparing. . . [It] all makes for color, gaiety, romance, and movement and adds up to a great evening's entertainment." (3½ stars) Ruth Waterbury
Liberty p33 Je 25 '38

" 'Alexander's Ragtime Band' will have to be seen by all who can recapture those dead years through hearing the Irving Berlin tunes which marked them—it is a top-flight job of working music into a story, though the business of telling a true story of music is bungled as absurdly as always. As a picture it isn't much—what shall be done with Tyrone Power and Don Ameche? please don't write—but as a tribute to a genius rising from Tin Pan Alley to cover the land with the memory of music, it can't be beat." Otis Ferguson
+ **New Repub** p105 Ag 31 '38

"Irving Berlin's song hits of a quarter of a century make a rich musical texture for a bountiful show in 'Alexander's Ragtime Band.' . . It is the handsome production effects, the smartest sort of cutting, a number of first-rate specialties and the web of familiar melodies which make it an extremely entertaining screen musical. . . As a straight film, 'Alexander's Ragtime Band' can only be considered a curious tour-de-force, but that doesn't keep it from being a generally beguiling show." Howard Barnes
+ **N Y Herald Tribune** p4 Ag 6 '38

"Few sentimental gestures have been more expensive, few more lavishly produced than this motion picture tribute to Tin Pan Alley's most famous lodger. With those twenty-six Berlin tunes at its disposal and with such assured song-pluggers as Alice Faye and Ethel Merman to put them over, the picture simply rides roughshod over minor critical objections and demands recognition as the best musical show of the year. . . [It is] a long, elaborate, handsomely produced musical review." F. S. Nugent
+ + **N Y Times** p7 Ag 6 '38

"The fine old Irving Berlin tunes—twenty-six of them—that are revived in 'Alexander's Ragtime Band' are reason enough for seeing the film. You must, however, go prepared for the small, persistent, mosquito-like irritation of the plot. . . Twenty-six Berlin songs; twenty-six expository scenes of no interest to anybody. Shall we call it an even break? Another item on the debit side is the presence of sloppy anachronisms. As a period piece, 'Alexander' is a dismal flop." Russell Maloney
+ — **New Yorker** p47 Ag 13 '38

"More than any other factor, the nostalgic restatement of the Berlin songs gives the film its unusual flavor. But Darryl Zanuck has furnished it with an expensive production, smooth direction, and a good cast. . . In its field, 'Alexander's Ragtime Band' is outstanding movie making and a handsome tribute to the man whose life work inspired it."
+ + **Newsweek** p19 Ag 1 '38

"The pleasantest prodding of the memory that a motion picture has accomplished. . . Here is a fine tribute to Mr. Berlin and a fine treat to everybody else. His music hath charms indeed." Katharine Best
+ + **Stage** p48 S '38

"Any effort to abridge the works of Berlin into a single picture is doomed to failure by the sheer magnitude of the task, but this one comes as close to success as could be expected. As the most expensive anthology ever compiled, as an outline of the history of U. S. jazz and as the sound-track record of a noisy era, it is easily the best cinemusical of 1938."
+ + **Time** p35 Ag 15 '38

Trade Paper Reviews

"This should prove popular fare, be a big money maker. . . Audience reaction was excellent. Estimate: box office."
+ + **Phila Exhibitor** p146 Je 15 '38

ALGIERS. Wanger-United artists 95min Jl 22 '38

Cast: Charles Boyer. Sigrid Gurie. Hedy Lamarr. Joseph Calleia. Alan Hale. Gene Lockhart. Johnny Downs. Stanley Fields. Mme Nina Koshetz

Director: John Cromwell

Lyrics: Ann Ronell

Music: Vincent Scott. Mohammed Igorbouchen

Screen writers: John Howard Lawson. James M. Cain

Based on the novel Pepe le Moko by Detective Ashelbe. This is a remake of a French film called Pepe le Moko directed by Julian Duvivier, starring Jean Gabin. The world rights were purchased by Walter Wanger who retired the film from the domestic field. Boyer portrays a Parisian jewel thief who hides away in the Casbah, native quarter of Algiers. While he lives among the natives he cannot be molested by the police, who wait for him to set foot out of the native quarter. Miss Lamarr portrays a beautiful Parisian girl who comes to the section as a tourist. They fall madly in love and by a ruse arranged by the police he follows her and is arrested while she sails away unaware of his fate.

Audience Suitability Ratings

"A: very fine of kind; Y: mature thriller; C: no."
+ + **Christian Century** p999 Ag 17 '38

"Excellent. Gripping, exceedingly well produced underworld romantic tragedy. . . One of Charles Boyer's finest roles. Adults." DAR
+ + **Fox W Coast Bul** Jl 2 '38

"Charles Boyer's excellent acting in this melodrama fails to mitigate stressing wrong elements in this story." Calif Cong of Par & Teachers

"The story is slow-moving at times and over-burdened with dialogue, but because of the novelty of plot it holds the interest. . . The fascinating characterizations of the well-chosen cast add much to the entertainment value. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent production values mark this tense, heavy melodrama. . . Well-staged picture. Adults." Gen Fed of Women's Clubs (W Coast)

"Charming, exotic, interesting and tense. Surrounded by an outstanding cast, Charles Boyer presents a fascinating characterization. Mature." Nat Council of Jewish Women

"Striking characterizations, raw contrasts, vivid atmosphere of mystery and vice. Adults." Nat Soc of New England Women

"Highly dramatic throughout, displaying a peculiar code of honor, with the pyramiding of climaxes leading to a worth-while denouement. . . Dialogue, direction and development of plot, all excellent. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Jl 9 '38

"It is a keen and penetrating study of a man for whom there is no hope; warped in character, loved by women, even admired for certain qualities by men who know what the inevitable end must be and who work deliberately toward that end. This feeling of doom, certain and dreadful, creates a thrilling and emotional climax which, while anticipated, is none the less dramatic. . . The production is to be particularly commended because it has used superb cinematic technique to picture the psychological disintegration of a man's character. It is theatrical and melodramatic, but it is exciting and enthralling entertainment. Adolescents, 12-16: very sophisticated, not recommended; children, 8-12: no."
+ + **Motion Pict R** p3 Jl '38

"Adults."
Nat Legion of Decency Jl 21 '38

"A: excellent; Y: mature; C: no."
+ + **Parents' M** p40 S '38

"In the opinion of the Committee on Exceptional Photoplays this picture ranks notably above the usual melodrama of cop-catch-thief. In fact it is not melodrama but genuine drama, because all its action grows definitely out of character. . . One has to see the film a second time to forget absorption in merely what is going on and notice how deftly but unobtrusively that constantly shifting camera points up and visually illuminates the dialogue."
+ + **Wkly Guide** Jl 30 '38

Newspaper and Magazine Reviews

"A superior film. . . The two featured women, Sigrid Gurie and Hedy Lamarr, are disappointing, but the picture stands up without their aid. Adults and mature young people."
+ **Christian Science Monitor** p15 Ag 27 '38

"Fine direction, intelligent acting, a well-chosen supporting cast . . . and an interesting story that has been adapted with sagacious economy of dialogue . . . make it an outstanding picture. . . Here is adult entertainment, with the sad eyes and romantic face of Charles Boyer to fascinate the women, and both Miss Lamarr and Miss Gurie to keep the male audience absorbed. And for those who need more than a handsome face to make a picture a hit, there are some very exciting scenes, best of which is the one in which informer Lockhart gets his dues to the screaming accompaniment of a player piano." P. T. Hartung
+ + **Commonweal** p370 Jl 29 '38

"In 'Algiers,' Charles Boyer raises what might easily have become just another underworld melodrama into an engrossing, deeply moving dramatization of the futility of crime. Excellent direction, superb writing, and top-notch production help, of course, but it is Boyer who brings to tingling life the pathetic and splendid rôle of the hunted thief." Jesse Zunser
+ + **Cue** p12 Jl 16 '38

"A fascinating story, told with rare skill. The fiction material is new, the treatment unique, studded with touches of sheer cinematic brilliance. . . John Cromwell makes of the camera an alive, all-seeing medium, rather than a mere reproductive device." Bert Harlen
+ + **Hollywood Spec** p4 Jl 9 '38

" 'Algiers' is a 'big' picture which builds up to a romantic let-down. And the reason is the story. The action is sluggish." (2½ stars) Ruth Waterbury
Liberty p47 Jl 30 '38

" 'Algiers' is one of those naturals in pictures, having action, romance, strange places and predicaments, and the peg of character to hang it on. . . What makes it a natural is the action—and of course the glamor over it: the strange city, which grows very convincingly, and the enigmatic presence of Charles Boyer, who moves freely through and holds his court in it." Otis Ferguson
+ + **New Repub** p363 Ag 3 '38

"A savage and absorbing story has been brought to the screen in 'Algiers.' It has been treated handsomely but not, to my mind, savagely enough. . . What it fails to do, I believe, is to sustain its peculiarly sinister mood. In spite of a vivid theme, consummate acting and a brooding atmosphere, it falls somewhat short of becoming the notable melodrama it always is promising to be. . . 'Algiers' is a film you should see, but you are likely to come away from it, as I did, with a certain feeling of disappointment." Howard Barnes
+ **N Y Herald Tribune** p12 Jl 15 '38

"It is a fascinating drama of a manhunt, a manhunt made all the more relentless because the hunters never really give pursuit, because the hunted never really is in flight. . . Few films this season, or any other, have sustained their moods so brilliantly. So you have it briefly: one of the finest directorial jobs, one of the most rewarding in its performances, clearly one of the most interesting and absorbing dramas of the season. For such virtues as we might have failed to mention may we refer you to the picture itself—'Algiers.' " F. S. Nugent
+ + **N Y Times** p13 Jl 15 '38

"[It is] lively throughout, lurid and gaudy. John Howard Lawson, assisted in the dialogue by James M. Cain, has, in fact, given those types who like such things just the right kind of torrid romance, the love story of an outlaw and an unattainable beauty. Walter Wanger

ALGIERS—*Continued*

has probably never been more successful in the general casting of a film." John Mosher

+ **New Yorker** p50 Jl 16 '38

"The exotic fantasy of Pepe and his hideout subjects has a firmness and a gentle imaginative quality that give it many moments of beauty. Cooped up as the story is in these tedious surroundings, it suffers sometimes from repetition and inaction. The monotony in the lives of the characters somehow seeps into the continuity, yet there is a strange emphasis in the sameness of its mood. . . A strong, uninterrupted sense of *bizarrerie* is the picture's fascination. *Wonderful atmosphere.*"

+ **Stage** p96 Ag '38

"Actor Charles Boyer's confident, romantic, tragic Pepe le Moko, and Joseph Calleia's unhurried, calculating Slimane are cinememorable. So [is] Director John Cromwell's handling of this strangely fraternal, chaseless man hunt. . . But best of all is the smoldering, velvet-voiced, wanton-mouthed *femme fatale* of 'Algiers,' black-haired, hazel-eyed Viennese Actress Hedy Kiesler (Hollywood name: Hedy Lamarr)."

+ + **Time** p22 Jl 25 '38

Trade Paper Reviews

"Involved and slow-moving adaptation of the French detective novel, 'Pepe le Moko' in which overdrawn sequences, endless dialogue and heavy-handed direction nullify liberal and impressive production values and the noteworthy thespic efforts of Charles Boyer and others of a splendid and proven cast. . . Withal, the picture can hope for little more than passing recognition and patronage."

— + **Boxoffice** p25 Jl 2 '38

"This fascinating adventure drama has lost nothing in its transition from the French film, 'Pepe le Moko,' but it has gained immeasurably by the performances of its star, Charles Boyer, and his splendid supporting cast."

+ **Film Curb** p10 Jl 9 '38

"Here is an offering that rates laurels on every count and is deserving of heavy exploitation. John Cromwell has given it superb direction, creating suspense against a colorful background. Walter Wanger has furnished a production that supplies the local atmosphere effectively."

+ + **Film Daily** p6 Je 28 '38

+ + **Motion Pict Daily** p4 Je 29 '38

"This is gripping drama. Audience reaction was very good. Estimate: high rating."

+ + **Phila Exhibitor** p155 Jl 1 '38

"Charles Boyer creates an interesting portrait. . . Star's performance, distinguished by an unfoldment of the psychological processes of a trapped criminal, gives the cops and robbers yarn a quality of sustained suspense and excitement. From this angle the film possesses a certain metaphysical twist which lifts it to a rating as something different and unusual. Favorable word-of-mouth should make it a profitable attraction."

+ **Variety** p12 Je 29 '38

"It is a deluxe cops and robbers setup, in Oriental mood and setting. It has positive entertainment for practically all shades of audience. Men will like it because it builds terrific suspense and colorful action. . . Women will relish it for its exciting sex play between Charles Boyer and Hedy Lamarr."

+ **Variety (Hollywood)** p3 Je 24 '38

ALWAYS GOODBYE. 20th century-Fox 70-75min Jl 1 '38

Cast: Barbara Stanwyck. Herbert Marshall. Ian Hunter. Cesar Romero. Lynn Bari. Binnie Barnes. John Russell

Director: Sidney Lanfield

Original story: Gilbert Emery. Douglas Doty

Screen writers: Kathryn Scola. Edith Skouras

It shows the dilemma of a young woman who must chose between resuming motherhood of an illegimate child surrendered at birth because of unavoidable circumstances, by marrying a man who adopted the boy or marrying another man whom she really loves.

Audience Suitability Ratings

"A: very good of kind; Y: too mature; C: no."

+ + **Christian Century** p903 Jl 20 '38

"Good. Interesting social drama; debatable ethics. Adults." DAR

+ **Fox W Coast Bul** Jl 2 '38

"This social drama is good entertainment from a production standpoint as well as being a pleasing fashion show." Calif Cong of Par & Teachers

"John Russell, who plays the pivotal part of the child, is so winning he steals every scene in which he appears. Some may question the easy acceptance of the mother into society. Adults." Calif Fed of Business & Professional Women's Clubs

"An unusually interesting and thought-provoking picture in which human interest, drama and humor have been nicely blended. Adults." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Thoroughly enjoyable, with an outstanding cast. . . Well worth while. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Jl 9 '38

"The several problems of ethics and morals are somewhat involved, but the production is cleverly done, smoothly directed with humor and good dialogue, so that audiences are swept overboard in an orgy of sentiment. Adolescents, 12-16: by no means; children, 8-12: no."

+ — **Motion Pict R** p3 Ag '38

"Adults."

Nat Legion of Decency Jl 7 '38

"A: fair; Y & C: unsuitable."

+ — **Parents' M** p40 S '38

"An interesting story. Mature."

+ **Wkly Guide** Jl 2 '38

Newspaper and Magazine Reviews

"The results are not too hard to imagine. . . Unfortunately, nothing is missing. Adults and mature young people."

Christian Science Monitor p17 Jl 2 '38

"I found the picture a very pleasant piece of filmic pastry. . . But if I was never sincerely and deeply moved—well, perhaps it is because I was never a mother. Certainly as a vehicle the yarn serves Barbara Stanwyck well." Bert Harlen

+ **Hollywood Spec** p7 Jl 9 '38

"The easily susceptible may find virtues in 'Always Goodbye,' but to my mind it is a sentimentally sticky and maladroit film. . . [The cast] have bad material, but they don't make it look any better. The moments when dramatic intensity is called for are definitely trying." Howard Barnes

— + **N Y Herald Tribune** p6 Je 25 '38

"Although Twentieth Century-Fox yields no man in its respect for mother love, it is not above cutting an on-screen caper or two whenever Whistler's mater happens to look the other way. . . The comic by-play serves to take one's attention from the basic banality of the theme." F. S. Nugent

+ **N Y Times** p7 Je 25 '38

Reviewed by John Mosher

New Yorker p50 Jl 2 '38

"A castful of reliable actors walk and talk through a series of sentimental and unconvincing maneuvers dedicated to the single-mindedness of mother love."

— + **Newsweek** p27 Jl 4 '38

"Thwarted parenthood runs rampant and keeps the plot jumping hysterically here and there. Miss Stanwyck, Mr. Marshall, Ian Hunter, and Cesar Romero—all are helpless in miserably conceived rôles. Binnie Barnes adds bits of spice. *Emotionalism at its shoddiest.*"

— **Stage** p96 Ag '38

"There has never been much doubt about the cinema's attitude toward mother love. 'Always Goodbye' sheds no new light on the subject, but sound motivation, civilized dialogue, several noteworthy minor performances and Producer Darryl Zanuck's custom-

ary flair combine to lift the film well above the average of sentimental social drama."
+ **Time** p18 Jl 4 '38

Trade Paper Reviews

"Here's tangible evidence that there is no withholding of hit pictures, for this thoroughly engrossing and highly entertaining drama should, if for no other reason than the wide appeal it will have to women, prove one of the better boxoffice bets of the summer season. It is magnificently produced, masterfully directed and superbly enacted."
+ **Boxoffice** p25 Jl 2 '38

"A sentimental mother love drama—the women will like it."
+ **Film Curb** p10 Jl 2 '38

"The plot winds in and out, and is intended to be more or less of a tear-jerker that does not go too melodramatic, with emphasis on the romantic side. . . Pretty mixed up and not always convincing, but the mother appeal and that [boy] will get the [women]."
+ — **Film Daily** p5 Je 27 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p11 Je 27 '38

"A well-dressed version of an overworked theme; women will enjoy this. . . The coincidental plot twists, the fashion displays, the excessive gentility will probably bore the men. Generally speaking, it is an upper class piece."
+ — **Phila Exhibitor** p154 Jl 1 '38

"A romantic drama of mother love that goes after the heart-strings but never quite gets a good hold, 'Always Goodbye' is only a fair summer attraction but one that should do satisfactorily on the strength of its cast. . . The little [child] actor, John Russell . . . makes a terrific bid for audience appeal, the moppet and others, plus a few incidents such as the comical barber, acting as good braces for a commonplace story. . . Not only is the story careless as to details, logic and reason, but the dialog never assays above the ordinary. It is sometimes close to insipid and not infrequently gushy."
+ — **Variety** p12 Je 29 '38

"An absorbing drama of mother love, unfolded with warmth, charm and sincerity, is 'Always Goodbye.' Told with unusual honesty in a mustering of fine performances, and deftly directed to bring out top showing of Barbara Stanwyck, Herbert Marshall, Ian Hunter and Cesar Romero, it will delight a wide audience range, especially the more discriminating."
+ **Variety (Hollywood)** p3 Je 23 '38

ALWAYS IN TROUBLE. 20th century-Fox 70min N 4 '38

Cast: Jane Withers. Jean Rogers. Arthur Treacher. Robert Kellard. Eddie Collins

Director: Joseph Santley

Music director: Samuel Kaylin

Original story: Albert Treynor. Jeff Moffitt

Screen writers: Karen De Wolf. Robert Chapin

Jane Withers portrays the daughter of an oil field worker. When he suddenly becomes an oil millionaire with a string of wells, Jane keeps him from retirement which is desired by the other members of his family who want to crash Miami society.

Audience Suitability Ratings

"The fans of Jane Withers will enjoy her antics as 'Little Miss Fix-It' and others will derive vicarious pleasure from the spanking Jane gets in the last sequence. Family." Calif Cong of Par & Teachers

"The little star romps through the film in great style even though the plot has more complications than an acute case of appendicitis. The over-acting and slapstick are tremendous, but one's interest is held because of the fast tempo and some novel comedy 'gags.' Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Below par for Jane Withers, this is a far-fetched, loosely knit farce. Slapstick. Mature-family." DAR

"A rowdy comedy with a good cast and lively direction, but a story which is stupid and unbelievable. Jane Withers portrays an unpleasant and precocious child and the entire production is most unconvincing and a bad influence for a youthful audience." Nat Council of Jewish Women

"Boisterous slapstick dominates in this over-acted comedy with its inconsistent over-drawn plot. Harmless. Family." Nat Soc of New England Women

"This picture will prove entertaining for those who enjoy Jane Withers. Slapstick, but emphasizing the fact that happiness and contentment are not assured by riches. Family." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency S 1 '38

Newspaper and Magazine Reviews

"Although 'Always In Trouble' is not on a par with most of the earlier Jane Withers pictures, the large following of Withers' fans will doubtless be sufficiently amused by it. . . The story is not a well integrated piece of fiction; there is excess matter at the first of the film which makes the yarn slow in getting under way, it tends to be talkative, and the plot runs thin toward the close, creating little suspense." Bert Harlen
+ — **Hollywood Spec** p13 Ag 20 '38

Trade Paper Reviews

"This is the reliably fast, amusing entertainment which Jane Withers' fans have come to expect from the talented moppet, maintaining the high standards her previous vehicles have set and one that can be depended upon for considerable acceptance and patronage."
+ **Boxoffice** p41 Ag 20 '38

"This vehicle gives Jane Withers ample opportunity to demonstrate her well known ability to win laughs and she has a field day as a youngster who is always in trouble because of her pranks. She has been surrounded by an able cast."
+ **Film Daily** p6 Ag 19 '38

Reviewed by Gus McCarthy
— + **Motion Pict Daily** p14 S 1 '38

"Packed with fast moving comedy, much of it of the Mack Sennett type, 'Always In Trouble' is an ideal vehicle for Jane Withers. It is entertaining throughout, and in spots where Withers' fans are plentiful, it will rightfully take its place as a dual topper."
+ **Variety (Hollywood)** p3 Ag 12 '38

AMAZING DR. CLITTERHOUSE. Warner 87min Jl 30 '38

Cast: Edward G. Robinson. Claire Trevor. Humphrey Bogart. Allen Jenkins. Donald Crisp

Director: Anatole Litvak

Screen writers: John Wexley. John Huston

Based on the play of same title by Barre Lyndon. A veteran physician interested in the physiological effects of a life of crime on its victims goes on a series of adventures with a gang of crooks.

Audience Suitability Ratings

"A: good of kind; Y & C: better not."
+ **Christian Century** p975 Ag 10 '38

"Good. Highly amusing farce, cleverly produced, but dangerous ethically for the unanalytical. Adults." DAR
+ **Fox W Coast Bul** Jl 2 '38

"This social melodrama offers an entertaining farcical treatment of present justice." Calif Cong of Par & Teachers

"The denouement, though humorous and amazing, is in keeping with the spirit of the story. Mature." Calif Fed of Business & Professional Women's Clubs

"Adults." Gen Fed of Women's Clubs (W Coast)

"Interesting musical background, good photography, clever lighting effects. Adults." Nat Council of Jewish Women

AMAZING DR. CLITTERHOUSE—*Cont.*

"A fast-moving story, amusing situations, suspense." Nat Soc of New England Women

"Interesting entertainment with sustained suspense. . . A better-than-the-ordinary crime picture. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Jl 9 '38

"We are always certain of an interesting performance when Edward G. Robinson is in a cast, and in 'The Amazing Dr. Clitterhouse' he has a particularly good role. . . It is adult entertainment. Adolescents, 12-16 & children, 8-12: no."

+ **Motion Pict R** p3 Jl '38

"Objectionable in part."

Nat Legion of Decency Jl 7 '38

"A: very good; Y: dubious ethics; C: no."

+ **Parents' M** p40 S '38

"Mature. Extremely interesting story."

+ **Wkly Guide** Jl 16 '38

Newspaper and Magazine Reviews

"Absurd and not very entertaining melodrama. Adults only."

— + **Christian Science Monitor** p13 Jl 30 '38

"Except for the fine acting by Cedric Hardwicke, Barre Lyndon's original play, on which this picture is based, was pretty much ado about nothing. This cannot be said about the movie, for it turns out to be a really exciting melodrama with well sustained suspense and several excellent photographic shots." P. T. Hartung

+ **Commonweal** p390 Ag 5 '38

"It makes for the kind of vicarious film thrills that are certain box-office success. . . The formula is followed tensely, tightly, and excitingly, giving the star, Edward G. Robinson, another opportunity to do his spectacular gangster specialty." Jesse Zunser

+ **Cue** p10 Jl 23 '38

"The picture itself is good melodrama, having suspense in the action, as well as the unique thesis, to recommend it." Bert Harlen

+ **Hollywood Spec** p5 Jl 9 '38

"The elements of the strange and exciting are here, but there is a happy absence of that literal, unfilmic treatment which blunted and dragged down 'A Slight Case of Murder.' . . The story is ingenious, but Anatole Litvak and his producing-acting crew have so thoroughly kept the larky mood of it while setting up the necessary undercurrent of interest and suspense that it is hard to see where conception leaves off and the shaping of it into motion begins. . . Many will enjoy the film without stopping to ask what makes the story run so lightly with such vivid effect—which is unfortunate as far as credits go but not wholly uncheerful: art is often most healthy when it does not stick out all over everything like a bagful of nails." Otis Ferguson

+ **New Repub** p18 Ag 10 '38

"A deft and amusing job of screen transcription has been done with 'The Amazing Dr. Clitterhouse.' What was a polite English crook melodrama on the stage a season ago has emerged as an intriguing and farcical photoplay about local gangsters and their habits. . . The treatment is in the manner of 'A Slight Case of Murder' and the result is a show which is as antic as it is melodramatic. In terms of entertainment, it is generally satisfactory." Howard Barnes

+ **N Y Herald Tribune** p10 Jl 21 '38

"As a primary fault in an otherwise smooth and satisfactory melodrama, we have Edward G. Robinson being 'The Amazing Dr. Clitterhouse.' Mr. Robinson plays him well enough, but hardly as effectively as Sir Cedric Hardwicke did in the play. . . The picture retains the jocular, impudent tone of the Barre Lyndon play." F. S. Nugent

+ **N Y Times** p14 Jl 21 '38

"Edward G. Robinson appears as a somewhat ingenuous scientist. . . He is never the urbane, morose figure that Sir Cedric Hardwicke presented on the stage, yet he is well suited to the less introspective and more obvious drama of the screen version. Mr. Robinson presents no histrionic study of a pathological case, but he is ably the leading figure in a bright and fast melodrama." John Mosher

+ **New Yorker** p53 Jl 23 '38

"[It] reaches the screen as an exciting and novel variation of the gangster film. . . While it is doubtful if Dr. Clitterhouse's fantastic approach to his problem could evolve any truths that would rock the scientific world, Robinson is at his best as the obsessed medico who finally commits murder to protect his precious notes."

+ **Newsweek** p26 Jl 4 '38

"Mr. Robinson, no suave gentleman of advanced medicine, is more a reformed gangster than vice versa. No matter, the picture has a fine pace and a startlingly effective plot twist that makes it the best of current gunplay. *See for yourself.*"

+ **Stage** p96 Ag '38

" 'The Amazing Dr. Clitterhouse' is a hard piece of work to pigeon-hole. Although it is not psychological drama, fantasy nor plain whodunit, it is all three by turns and first rate entertainment throughout."

+ + **Time** p20 Jl 18 '38

Trade Paper Reviews

"Truly amazing is this psychological study of crime and its relation to society, if for no other reason than the complete absence of the prison walls which have come to be so dear to the Warner heart. Edward G. Robinson delivers his customary polished performance in a part more subtle and less obviously brutal than usual. . . All in all, it should prove a welcome relief from this company's usual big-house melodramas."

+ **Boxoffice** p11 Jl 9 '38

"A different type of crime picture—will score with class audiences."

+ **Film Curb** p20 Je 25 '38

"Ingenious and highly entertaining crime drama with entirely new slant; will score."

+ **Film Daily** p5 Je 21 '38

+ **Motion Pict Daily** p3 Je 30 '38

"A fine blend of comedy, dramatic suspense, this should please class, mass, cast names helping the drawing power. Estimate: exciting, funny, should make money."

+ **Phila Exhibitor** p155 Jl 1 '38

" 'The Amazing Dr. Clitterhouse' was successful on the London stage and mildly so in New York. But the Warner Brothers filmization . . . is an unquestionable winner. . . Will attract patrons who go for this sort of screen story. Added box office values lie in the teaming of Robinson and Claire Trevor."

+ **Variety** p14 Je 22 '38

"In its treatment this is one of the most fascinating crime stories ever filmed. It will hold any adult audience spellbound. An exceptionally well constructed and smoothly developed script alternates tense, suspensive action with well dialogued exposition of criminal motivations and physical causations from the biological viewpoint."

+ **Variety (Hollywood)** p3 Je 28 '38

ARMY GIRL. Republic 80-85min Jl 15 '38

Cast: Madge Evans. Preston Foster. Neil Hamilton. Ruth Donnelly. H. B. Warner. Heather Angel

Director: George Nicholls, Jr

Music: Victor Young

Original story: Charles L. Clifford

Screen writers: Barry Trivers. Samuel Ornitz

This is a tale of U. S. Army post life with a combat between officers of mechanized equipment such as tanks and the old time cavalry soldiers.

Audience Suitability Ratings

"Mediocre. Illogical premise, and inaccurate impressions of Army procedure. This picture is no credit to the Army it 'honors.' Adult." DAR

"A splendid production for adults and young people." E Coast Preview Committee

Fox W Coast Bul Ag 13 '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A & Y: excellent; C: mature but good."
+ + **Parents' M** p30 O '38

"Family."
Wkly Guide Jl 23 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 20 '38

"A disappointing feature of Hollywood is that every once in a while a film comes along with a swell idea and then proceeds to practically ignore it while fiddling along with the usual formula. . . Surely here is a situation from which considerable meat could be extracted. Unfortunately, it all remains buried in the background of a piffling love story carried on by Madge Evans and Preston Foster." Oliver Claxton
— + **Cue** p9 Ag 13 '38

"'Army Girl' is big in every respect. Entertainment is packed in from the first moment until the last. There is nothing haphazard about the production. . . I believe with 'Army Girl' the 'stigma' of 'independent' becomes a high compliment. Let the biggies take a trip out to the Valley to see how good pictures can be made under a two million dollar budget." Robert Joseph
+ **Hollywood Spec** p12 Jl 23 '38

"We were entertained for two reasons. Lovely Madge Evans is one of our favorite heroines. And the tests between tank and horse are excitingly staged. . . Republic's best film to date." (3 stars) Beverly Hills
Liberty p47 Ag 20 '38

"Although the romance between the colonel's daughter and the brilliant army engineer takes up a good deal of footage, there are many splendid shots of the cavalry in action." R. W. Dana
N Y Herald Tribune p8 Ag 12 '38

"Our military correspondent might take a violent exception, on technical and tactical grounds, to 'Army Girl,' a fanciful tale of romance and adventure at a cavalry post. But if military correspondents can find in their leatherly hearts a little corner for the gentler passions—and for the beauties of Madge Evans in particular—then the aforementioned gentleman should be pleased, like every one else, by the non-military details of the film." Bosley Crowther
+ **N Y Times** p11 Ag 12 '38

"[It is] screened by the studio on a scale that compares favorably with the productions of its larger rivals. . . A capably acted love story comes off second best to a thrilling cross-country race."
+ **Newsweek** p19 Ag 1 '38

"Neatly directed, fast-moving action picture."
+ **Time** p36 Ag 15 '38

Trade Paper Reviews

"Republic has produced few program pictures which incorporate more honest-value, red-blooded entertainment than this speedy drama of peace-time army life. The feature will prove a hit with the most discriminating of film shoppers. Family."
+ **Boxoffice** p25 Jl 23 '38

"Dragged out to a point that you sit waiting only for the end and not to see what the end will be, the picture is otherwise interesting to watch. . . It is merely average. . . Treat this for a mid-week engagement." M. S. Meyers
+ — **Film Curb** p8 Ag 27 '38

"Excellent entertainment against an army background should score impressively."
+ + **Film Daily** p7 Jl 19 '38

+ **Motion Pict Daily** p7 Jl 14 '38

"Dedicated to the 'men and mounts of the U. S. Cavalry,' Republic offers a service melodrama which has a wealth of exploitation possibilities, backed not only by a saleable title, but also a story which should appeal to practically all groups. It should also garner plenty of word-of-mouth publicity."
+ **Phila Exhibitor** p168 Ag 1 '38

"Thoroughly entertaining story. . . Suitable as single in smaller spots, or action-half of double bill in keys. Up the alley of juveniles and elders alike."
+ **Variety** p12 Jl 20 '38

"One of the best, if not the finest picture Republic has turned out, 'Army Girl,' very considerably hoists the company's prestige, and will travel in fast company on its merits as entertainment and for production class."
+ **Variety (Hollywood)** p3 Jl 13 '38

AVOCATE D'AMOUR. Raoul Ploquin-Regal 94min S 7 '38

Cast: Danielle Darrieux. Henry Garat. Alerme. Marguerite Templey

Director: Raoul Ploquin

Music: Georges Van Parys

Screen writer: Jean Boyer

Filmed in France with English subtitles. The story concerns a young woman lawyer whose father wants her to give up the law and marry. She falls in love with her first client and discovers that her father engineered a plot for her to meet the young man.

Newspaper and Magazine Reviews

"Danielle Darrieux gives ample evidence of the talent for comedy that blossomed so fully in the American 'The Rage of Paris.' She has a likable playmate in Henry Garat, but, when balancing the assets, one inevitably returns to Miss Darrieux. 'Avocate D'Amour' has appeal, but it will not be remembered." R. W. Dana
+ **N Y Herald Tribune** p16 S 8 '38

"[The cast is] mildly amusing. . . The humor is strictly conventional—which the English subtitles make more so. And the characters run to stock form. In brief, 'Avocate D'Amour' is just a moderate comedy, in spite of Miss Darrieux's moues and her great, big, beautiful eyes." Bosley Crowther
+ — **N Y Times** p27 S 8 '38

"'Avocate d'Amour' couldn't be called amateurish, as it gives us Danielle Darrieux, but one senses perhaps an economy, that frugal French touch, in the general handling, a frugality not alone of cash expenditure but of wit as well." John Mosher
New Yorker p80 S 17 '38

"Enlivened by several songs and excellent performances by Danielle Darrieux and Henry Garat."
+ **Newsweek** p24 S 19 '38

Trade Paper Reviews

"The engaging Danielle Darrieux has much to do with the effervescent pleasantries of this amusing comedy, for she has been provided with a clever story, good direction and a good supporting cast. The story as a whole is cleverly worked out, although some people may think it a bit on the naive side."
+ **Film Daily** p7 S 14 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p10 S 14 '38

"Infectious performance by Danielle Darrieux, coupled with three lilting tunes and singing by the comely French comedienne and Henry Garat, make this new French offering potent box office in arty American theatres. Not La Darrieux's best cinematic effort, but a familiar story affords many opportunities for her to strut her impetuous mimicry to the utmost."
+ **Variety** p23 S 14 '38

B

BAREFOOT BOY. Monogram 63min Ag 3 '38

Cast: Ralph Morgan. Jackie Moran. Marcia Mae Jones

Director: Earl Brown

Screen writer: John T. Neville

A banker in a small town is released from prison after serving sentence for a crime of

BAREFOOT BOY—*Continued*

which he is innocent. His wife leaves him and his son and he live with a farmer's family. A haunted house provides vindication for the father. Inspired by the poem of same title by John Greenleaf Whittier.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 8 '38

"Family. Juvenile. A homey sort of picture."
Wkly Guide Ag 13 '38

Trade Paper Reviews

"With Whittier's famous poem as inspiration, a cast of youngsters that reflect the wholesome quality of youth, Monogram has turned out a picture strong on juvenile appeal and one that should prove satisfactory for family trade."
+ **Boxoffice** p21 S 10 '38

"The story has been used before, but still appeals to a juvenile audience. . . There is little to cause excitement in this one for adults. . . Bill it with the object of attracting children, and create your program around that idea. Parents and teachers can not object to it."
+ — **Film Curb** p8 S 3 '38

"Rural drama of boy life has good human sentiment with strong family appeal."
Film Daily p7 S 1 '38

Reviewed by Joseph Priore
Motion Pict Daily p5 Ag 8 '38

"Monogram has turned out a moderately engrossing film in this adventure juvenile yarn. It's hardly strong enough for single-billing, but is plenty hefty enough for the duals; might even rate upper spot. Light on name draw, but cast is capable. Story is in and out, direction is generally skilled, but weak in spots. Picture builds to a satisfying climax, but fadeout is overhoked."
+ — **Variety** p18 Ag 31 '38

BILLY THE KID RETURNS. Republic 56min S 4 '38

Cast: Roy Rogers. Smiley Burnette. Mary Hart. Morgan Wallace. Fred Kohler, Sr

Director: Joe Kane

Music: Eddie Cherkose. Alberto Colombo. Smiley Burnette

Music director: Cy Feuer

Original story: Jack Natteford

Second of the Roy Rogers musical Westerns to replace Gene Autry's temporary absence from films. A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 15 '38

Newspaper and Magazine Reviews

"Roy Rogers has everything it takes—and more. I was struck by this young lad's voice, a low, mellow, well-modulated singing that could tear up a western ballad or a sentimental ditty of the plains with color and quality. For my money the price of admission is well worth that alone. . . For a picture of this category, exploiting a comparatively unknown young player, 'Billy the Kid Returns' is a lavish production." Robert Joseph
+ **Hollywood Spec** p14 S 3 '38

Trade Paper Reviews

"Tops in musical western entertainment, this Roy Rogers-Smiley Burnette sagebrush action feature will appeal to adults as well as juvenile audiences and should prove one of the best grossers from a company which specializes in the best of this type of picture."
+ **Boxoffice** p31 S 3 '38

"[It] falls short of standard set by singing cowboy's initial Republic offering, 'Under Western Stars,' but can count on a certain amount of success through exploitation strength given its first venture. Although Rogers continues to impress with his singing, and refreshing personality, choppiness of picture's development fails to sustain needed pace for this type feature."
+ — **Variety (Hollywood)** p3 Ag 26 '38

BLOCK-HEADS. MGM-Roach 55-58min Ag 19 '38

Cast: Stan Laurel. Oliver Hardy. Patricia Ellis. Minna Gombell

Director: John G. Blystone

Music director: Marvin Hatley

Original story: Charles Rogers. Felix Adler. James Parrott. Harry Langdon. Arnold Belgard

This is the last of the MGM Laurel and Hardy feature length releases. Laurel and Hardy are war-time buddies who meet after twenty years and become involved with a neighbor's wife.

Audience Suitability Ratings

"Mediocre. 1930 slapstick, and broad comedy which will appeal to Laurel and Hardy fans only. Mature." DAR
— + **Fox W Coast Bul** Ag 27 '38

"A comedy farce with the comedy cut to a minimum. A 'knock-down-and-drag-'em-out' type of slapstick that will leave the most ardent Laurel and Hardy fan bored. Adults." Am Legion Auxiliary

"Will amuse those who enjoy the hearty, broad comedy of these comedians, but others may feel that some of the 'gags,' the slapstick, and situations are not in the best of taste. Family." Calif Fed of Business & Professional Women's Clubs

"Slow-moving, slapstick farce which proves boring, tiresome entertainment. Attendance is a matter of taste." Nat Council of Jewish Women

"Slapstick farce with pointless comedy, wearisomely overdrawn. Stupid but harmless. Matter of taste for family." Nat Soc of New England Women

"Mediocre. Family." S Calif Council of Fed Church Women
— **Fox W Coast Bul** S 3 '38

"General patronage."
Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews

"[The five authors'] combined efforts to infuse a little comedy in a lot of chatter and some bad, stale gags went a little sour. I am a Laurel and Hardy fan, and I have a lot of fun when I see one of their shorts, but it seems that Hal Roach should have learned that you cannot stretch a two-reel comedy into ten reels of feature without something thinning out somewhere. There is no plot, of course. . . There was one gag I thought in considerable bad taste." Robert Joseph
— **Hollywood Spec** p13 Ag 20 '38

"The fine Italian hand of Harry Langdon is discernible in the latest Laurel and Hardy feature-length film. Langdon, who, in his heyday, was undoubtedly a greater comedian than either the sad-faced man or the fat fellow ever could be, helps to create a comic tour de force, which lifts this offering well above the entertainment level of the recent 'Swiss Miss.' . . It is our opinion that Laurel and Hardy, as a comedy team, are becoming inevitably gray, but that Laurel has the talent to become a part of something serious. 'Block-Heads' is a laugh parade with reservations." R. W. Dana
+ — **N Y Herald Tribune** p8 Ag 30 '38

"There are vague and distressing rumors that Laurel and Hardy are about to dissolve their screen partnership. 'T'would be a pity, as almost any one will admit after a chuckling session at the Rialto, where 'Block-Heads,' their newest slapstick, was being whittled off yesterday. . . 'Block-Heads,' in a sentence, is a chip off the old slapstick: it even ends with a shotgun chase." F. S. Nugent
+ **N Y Times** p14 Ag 30 '38

"The Laurel and Hardy 'Block-Heads,' should have been one of their usual 'shorts.'" John Mosher
— + **New Yorker** p79 S 10 '38

"A haphazard series of comedy sketches whipped into typical Laurel and Hardy merrymaking."
+ — **Newsweek** p22 Ag 29 '38

Trade Paper Reviews

"Infinitely better than their last effort, Laurel and Hardy turn in a job which should be a

field day for their fans and at the same time deliver value received in abdominal guffaws for all customers. The past masters of slapstick return to the tried and true tricks in which they formerly specialized and, additionally, give out with a fair measure of bright, new gags. The result is a short and snappy feature."
+ **Boxoffice** p41 Ag 20 '38

"Several of the sequences approach the hilarious stage, and all are farcical. . . It is entertaining and rates higher than the last two [Laurel-Hardy] efforts. Presents an excellent contrast to a week of dramatic offerings, and will not disappoint your present Laurel and Hardy fans."
+ **Film Curb** p10 S 10 '38

"Those who like the Laurel and Hardy type of slap-stick comedy will find this 55 minutes of enjoyable fun. The boys have made two-reelers like it, but this offering has a greater number of gags. As a pleasant piece of diversion on the program, it should take care of its spot nicely."
+ **Film Daily** p6 Ag 19 '38

Reviewed by Vance King
Motion Pict Daily p3 Ag 22 '38

" 'Block-Heads' is Hal Roach's swan song as a producer for Metro and, in all probability, the last picture for Stan Laurel and Oliver Hardy. It is a credit to none of these three, nor to the wagonload of writers who pot-boiled the gags and story. The combination of Laurel and Hardy has been built over the years from two-reel to feature box office laugh names of fair power, but 'Block-Heads' is an awful letdown for them. Its audience value is negligible. The picture is one of those shorties the exhibitors have been complaining about, but although it runs 58 minutes, it's still a lot of taffy stretched to the breaking point."
— **Variety** p18 Ag 31 '38

"For those who like the Laurel and Hardy brand of hearty comedy, 'Block-Heads' will be a refreshing dish. Slapstick team are more nearly in their old top form than they have been in some of their more recent offerings. The gags are for the most part new and novel and click the laughs in a steady barrage. Picture will nicely fill the guffaw half of the bill in almost any spot and do its share in cashing."
+ **Variety (Hollywood)** p3 Ag 12 '38

BLOCKADE. Wanger-United artists 73-85min Je 17 '38

Cast: Madeleine Carroll. Henry Fonda. Leo Carrillo. John Halliday. Vladimir Sokoloff. Reginald Denny

Director: William Dieterle

Lyrics: Ann Ronell

Music: Werner Janssen

Music directors: Boris Morros. Irvin Talbot

Screen writers: John Howard Lawson. Peter Godfrey

The locale is present day Spain in the war area. While the film names no specific sides, it is probable that Loyalist supporters are meant. Henry Fonda portrays a Spanish farmer who becomes an officer engaged in counter-espionage work and is instrumental in the capture of Madeleine Carroll, spy for the enemy. When she sees the suffering of innocent women and children, she confesses her part in the blockade work and leads Fonda to the headquarters of the spy organization.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A lot of courage was required to produce 'Blockade.' Most film makers shy at the idea of dramatizing controversial subjects. Mr. Wanger has dared to break the industry's accepted tradition of 'hands off' such topics, and a large amount of credit is due him. Because of this, one can well afford to ignore certain minor flaws in the picture. True, it might have been stronger in several spots, but just as it is, 'Blockade' is head and shoulders above any anti-war movie that has been made since 'All Quiet on the Western Front.' It strikes so loud a note not only in its cry against war but in its plea that the screen fulfill a mission deeper than mere entertainment, that one prefers in no way to obscure the acclaim which the production warrants. By all means see it."
+ + **Bul on Current Films** Je 20 '38

"A: outstanding; Y: good; C: too strong."
+ + **Christian Century** p878 Jl 13 '38

"Good. Artfully blended are the notable characteristics of each faction so the film may not be labeled partisan propaganda. Mature." DAR
+ **Fox W Coast Bul** Je 11 '38

"A soul stirring epic of highly controversial matter, yet handled with great sincerity and restraint. Family." Am Legion Auxiliary

"A tense gripping picture. Mature." Calif Cong of Par & Teachers

"The tragedy and futility of war from the viewpoint of the non-combatant is the motivation, but over-emphasis of the villainy of war racketeers and those in espionage service, somewhat detracts from the real issue and the effectiveness of the picture as a preachment against war is weakened. Adults." Calif Fed of Business & Professional Women's Clubs

"Outstanding production. . . A mighty challenge to the world is this powerful indictment of war. Mature." Gen Fed of Women's Clubs (W Coast)

"Walter Wanger's trail-blazing in presenting a picture based upon contemporary events, exposing the ruthlessness and cruelty of modern warfare, with its bombing and starving of civilian population, is a brave and vital effort. . . A stirring indictment of modern warfare. Mature." Nat Council of Jewish Women

"A vivid pageant of war as it is waged today. . . Mature." Nat Soc of New England Women

"Vivid, poignant and sympathetically directed. . . The terse dialogue spoken by Fonda at the close stresses the horror, and leaves an indelible impression. Love and loyalty to country is an appealing feature. Picture has much to commend it as a finished product for serious thought. Mature." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** Je 18 '38

"Because it concentrates on the plight of non-combatants in a warring country, 'Blockade' is a picture of timely interest. Because it too earnestly announces its theme, it loses force. . . Since the political issues are somewhat hazily outlined, the story is sometimes hard to follow, but there is enough action, realism and emotion to sweep the average audience off its feet. Adolescents, 12-16: mature and depressing; children, 8-12: no."
+ **Motion Pict R** p4 Jl '38

"Separate classification: Observation:—Many people will regard this picture as containing foreign political propaganda in favor of one side in the present unfortunate struggle in Spain."
— **Nat Legion of Decency** Jl 7 '38

"A & Y: excellent; C: too mature."
+ + **Parents' M** p38 Ag '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Jl 16 '38

"The Legion of Decency classifies it separately with a non-committal warning, and the problem of propaganda it presents is, indeed, a new one for the careful movie industry. It could easily grow much more serious and difficult to handle than that of straight cleanliness, if this powerful means of communication should be turned to less equivocal propaganda for ideological causes. . . No side is definitely named but the incidents are undoubtedly based on the air raids on Madrid and the besieging of the Basque country. . . Whatever propaganda there is, is disguised, and that self-contradictory fact, together with the fact that the movie is unconvincing, prevents its having much polemical importance in itself." P. T. Hartung
— **Commonweal** p273 Jl 1 '38

" 'Blockade,' an indignant, almost hysterically angry indictment of all war—and the war in Spain in particular—is a thrilling, shaking, tensely gripping film. . . [It] is a film that should, that must, be seen. Not merely because it is so vocal in its hatred of war. It should be seen because 'Blockade' is, in ad-

BLOCKADE—*Continued*

dition to all this, a superbly developed melodrama, mixing into its anti-war preachment a gripping, and continuously thrilling, story." Jesse Zunser
+ + **Cue** p10 Je 18 '38

"Quite good entertainment. . . A curious blend of realism and melodrama, by turns exciting, ludicrous and memorable."
+ — **Film Wkly** p23 Je 11 '38

"The picture is magnificently photographed and graphically directed, but it has been unfortunately weakened through employing that standard spy plot of the beautiful girl working for one army falling in love with the handsome lad engaged by the opposing side." (2½ stars) Ruth Waterbury
Liberty p53 Jl 16 '38

"That 'Blockade' is a straddling job of motion picture exposition does not keep it from being an engrossing and provocative film. It is badly out of focus, with a romantic spy story thrown up against the terrifying realities of the Spanish civil war. Moreover it works so hard to maintain a purportedly impartial view of that conflict that it is constantly being drained of dramatic power. At the same time, the offering has enough awareness of the forces at work in the world today and such vigor of treatment that it becomes a photoplay which you will not easily forget." Howard Barnes
+ — **N Y Herald Tribune** p14 Je 17 '38

"We wish we could give this column's unqualified support not merely to the theory, but to the text, of Mr. Wanger's drama. Unhappily for us all, we cannot. For the film has a curious unreality considering the grim reality behind it. . . Our only regret is that the argument was not presented more dramatically, more convincingly, and with less reliance upon the old spy ring formula. It goes without saying that you'll want to see it for yourself." F. S. Nugent
+ — **N Y Times** p25 Je 17 '38

"On the whole, 'Blockade' never quite runs the blockade."
+ — **Newsweek** p24 Je 20 '38

" 'Blockade' is bedecked with a silly spy plot, it struggles under the handicap of a hashy Romeo-and-Juliet romance, it sways and staggers from too much pretentious and ineffectual dialogue. Yet here is timeliness, here is horror, here is enough truth to vindicate the picture's faults and make it something bold and frightening. Credit is due more to the comparative neutrality of other contemporary Hollywood items than to its own imperfect courage; but to its unleavened ugliness and to its conclusion, credit must surely be given." Katharine Best
+ **Stage** p48 Jl '38

" 'Blockade' is no sensational polemic. . . Its most effective sequences . . . are scarcely enough to give the picture top rating, either as document or as drama."
+ — **Time** p37 Je 20 '38

Trade Paper Reviews

"Producer Walter Wanger has done a magnificent job in the handling of this bold and stirring story of the current Spanish conflict. . . A distinctive and worthwhile film whose controversial nature should assure its box-office success."
+ + **Film Curb** p14 Je 18 '38

BLOND CHEAT. RKO 60min Je 17 '38

Cast: Joan Fontaine. Derrick de Marney. Cecil Kellaway. Cecil Cunningham. Lilian Bond

Director: Joseph Santley

Music: Dave Dreyer. Herman Ruby

Music director: Roy Webb

Original story: Aladar Laszlo

Screen writers: Charles Kaufman. Paul Yawitz. Viola Brothers Shore. Harry Segall

Filmed in Hollywood with an almost complete English cast. The story concerns the efforts of a wealthy pawnbroker to break up the engagement of his daughter to a titled Englishman. He hires an actress to lure the man away from his daughter. This she accomplishes when he falls in love with her.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: perhaps; Y: passable; C: no interest."
— + **Christian Century** p1047 Ag 31 '38

"Light, enjoyable farcical comedy. Family." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Mildly amusing in a sophisticated way—story lacked originality in treatment, the dialog is uninteresting, and the direction poor. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Mature audiences." Gen Fed of Women's Clubs (W Coast)

"The supporting cast is a good one but the direction seems stilted and the story ridiculous. Mature." Nat Council of Jewish Women

"Mildly amusing for family audiences." Nat Soc of New England Women

"Slow moving and confusing. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Je 11 '38

"Handicapped by an unpleasant title, this proves to be a light and fairly amusing comedy. Adolescents, 12-16: little appeal; children, 8-12: too mature."
+ — **Motion Pict R** p4 Jl '38

"A & Y: mediocre; C: too mature."
— + **Parents' M** p38 Ag '38

BOOLOO. Paramount 60min Jl 2 '38

Cast: Colin Tapley. Jayne Regan. Michio Ito. Herbert De Souza. Mamo Clark

Director: Clyde E. Elliott

Music director: Boris Morros

Original story: Clyde E. Elliott

Screen writer: Robert E. Walsh

Nine months were spent by a camera expedition in the Malay Straits to provide background for the film. It is the tale of a young man who attempts to prove that the story of his late father concerning an albino tiger is true.

Audience Suitability Ratings

"A: mediocre; Y & C: no."
— + **Christian Century** p975 Ag 10 '38

"Exceptionally fine photography, with interesting and educational scenes showing native customs and trapping of wild animals. Family." Am Legion Auxiliary

"It is above average in direction and photography; a spell-binder for all but young children for whom it is too exciting." Calif Cong of Par & Teachers

"Beautiful jungle settings with exciting and, at times, terrifying scenes of wild animals in their native haunts. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Excellently photographed and interesting. . . Though at times harrowing, the scenes of the wild animals and native customs are most interesting. Mature." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Exceptionally fine photography. Mature." Nat Soc of New England Women

"Interesting, but a strain on the nerves. Mature." S Calif Council of Fed Church Women

"The film is entertaining because of the authentic pictures of wild animals in their native surroundings. It is also a tremendously thrilling though somewhat incredible adventure story. Adolescents: interesting but very exciting; children: harrowing." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** Jl 30 '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A & Y: mediocre; C: no."
— + **Parents' M** p30 O '38

"Family-juvenile. The animal stuff, though not unusual, is interesting and pretty exciting."
Wkly Guide Jl 23 '38

Newspaper and Magazine Reviews

"A nightmarish shocker about a hunt for a white tiger among superstitious blacks who are much given to cruel practices. Adults only."
— **Christian Science Monitor** p13 Jl 30 '38

"The jungle pictures are good and worth your time, if you will settle for them alone. A water-buffalo battles a tiger, monkeys hop about in trees, snakes glide, etc. You have seen them all before and they are worth seeing again if you like jungle films." Oliver Claxton
+ **Cue** p9 Ag 13 '38

"There is considerable wild animal life in 'Booloo,' but it does not keep the offering from being a dull jungle motion picture. Perhaps we film-goers have become too accustomed to taking vicarious safaris, spying on elephants and baboons and shooting tigers as they are about to spring on us. In any case, this camera record of Malayan beasts, birds and reptiles is somewhat less than intriguing. . . There is a nonsensical story about a white tiger and what are known as 'weird tribal rites' which is more than likely to make you yawn." Howard Barnes
— + **N Y Herald Tribune** p4 Jl 30 '38

"Filmed in the jungles of Malaya and on the jungle sets of Hollywood, Clyde Elliott's 'Booloo' effects an exciting and quite entertaining blend of the real and the make-believe. Probably no more concocted than Frank Buck's bring-'em-back-alive thrillers, which purport not to be, Mr. Elliott surpasses the Buck in that he captures tigers, studies monkeys, braves the natives and has time, as well, for a bit of fictional melodrama." F. S. Nugent
+ **N Y Times** p10 Jl 30 '38

" 'Booloo' [is] a current absurdity. . . [It] is seasoned with glimpses of monkeys, tigers, and various odd Malay wild things. The maiden and her rescuer are, of course, somewhat in the way." John Mosher
— + **New Yorker** p43 Jl 30 '38

"This adventure-animal picture combines occasionally interesting shots of Northern Malay's flora and fauna with a preposterous narrative about an intrepid English explorer and unpleasant natives who sacrifice their prettiest maidens to a white tiger."
— + **Newsweek** p19 Ag 1 '38
Time p28 Ag 1 '38

Trade Paper Reviews

"Authentic Malayan backgrounds and some exceptional photographic studies of animal life in the jungle are the only factors to be recommended here, for the picture as a whole is laughingly melodramatic, impossibly heroic and tinged with brutality. As a novelty it may suffice, but probably will find its most successful market among the juvenile-matinee customers. Family."
— + **Boxoffice** p25 Jl 23 '38

"Some striking photographic shots of wild animals and natives were procured by Clyde E. Elliott during his expedition into the Malayan jungle but these scenes have been saddled with a ridiculous studio-made adventure story and the result is a hodge-podge. As film entertainment the completed picture will be taken seriously only by youngsters and devotees of serial fare."
— + **Film Curb** p8 Ag 6 '38

"Designed to please audiences in general, 'Booloo' has excellent sequences photographed in the Malayan jungles and good studio hokum neatly combined. . . There are some good stunts in the picture, making plenty of thrills for the audience."
+ **Film Daily** p5 Ag 1 '38
— + **Motion Pict Daily** p7 Jl 27 '38

"Jungle drama that has authentic shots taken in the Malayan wilds, but handicapped by a studio-inserted story, 'Booloo' needs plenty of strong exploitation to get attention."
— + **Phila Exhibitor** p167 Ag 1 '38

" 'Booloo' won't make them boo, nor will it make them cheer, being just a zoological collection with a semblance of story and some not so good acting. Plenty okay for the blood-and-thunder juveniles, but taxing credulity too much for elders. Will need support in the duals."
— + **Variety** p15 Ag 3 '38

"If sold as a novelty, after elimination of several particularly hokey studio manufactured shots, 'Booloo' may have some chance to show a return on its cost. Although not without its thrilling moments, picture fails to live up to the promised suspense, obviously due to injection of those hokey sequences, bringing laughs—but in the wrong places."
— + **Variety (Hollywood)** p3 Jl 16 '38

BORDER G-MAN. RKO 61min Je 24 '38

Cast: George O'Brien. Laraine Johnson. Ray Whitley. John Miljan. Rita LaRoy

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

Based on the short story of the same title by Bernard McConville. Second in the George O'Brien series. O'Brien portrays a federal investigator who captures a gang of gun-smugglers who are shipping armaments to a foreign country.

Audience Suitability Ratings

"A Western with a new plot. Performances better than usual for this type of picture. Family." Am Legion Auxiliary

"Adults: fair; 14-18 and 8-14: fair. Family, junior matinee." Calif Cong of Par & Teachers

"A Western that will please fans who thrill to stampeding horses, flying fists, expert gunplay and appreciate novelty in treatment. Family." Calif Fed of Business & Professional Women's Clubs

"Good. An interesting, exciting Western. Mature-family." DAR

"An exciting melodrama. Entertaining for all who enjoy this type. Family." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting 'Western.' Family." Nat Council of Jewish Women

"A good Western with plenty of action, good outdoor scenes, well photographed, logically developed story, good cowboy music and new angles to an old theme. Family, although exciting for small children." Nat Soc of New England Women

"Interesting and informative is this picture, although of the crime line theme as so many gangland stories. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 25 '38

"Photography of horses being herded through water, beautiful scenery, and exciting action make the picture entertaining. Adolescents, 12-16: yes; children, 8-12: questionable."
+ **Motion Pict R** p5 Jl '38

"A, Y & C: very good Western."
+ **Parents' M** p38 Ag '38

Newspaper and Magazine Reviews

"An inventive story idea is this, and its incorporation into the present western film does much to freshen up the essentially formula material upon which the picture, like most of its kind, is based. . . Plenty of ridin' and shootin' goes on ere the final clinch. But the yarn is not stereotyped and it holds the interest." Bert Harlen
+ **Hollywood Spec** p10 Je 18 '38

Trade Paper Reviews

"While it doesn't quite measure up to the first in the new George O'Brien series, due chiefly to a script which strains too hard for novelty, this fast-paced Western will give action fans their money's worth and can be counted upon to register with satisfaction. Family."
+ — **Boxoffice** p25 Je 18 '38
+ **Motion Pict Daily** p13 Je 20 '38

"If O'Brien appears in enough of these, he will again become a top-rating western draw. He appears young enough; he has a terrific build, an apparently terrific fighting manner;

BORDER G-MAN—*Continued*

he has a clear, pleasant appearance, voice; he should satisfy children, women. Estimate: topnotch neighborhood Western."
+ **Phila Exhibitor** p154 Jl 1 '38

"There are few new things about Westerns anymore, but there is one different approach offered this season in 'Border G-Man,' which makes it come out more than usually interesting and a cinch entertainer. . . More Westerns like this would be pleasantly received."
+ **Variety** p13 Jl 20 '38

"George O'Brien, whose name has so long figured as a box-office draw, but who of late has been fearful of his screen future because of poor vehicles, finally has found proper production guidance. 'Border G-Man,' second under his new RKO contract, is the best O'Brien picture in several years, and will do much toward stirring a renewed interest in the outdoor star."
+ **Variety (Hollywood)** p3 Je 10 '38

BOY MEETS GIRL. Warner 80-85min S 3 '38

Cast: James Cagney. Pat O'Brien. Marie Wilson. Ralph Bellamy. Frank McHugh. Dick Foran. Bruce Lester

Director: Lloyd Bacon

Music and lyrics: M. K. Jerome. Jack Scholl

Music director: Leo F. Forbstein

Screen writers: Bella Spewack. Samuel Spewack

Based on the play of same title by Bella and Samuel Spewack. Satirical foolery at cowboy actors, Hollywood production czars and scenario writing are used as laugh producers in this comedy. A Hollywood studio waitress tells James Cagney and Pat O'Brien, scenarists, that she is to have a baby. They decide that the baby shall be starred with a fading cowboy star. After complications the waitress marries a titled English extra player, the scenarists first fired are later rehired after they break up a premiere performance.

Audience Suitability Ratings

"A: amusing of kind; Y: better not; C: no."
+ **Christian Century** p1047 Ag 31 '38

"Good. Adults." DAR
+ **Fox W Coast Bul** Jl 30 '38

"Amusing for adults." Calif Cong of Par & Teachers

"An hilarious, nonsensical sophisticated satire on Hollywood. So rapidly-paced one becomes dizzy—the dialogue so clever and unexpected one will have to see it twice to appreciate it. Mature." Calif Fed of Business & Professional Women's Clubs

"A new high is reached in clever, scintillating screen dialogue in this riotous farce. . . Perfectly cast, and played to the hilt, each performer scores a personal triumph. Exceedingly satirical humorous situations, able direction, making hilarious entertainment. Mature." Nat Council of Jewish Women

"Fairly amusing, rather overdone, light comedy satirizing studio activities. Class B with weak continuity. Adults." Nat Soc of New England Women

"The dialogue is clever but confusing at times, the delicate situations are carefully handled. Only suitable for adult entertainment." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 6 '38

"This hilarious satire on Hollywood, so popular on the stage, is literally translated to the screen, and the laughs depend on the dialogue which is fast and caustic. . . The treatment is broad, even daring. It may offend some, for the raucous comedy is far from subtle. It is intended for laughter, and the audience may for the most part respond. Adolescents, 12-16: not recommended; children, 8-12: no."
+ — **Motion Pict R** p4 Ag '38

"Adults."
Nat Legion of Decency Ag 4 '38

"A: excellent; Y: very mature; C: no."
+ + **Parents' M** p30 O '38

"Family. Outstanding. More like a play than a movie, but extravagantly funny entertainment."
+ + **Wkly Guide** Jl 30 '38

Newspaper and Magazine Reviews

"Bright in spots, the casting is uneven. Adults and young people."
+ — **Christian Science Monitor** p15 S 10 '38

"If you want a lot of snappy answers, fast horseplay and ribbing of the movies, especially script writers, see 'Boy Meets Girl.' . . Outside of the witty gags and the satire, there isn't much to it. James Cagney gives one of his best performances." Philip Hartung
+ **Commonweal** p505 S 9 '38

"Unexpectedly, the picture retains much of the madcap gaiety and Hollywoodian insanities of the play. It begins slowly and confusedly but soon gathers speed, momentum, lightness, and wit—leaping from the embarrassing forced humors and whimsies of its slow first reel into quicker, faster, more genuine comedy and solid laughs—finally whipping to a fine frenzy in its completely crazy climax. It's delightful fun and you shouldn't miss it." Jesse Zunser
+ **Cue** p9 S 3 '38

"[It] is a very funny picture, one of the best comedies of the year. . . The comedy comes to the screen as one of the pictures you must see."
+ + **Hollywood Spec** p13 Ag 6 '38

"The Spewacks' gay and impudent comedy of Hollywood doings, 'Boy Meets Girl,' is just as gay and just as impudent as a film. The authors have turned their stage hit into a fluent and fast-paced script, Lloyd Bacon has staged it briskly and it is played to the hilt by James Cagney, Pat O'Brien and an excellent assisting cast. . . The fun is broad, perhaps a bit too broad for the finicky, but to my mind it adds up to an engagingly boisterous and mirthful entertainment." Howard Barnes
+ + **N Y Herald Tribune** p6 Ag 27 '38

"Comedy comes to Cagney as the years go on. As one of the pair of lunatic scenarists in 'Boy Meets Girl,' he is thoroughly comic. Along with Pat O'Brien, he upsets the whole studio, makes Hollywood seem far wilder than even the wildest dreams of those who never saw it, and, never letting down a moment, helps to make this one of the successful films of the season. . . The Spewack play just blooms on the screen. Personally I think it's far funnier there than it ever was on the stage, which may seem strange, as the screen version—also by the Spewacks—closely follows the original version." John Mosher
+ + **New Yorker** p52 S 3 '38

"'Boy Meets Girl' is faithful to its source and a boisterous, spewacky lampoon of Hollywood and the mental giants that make movies. It is essentially a hilarious series of episodes and running gags, with the comedy honors divided evenly between Cagney, O'Brien and Marie Wilson, who almost steals the picture with the first substantial role entrusted to her."
+ + **Newsweek** p22 S 5 '38

"Everything is fast and funny—from the script to the edited print, from the smallest bit to the principal rôles, from the sound-effects to the direction. A few of those beautifully bawdy lines have been placed on Mr. Hays' shelf, but their lack is made up for with resourceful gag invention. *Oh boy.*"
+ + **Stage** p96 Ag '38

"'Boy Meets Girl' goes like a house afire when James Cagney and Pat O'Brien are expounding their Boy-Girl theory of cinema . . . but when Boy Bruce Lester meets Girl Marie Wilson, an inclination to dawdle sets in. . . After much thought last week on the question, Was the play better on screen or stage? critics came to no concerted conclusion, felt sentimentally inclined to favor the Broadway version."
+ — **Time** p32 S 5 '38

Trade Paper Reviews

"This brings the dynamic and versatile Jimmy Cagney back to the screen at his very best in a picture which hits a new high among raucous screwball comedies. . . The motion picture studio background and the burlesquing of picture-making problems, plus a fast moving screenplay and excellent cast, should assure its being a laugh riot among sophisticated city audiences, but its boxoffice fate in the hinterlands is doubtful."

+ **Boxoffice** p31 Jl 30 '38

"When Hollywood attempts to be a good sport and kid itself cinematically the results are apt to be disastrous. . . The trouble with the current ribbing is that there is virtually nothing in it which anyone can believe, entirely the fault of the story and not of the director, the actors and the technical crew. . . When this picture still was a play on Broadway, it was concluded that even a farce comedy must have some semblance of credibility. Take away not only credibility but humor as well and the results are apt to be pretty dull. Which is what is really the matter with 'Boy Meets Girl.' "

— **Film Curb** p8 S 3 '38

"Transferred to the screen, 'Boy Meets Girl' is as uproariously funny as it was on the stage. . . Lloyd Bacon has done a splendid job of directing, never allowing the pace to lag and garnering laughs galore."

+ **Film Daily** p7 Jl 22 '38

+ **Motion Pict Daily** p10 Jl 21 '38

"Excellent screen version of the stage success of the same name. . . A good fast comedy, this should more than please any type of audience. Preview audience reaction was splendid. Estimate: box office."

+ **Phila Exhibitor** p169 Ag 1 '38

"[It] will meet with box office success. It does not approximate the ripsnorting click of the play original by the Spewacks, who joe-breened their own screen screed. Whether the fault lies in some of the denaturing, or the idea of a film poking fun at the picture business, doesn't quite come out, but the fact remains that the picture version of this comedy classic is a little more than adequate. Its box-office will be satisfactory, but not socko."

+ **Variety** p18 Ag 31 '38

"This rowdy farce, moulded faithfully from the successful and widely heralded stage play, plus the Cagney and O'Brien names, spells sock entertainment and box office coin up to the best current levels. In production, direction, playing and writing it measures up as capital Class A."

+ + **Variety (Hollywood)** p3 Jl 19 '38

BOYS TOWN. MGM 96-98min S 9 '38

Cast: Spencer Tracy. Mickey Rooney. Henry Hull. Leslie Fenton. Gene Reynolds. Edward Norris. Bobs Watson

Director: Norman Taurog

Music: Edward Ward

Original story: Dore Schary. Eleanore Griffin

Screen writers: John Meehan. Dore Schary

This is based on a real life institution, Father Flanagan's community near Omaha, Nebraska, devoted to the rehabilitation of wayward boys. In the film Spencer Tracy is the priest and Mickey Rooney an incorrigible lad who after almost wrecking the entire plan of the community is brought to see the light.

A Guide to the discussion and appreciation of Boys Town, prepared by William Lewin is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 15 '38

"Family-juvenile. Outstanding. Spencer Tracy makes it very vivid and human, and the picture, besides being swell entertainment, has practical social values. Recommended for schools, libraries and churches."

+ + **Wkly Guide** S 10 '38

Newspaper and Magazine Reviews

"The case of the gutter urchin has been handled with sympathy and considerable power in 'Boys Town.' . . If the picture leaves something to be desired it is because it is heavily underlined with sentiment, and has a highly melodramatic ending. Thanks to Norman Taurog's skillful direction and the generally straightforward performances, though, it still is a provocative and sometimes moving offering. Certainly it is a fresh demonstration that the screen can turn out shows which are worth seeing as well as entertaining. 'Boys Town' is both." Howard Barnes

+ **N Y Herald Tribune** p16 S 9 '38

" 'Boys Town' gets off to a grand start and it keeps its evenly interesting stride so long as Mickey remains the fresh little mug with his guard up against Spencer Tracy's Father Flanagan and the other refining influences of the home. It loses ground and never entirely regains it when the script writers discover they have made Mickey too tough a nut to crack except by resorting to artificial plot leverage. . . It manages, in spite of the embarrassing sentimentality of its closing scenes, to be a consistently interesting and frequently touching motion picture." F. S. Nugent

+ **N Y Times** p25 S 9 '38

"Your interest in the sketch may depend largely upon your enthusiasm for Mickey Rooney. . . The whole thing is social service enlivened at times by an underworld jolt." John Mosher

New Yorker p79 S 10 '38

"Mickey Rooney, when he doesn't lapse into extravagant mugging, gives one of his most convincing performances; the rest of the cast—particularly the child actors, Gene Reynolds, Frankie Thomas and Bobs Watson—is almost as good. And although the film's melodrama skirts the implausible when it becomes involved with gangsters and a bank robbery, 'Boys Town' is a heart-warming film leavened with humor, hokum, and sentiment."

+ **Newsweek** p23 S 19 '38

"[It] presents its subject with commendable simplicity. . . Final sequence in the picture, with characteristic fidelity to fact, leaves Father Flanagan planning to enlarge Boys Town's population to 500 and hoping to get the necessary funds by prayer—to which cinemaddicts may surmise, this picture may well turn out to be the answer."

+ **Time** p45 S 12 '38

Trade Paper Reviews

"One of the most human and thoroughly entertaining sociological documents ever to be imprisoned in celluloid, this feature . . . will dip deep into the hearts of theatre patrons of all ages and classes and should dip comparably deep into their purses to roll up the profitable grosses so splendid a feature merits."

+ + **Boxoffice** p21 S 10 '38

"Here is a picture containing entertainment value that will appeal to every type of audience. 'Boys Town' has entertainment value plus, with a brilliant cast and splendid direction to put it on the screen. The story is taken from true life, and it is told in simple fashion, with moving drama that will bring tears, and high jinks comedy that will bring gales of laughter, but the various veins of the picture have never been confused. The action is fast and the story hits hard."

+ + **Film Daily** p11 S 6 '38

Reviewed by C. S. Aaronson

+ + **Motion Pict Daily** p2 S 2 '38

" 'Boys Town' should go to town for the exhibitor alert to its tremendous exploitation potentialities. Looms as healthy boxoffice. Moreover it is a production that should build goodwill for the whole industry. Though an intangible preachment for the Catholic priest, it has considerable mass appeal and is gripping entertainment most of the time. . . 'Boys Town' has been freely publicized in newspapers and on the radio. Picture should gain the support of all church groups in individual communities. The exhibitor can safely build his opening on theory that it will hold up from then on with word-o'-mouth."

+ + **Variety** p12 S 7 '38

"A significant thing happened at the preview of 'Boys Town,' indicating the heart appeal and probable box office faring of this unusual production. Pure sentiment, the decent, courageous, unselfish impulses of men and boys, time after time was applauded as no picture in years has been approved. This spontaneous outburst

BOYS TOWN—*Continued*

is the keynote to the showmanship the offering represents and to the kind of showmanship which may sell 'Boys Town' for one of the season's smash money makers. . . It has exceptional grosses written all over it."
+ + **Variety (Hollywood)** p3 S 2 '38

BREAKING THE ICE. RKO 80min Ag 26 '38

Cast: Bobby Breen. Charles Ruggles. Dolores Costello. Robert Barrat. Dorothy Peterson. John King. Billy Gilbert. Charles Murray. Irene Dare

Director: Edward F. Cline

Dance director: Dave Gould

Music and lyrics: Frank Churchill. Paul Webster. Victor Young

Music directors: Victor Young. Abe Meyer

Original story: Fritz Falkenstein. N. Brewster Morse

Screen writers: Mary McCall, Jr. Manuel Seff. Bernard Schubert

A musical film with an ice skating rink for background. Bobby portrays a Mennonite boy who is suspected of theft and goes to Philadelphia to earn money for his mother by singing in a skating rink.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 8 '38

"Family. Friends of Bobby Breen will find all the pleasure they want in this story. Skating fans will enjoy the new star, Irene Dare, infant prodigy on the ice."
+ **Wkly Guide** S 3 '38

Newspaper and Magazine Reviews

"Even the children will consider 'Breaking the Ice' pretty soft pap. Its tedium is only broken by Bobby Breen's sweet singing about happiness and the sunny side of things, and by five-year-old Virginia Dare's ice skating." P. T. Hartung
— + **Commonweal** p534 S 16 '38

"Sol Lesser comes through with Bobby Breen's best picture to date, one notable for downright cleverness in story, direction and acting. As shown in preview, 'Breaking the Ice' needs cutting in a few spots."
+ **Hollywood Spec** p10 S 3 '38

"Soprano yodelings by nebby Bobby Breen and fancy skating by five-year-old Irene Dare accompany a mildly funny comedy about Pennsylvania Mennonites."
— + **Time** p46 S 12 '38

Trade Paper Reviews

"Elevated to above-par entertainment rating by the whimsical appeal of an unusual story and locale. . . While Master Breen is starred and is no better or worse than in his previous thespic sallies—with the usual contribution of highly acceptable vocal offerings—it is the diminutive Miss Dare, as promising a moppet as ever made a camera debut, and her dexterity with the flashing blades that completely steal the picture."
+ **Boxoffice** p31 S 3 '38

"Opening in the Mennonite hills of Pennsylvania, the story moves dully along the way until young Irene Dare appears, and then comes the greatest surprise that your reviewer has received. . . First of all, it is hard to imagine Bobby Breen as a Mennonite; secondly, Charlie Ruggles is hardly true to the money-grubber the lines picture him to be. And sad to say, the plot is so thin you don't even see it. . . With the winter season coming, arrange for a tie-in with your local ice-skating rink. Don't forget the Bobby Breen fashions."
+ — **Film Curb** p10 S 10 '38

"Top performances by Bobby Breen, five-year old Irene Dare, a skating sensation, and Charles Ruggles, plus fine direction by Edward F. Cline, add up to excellent entertainment."
+ + **Film Daily** p7 S 1 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p10 Ag 25 '38

"Moderately engrossing little yarn. . . Too slim for solo-billing, but totals enough steam for the duals. Cast is strong on performance, but has only mild name draw. Major flaw in 'Breaking the Ice' is structural. . . The dramatic portions at the start and finish of the picture are admirably done, catching the quaintness of the Old World backwater in rural Pennsylvania. . . When the scene shifts to Philadelphia and its skating rink show, however, it becomes just another Hollywood programmer—and not a very good one at that. This is more obvious and regrettable in view of the authenticity of the rest of the picture."
+ — **Variety** p12 S 7 '38

"The best of the Breens. What previous Bobby Breen pictures have done at the box office, this one may be counted on doing, and better. . . Direction is commendably restrained, avoids the obvious and builds the main characters most entertainingly through the simple plot."
+ **Variety (Hollywood)** p3 Ag 23 '38

BULLDOG DRUMMOND IN AFRICA. Paramount 60-62min Ag 19 '38

Cast: John Howard. Heather Angel. H. B. Warner. J. Carrol Naish. Reginald Denny. E. E. Clive

Director: Louis King

Music director: Boris Morros

Screen writer: Garnett Weston

Based on the novel, Challenge, by H. C. "Sapper" McNeile. A mystery story.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."
— + **Christian Century** p1022 Ag 24 '38

"Mediocre. Blood-curdling lion incident. Mature." DAR
— + **Fox W Coast Bul** Jl 30 '38

"A better-than-usual chapter in this series, though much too exciting for children. Mature." Am Legion Auxiliary

"Adults: a matter of taste." Calif Cong of Par & Teachers

"This picture has more melodramatic action and less suavity than preceding ones of the series. Direction is well adapted to bring out the tenseness, the suspense and mild comedy. . . There is much gun play, tense scenes with man-eating lions and later an exploding plane. Adults." Calif Fed of Business & Professional Women's Clubs

"Thrills, comedy, and harrowing episodes are intermingled throughout. Mature." Nat Council of Jewish Women

"Well photographed, with good characterizations, this detective film begins disarmingly and holds the interest throughout. Details of threatened torture will prove too harrowing for many. Mature." Nat Soc of New England Women

"Too nerve racking for children. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 6 '38

"Adults."
Nat Legion of Decency Ag 18 '38

"A: fair; Y: possible; C: no."
+ — **Parents' M** p30 O '38

"Family. Slick if improbable melodrama."
Wkly Guide Ag 6 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Ag 6 '38

" 'Bulldog Drummond in Africa' is just what you'd expect from this series of frankly Grade-B melodramas." Jesse Zunser
— + **Cue** p10 Ag 20 '38

"One of the best of the Drummond series. The show gets off on an amusing note of whimsy. . . Many of the scenes possess a finesse unusual for a picture of the thriller type. . . [The director] has gotten the utmost in dramatic effect from these scenes and has given the picture as a whole smoothness and ease of movement, as well as good pace. Here and there occur bits of action in the script which one might wish he had used his directorial authority to improve." Bert Harlen
+ **Hollywood Spec** p16 Ag 6 '38

"The film immediately strikes a sympathetic chord. . . As far as the acting goes, the picture is amiable enough. 'Bulldog Drummond in Africa' at least offers a serial at one sitting." R. W. Dana
+ **N Y Herald Tribune** p13 Ag 26 '38

"It is generally accepted that a grain of salt must be initially applied to almost any picture which has to do with international spies. But this morning's recommendation is that any one going to see 'Bulldog Drummond in Africa'—if at all of a precise turn of mind—should take along a whole box and keep shaking it throughout the entire picture. In that way the full and wholesome flavor of a fabulous but exciting film may be enjoyed. . . As adventure pictures go, this one is on the fair side." Bosley Crowther
+ — **N Y Times** p15 Ag 25 '38

"I thought this 'Bulldog Drummond' a rather good one, brisk, active, with lots of travel, bombs, and some beautiful escapes." John Mosher
+ **New Yorker** p52 S 3 '38

Trade Paper Reviews

"The feature is ably produced, directed at a fast clip and is adequately cast. . . [It] will prove highly acceptable as program material in the spots toward which it is aimed."
+ **Boxoffice** p29 Ag 6 '38

"All in all time does pass fairly fast while viewing the show, and there are good scenes and some good lines. For an old-fashioned audience that is looking for just a pastime show, this will serve. It is far from being the weakest of the series and there is less of the blood and thunder usually found. Conclusion: Neither arousing nor deadening, this one fits into the average run. Children will find too little excitement; adults, just enough. You must judge your showing according to your house. No promotion possibilities." M. S. Meyers
— + **Film Curb** p8 Ag 27 '38

"This can be considered the best of the 'Bulldog Drummond' series to date. Louis King has directed expertly, keeping the interest sustained from the start, and gaining excellent performances from his principals."
+ **Film Daily** p5 Ag 1 '38

Reviewed by Vance King
Motion Pict Daily p4 Ag 1 '38

"Better than previous efforts in the series, this is a real thriller. Estimate: fast moving Drummond programmer."
+ **Phila Exhibitor** p167 Ag 1 '38

"[It is] an engaging adventure. . . The picture is thin from the romantic side, but the cast is capable and the action fairly fast and diverting. Therefore, as a secondary supporting film, it should prove okay."
+ — **Variety** p40 Ag 31 '38

"This has more melodramatic action and less suavity than preceding Drummonds, comparing well with the established standard and offering proved program fare. It may not make new addicts for the tenacious detective who is constantly competing for honors against Scotland Yard, but it will satisfy the old clientele."
+ **Variety (Hollywood)** p3 Jl 27 '38

C

CAREFREE. RKO 80min S 2 '38

Cast: Fred Astaire. Ginger Rogers. Ralph Bellamy. Luella Gear. Jack Carson. Clarence Kolb. Franklin Pangborn. Kay Sutton

Director: Mark Sandrich

Dance director: Hermes Pan

Music and lyrics: Irving Berlin

Music director: Victor Baravalle

Original story: Marian Ainslee. Guy Endore

Screen writers: Allan Scott. Ernest Pagano. Dudley Nichols. Hagar Wilde

Astaire portrays a psychoanalyst who is in love with his patient, Ginger Rogers. Ginger thinks she loves Ralph Bellamy. After hypnotic experiments and diagnoses of dreams, Astaire wins her. The film introduces a new dance, "The Yam" to follow in the footsteps of "The Continental" and "Carioca."

Audience Suitability Ratings

"A: good of kind; Y: amusing; C: perhaps."
+ **Christian Century** p1077 S 7 '38

"Excellent. Delightful dances, a unique Disneyesque sequence, and a gay story make this return-film of inimitable Rogers & Astaire surefire box office. Adults." DAR
+ + **Fox W Coast Bul** S 3 '38

"General patronage."
Nat Legion of Decency S 1 '38

"Family. Outstanding. . . Highly amusing story, nicely blended with dances and Berlin lyrics."
+ + **Wkly Guide** Ag 27 '38

Newspaper and Magazine Reviews

"The latest Astaire-Rogers dance festival with some novel twists in the plot to add to the pleasure of the hoofing. Family."
+ **Christian Science Monitor** p15 Ag 27 '38

"It's a light, wind-blown sort of comedy with swell tunes by Irving Berlin, some first-rate dancing by Fred Astaire and Ginger Rogers, and a breezy plot that takes a couple of satirical pokes at psychiatrists. . . The story has little more depth than most Astaire-Rogers pictures and is not to be taken too seriously." Philip Hartung
+ **Commonweal** p505 S 9 '38

"Back again as a team, Fred Astaire and Ginger Rogers will be given a cordial welcome wherever 'Carefree' is shown. An Astaire-Rogers picture consists so largely of Astaire and Rogers that it does not matter greatly what else is in it. This time they appear in a gay, frothy story that under the able direction of Mark Sandrich trips along merrily, and is enriched by the best dancing the two stars have done together on the screen."
+ **Hollywood Spec** p9 S 3 '38

"Although the ensuing slapstick complications aren't always as amusing as they try to be, the thin story directed by Mark Sandrich is amiable entertainment."
+ **Newsweek** p20 S 12 '38

"Like all films in which Fred Astaire has figured prominently, 'Carefree' is important for its melancholy songs and its brisk, high-spirited dancing. The farce between the dances, however, is sliced paper-thin. . . Astaire exhibits his skill with a niblick while tap-dancing furiously."
Time p32 S 5 '38

Trade Paper Reviews

"While the picture leans more toward comedy and continuity than others of Astaire-Rogers co-starring vehicles, and albeit it fails to attain the high mark of their previous best, it is sure to win the interest and patronage their well-earned and joint popularity assures, because it certainly adds up for a place among the best musical offerings coming from the Hollywood studios in recent months."
+ **Boxoffice** p31 S 3 '38

"Just what its title implies: a pleasing, happy-go-lucky comedy that should be a box-office bonanza. . . Astaire and Miss Rogers are together again for the first time in two years. It is the happiest dance combination we know. RKO Radio should keep it that way. It's darn good stuff." F. W. Ayer
+ + **Film Curb** p10 S 10 '38

"This is easily one of the best of the Astaire-Rogers offerings. It has been deftly directed by Mark Sandrich and is amusing at all times. Astaire has never danced better, nor used more original steps, while Ginger Rogers registers very solidly in a role that allows her to show her ability as a comedienne."
+ **Film Daily** p4 Ag 30 '38

"Fred Astaire and Ginger Rogers, reunited in 'Carefree,' with an Irving Berlin set of four good songs, and under the same surefire auspices as heretofore, delve into psychoanalysis for their screenscript. The result may inspire some to wonder if the psyching shouldn't have started in the studio. It's a disappointing story and the stars alone may save it. Word-

CAREFREE—*Continued*

of-mouth will be poor. Paradoxically, some of the component highlights are ultra, but in toto it doesn't mesh and leaves the auditor bewildered at this neo-Macksennett plot."
— + **Variety** p18 Ag 31 '38

"Here comes another Astaire-Rogers hit show for big business in the reunion of the dance stars. It grooves into the same class with 'Top Hat' and 'Gay Divorcee' and presents a toss-up for top honors as amongst these three. Refreshing it will unquestionably be to the addicted customers to see Fred Astaire and Ginger Rogers together again after each has had a fling in other fields during a long interval."
+ + **Variety (Hollywood)** p3 Ag 25 '38

THE CHASER. MGM 75min Jl 29 '38

Cast: Dennis O'Keefe. Ann Morriss. Lewis Stone. Nat Pendleton. Jack Mulhall. Irving Bacon

Director: Edwin L. Marin

Original story: Chandler Sprague. Howard Emmett Rogers

Screen writers: Everett Freeman. Harry Ruskin. Bella Spewack. Samuel Spewack

Filmed five years ago as "The Nuisance," starring actors Lee Tracy and Charles Butterworth. A shyster lawyer frames damage suits against utility companies and is trapped by a stool pigeon whom he eventually marries.

Audience Suitability Ratings

"Mediocre. Amusing dialogue. Mature." DAR
— + **Fox W Coast Bul** Jl 30 '38

"For mature audiences only. A surprise ending saves it from mediocrity." Calif Cong of Par & Teachers

"Unfortunately, the story is so amiably presented and the cast so well selected, one is apt to overlook the questionable ethics of justifying the use of dishonest tactics, even though the cause is worthy. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." Nat Council of Jewish Women

"Social comedy with a well chosen cast and human interest." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 6 '38

"Adults."
Nat Legion of Decency Ag 4 '38

"A: good; Y: mature; C: no."
+ **Parents' M** p30 O '38

Newspaper and Magazine Reviews

"The material provides many novel situations, which Director Edwin L. Marin has handled with punch and humor, and the result is an amusing B product, though it does not leave an altogether pleasant aftertaste." Bert Harlen
+ — **Hollywood Spec** p18 Ag 6 '38

"Not to be too harsh with a remake, it can be said that 'The Chaser' has retained enough of the original show's zest to make it a moderately beguiling photoplay. . . If you saw 'The Nuisance' you are likely to be disappointed in watching the action take screen shape less adroitly than it once did. Otherwise, the chances are that you will be moderately entertained. . . In 'The Chaser' an entertaining motion picture has been copied faithfully and the result is very definitely a copy." Howard Barnes
— + **N Y Herald Tribune** p10 Ag 3 '38

"No one would ever suspect that the age-crusted plot . . . could be made entertaining at this late date. It is a story which is as old as ambulances—certainly as old as the sound films. But—dressed up by the nimble wits of [the screen writers] the old skeleton has jumped out of the box this time in a surprisingly light-hearted rig. . . This 'Chaser' has all the smoothness of a 100-proof article. Well, 90-proof, anyhow." Bosley Crowther
+ **N Y Times** p15 Ag 2 '38

"I recommend 'The Chaser,' a simple, definite story about interesting people—ambulance-chasers, if you hadn't guessed." Russell Maloney
+ **New Yorker** p48 Ag 13 '38

"Notable, if at all, for Lewis Stone's performance as the shyster hero's whiskey-toping doctor."
Time p42 Ag 22 '38

Trade Paper Reviews

"Metro adds another to its list of brisk, workmanlike program offerings in this commendably novel and interest-sustaining expose of the ambulance-chasing racket. It is well mounted, briskly directed and played to the hilt by a competent cast—a film any exhibitor should book quickly."
+ **Boxoffice** p31 Jl 30 '38

"As its name implies, this is a fast-moving comedy plentifully sprinkled with laughs and acted in an exhilarating fashion by a capable cast. . . Thoroughly entertaining program comedy—for general audiences."
+ **Film Curb** p7 Ag 6 '38

"The film carries plenty of unusual thrills, excitement and all-around punch."
+ **Film Daily** p5 Ag 8 '38

Reviewed by R. W. Weaver
+ **Motion Pict Daily** p5 Ag 1 '38

"Pleasing programmer, with human drama comedy, this is a good builder-upper for young O'Keefe."
+ **Phila Exhibitor** p167 Ag 1 '38

"Satisfactory programmer. Has fairly good plot, workmanlike script, capable direction and lucid acting though weak at marquee rating. Okay for the duals."
+ — **Variety** p12 Ag 10 '38

"This is not only an explicit expose of the ambulance chasing racket but is also, paradoxically in effect at least, a brief for shysters. The ethical matters . . . are so pronounced and so essential a part of the narrative as to claim exhibitor's special attention in relation to his clientele. Laughter, comic angles on nefarious practices, are a mighty whitewash with the average picture audience. There is much comedy in the treatment of the tale, and that may cure whatever ills the offering has, from this standpoint. . . Picture stacks up as suitable for the support spot on the duals for adults."
+ — **Variety (Hollywood)** p3 Jl 23 '38

CITY STREETS. Columbia 62min Jl 1 '38

Cast: Edith Fellows. Leo Carrillo. Tommy Bond. Mary Gordon. Helen Jerome Eddy. Joseph King

Director: Albert S. Rogell

Music director: Morris Stoloff

Original story: I. Bernstein

Screen writers: Fred Niblo, Jr. Lou Breslow

This is a tale of the tenement district in New York. Leo Carrillo portrays a pushcart peddler who cares for a crippled child, Edith Fellows, when her mother dies. The girl is taken away from him by the welfare authorities after he has spent all his funds for an operation for her. Carrillo becomes ill and despondent and is cured by the sight of the little girl walking to his bedside after the successful operation.

Audience Suitability Ratings

"A: poor; Y: hardly; C: too sad."
— **Christian Century** p999 Ag 17 '38

"Good. Mature-family." DAR
+ **Fox W Coast Bul** Jl 16 '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A & Y: fair; C: possible."
+ — **Parents' M** p31 O '38

"Family."
Wkly Guide Jl 16 '38

Newspaper and Magazine Reviews

"[The writers] cannot be accused of taxing their imaginations while mapping out the tale of 'City Streets.' . . The result of their combined efforts rather reminds one of an old Drury Lane melodrama." Mordaunt Hall
— + **Boston Transcript** p5 Ag 13 '38

"Family."
Christian Science Monitor p13 Ag 13 '38

"Edith Fellows again reveals herself as a young actress of great emotional power. . . Viewing the picture as a whole, it misses excellence as screen entertainment because it frequently goes overboard into sentimentality; because there are irrelevant humorous digressions in parts of the film, while at other times situations should have been more carefully built to be convincing; and because some of the comedy portions are too broad in style to blend with the heavy scenes." Bert Harlen

+ — **Hollywood Spec** p9 Je 25 '38

"As though there hadn't been enough precipitation lately, Columbia is drenching hundreds of handkerchiefs this week with the relentless sentimentalities of 'City Streets.' . . Persons who can stand to add anything to the humidity already general over the Middle Atlantic States will find it an efficient tear-jerker and, what is more, a positive field day—or water carnival, so to speak—for Mr. Carrillo, whom everybody loves, of course, though sometimes we wish they wouldn't." B. R. Crisler

+ **N Y Times** p18 Jl 25 '38

Trade Paper Reviews

"Produced on a small budget with family audiences in mind, this programmer is satisfactory double-bill material for the majority of situations. Although the emotional sequences will affect the more sentimentally-inclined patrons, it is the delicious Italian comedy and quaint word-twisting of Leo Carrillo that will prove more enjoyable to general audiences."

+ — **Film Curb** p6 Jl 30 '38

"Sentimental scenes in pictures are okay, but this production never gets away from the mood and it becomes a bit tiresome to an audience to have to cry through an entire picture. . . Carrillo draws laughs with his amusing dialect, but that's about the only bright spot in the picture."

— + **Film Daily** p11 Jl 29 '38

"Heavy on the hokum side, but designed to get under the skin of the mass, it accomplishes that purpose. Audience reaction was good. Estimate: nice dualler for the neighborhoods."

+ **Phila Exhibitor** p153 Jl 1 '38

"Of the program type, but especially good for hausfraus and wimpy, younger ladies. Can't stand the gaff in solo, albeit a fairly well manufactured film of its type. Story is in itself unoriginal, but direction and better than average dialog elevates it above the corny side."

+ — **Variety** p17 Jl 27 '38

"Frankly keyed to give the emotions a workout, through chuckling comedy and hokum pathos, 'City Streets' is a heart-tugger to please the majority by whom it will be seen. . . Lack of name strength and modest production will hamper it for more ambitious flights."

+ — **Variety (Hollywood)** p3 Je 17 '38

COME ON, LEATHERNECKS. Republic 65min Ag 8 '38

Cast: Richard Cromwell. Marsha Hunt. Leon Ames. Edward Brophy. Bruce MacFarlane

Director: James Cruze

Original story: Sidney Salkow

Screen writers: Sidney Salkow. Dorrell McGowan. Stuart McGowan

This is the tale of a football star from Annapolis who upon graduation is offered a handsome sum to play professional football. His father, a colonel in the Marines is heartbroken because he wants his son to follow in his footsteps. After a romance, complications from a smuggling gang, etc., the boy decides to win military glory.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 25 '38

"Family."

Wkly Guide Ag 20 '38

Newspaper and Magazine Reviews

"[It] is an obvious, tedious, almost fatuous compendium of previous cinema monstrosities. Its rare flashes of humor are, fortunately, in the hands of Edward Brophy, a real funny man, and Bruce MacFarlane and Robert Warwick contribute some intelligent straight acting to keep it from being a complete debacle. However you look at it, 'Come On, Leathernecks' is best seen between winks." R. W. Dana

— **N Y Herald Tribune** p17 S 15 '38

"[There is] a skirmish with gun-runners in the Philippines. Critically speaking, the victory is not worth the time or the efforts of even one squad of marines. And that is a tip—take it or leave it." Bosley Crowther

— **N Y Times** p29 S 15 '38

Trade Paper Reviews

"Republic's latest venture into another branch of the military service is a minor effort which should meet with fair boxoffice success at the subsequent spots. The picture's biggest handicap is a decidedly weak script which bogs down the proceedings."

+ **Boxoffice** p25 Ag 27 '38

"Appeal is to the thrill and juvenile fans with melodrama trimmings and loose story. . . The plot and motivation are rather scrambled and far-fetched. . . Richard Cromwell as the proud hero won over to the Marines is very good, and with Bruce MacFarlane as the loyal Marine lieutenant buoy the entire production up despite its careless story and production."

— + **Film Daily** p7 Ag 23 '38

Reviewed by C. S. Aaronson

+ **Motion Pict Daily** p15 S 1 '38

" 'Come On, Leathernecks,' despite little productional expenditure, is one of Republic's better duals. Capable direction by James Cruze, coupled with excellent casting, helps it along considerably. There's nothing new to the story."

+ **Variety** p12 Ag 24 '38

CONVICTED. Columbia 50min Ag 18 '38

Cast: Charles Quigley. Rita Hayworth. Marc Lawrence. George McKay

Director: Leon Barsha

Original story: Cornell Woolrich

Screen writer: Edgar Edwards

Rita Hayworth portrays a night club dancer whose brother is convicted of murder. A detective and the girl find the murder really committed by a gang leader who operates a night club.

Audience Suitability Ratings

"A: mediocre; Y & C: unwholesome."

— + **Christian Century** p1077 S 7 '38

"Adults."

Nat Legion of Decency S 8 '38

Newspaper and Magazine Reviews

"There are some frankly unimportant pictures the memory of which, nevertheless, we shall always cherish, and from now on one of them is going to be 'Convicted.' There is something so engagingly obvious about the way it first lines up all its nice people on one side and all its bad people on another, then lets the bad people get the drop, and at the critical moment has the nice people come marching in with guns." B. R. Crisler

N Y Times p9 Ag 22 '38

Trade Paper Reviews

"Apparently conceived, concocted and hatched in a hasty manner, this action drama shapes up as meager entertainment. What makes the proceedings tolerable is the beauty of Rita Hayworth that graces the screen in an altogether attractive style. . . The film is unreeled at a tepid pace, shy on suspense, and lacking punch at the climax."

— **Boxoffice** p31 S 3 '38

"This one has been turned out on the same formula principle on which so many Westerns are made. Very little attention is paid to verisimilitude, and in the big climax the hero detective suddenly breaks in with his squad of cops just in the nick of time to save the heroine. . . The formula plot has been done so many times before that it palls, and there are no particularly new twists to excuse its staleness."

— **Film Daily** p13 Ag 24 '38

"Minor B picture for lower deck duals, where it'll need a hefty running mate. Little to recommend it—trite theme and treatment, quickie

CONVICTED—*Continued*

production and only so-so performance. Has no marquee draw and will get no word-of-mouth. Only thing in its favor is the running time, 50 minutes—quick fit for double-billing."
— **Variety** p12 Ag 24 '38

COWBOY FROM BROOKLYN. Warner 76-80min Jl 9 '38

Cast: Pat O'Brien. Dick Powell. Priscilla Lane. Dick Foran. Ann Sheridan. Johnnie Davis. Donald Reagan

Director: Lloyd Bacon

Music and lyrics: Richard Whiting. Johnny Mercer. Adolph Deutsch

Music director: Leo F. Forbstein

Screen writer: Earl Baldwin

Based on the play Howdy Stranger by Robert Sloan and Louis Pelletier, Jr. Dick Powell portrays a Brooklyn entertainer who gets stranded in Wyoming and obtains employment on a dude ranch where he is billed as a genuine cowboy although he is mortally afraid of animals. He falls in love with the owner's daughter and is exposed by a jealous rival. In order to ride in a Madison Square rodeo, Powell is first hypnotized, loses his fear of animals and takes honors in the event.

Audience Suitability Ratings

"A: mostly stupid; Y & C: probably funny."
— **Christian Century** p927 Jl 27 '38

"Highly entertaining musical comedy. Excellent music, clean, wholesome comedy; a very fine cast. Family." Am Legion Auxiliary

"Family. Junior matinee. Adults: entertaining; 14-18 & 8-14: yes." Calif Cong of Par & Teachers

"A gay, nonsensical musical with western background." Calif Fed of Business and Professional Women's Clubs

"Catchy songs and ingenious situations mark this farce. Mature-family." DAR

"Gay, breezy comedy. An evening of fun for the family." Gen Fed of Women's Clubs (W Coast)

"Mildly amusing musical comedy. Never for a moment convincing, this hodge podge of foolishness is entertaining because of an excellent cast and good direction. Family." Nat Council of Jewish Women

"Hilarious family entertainment." Nat Soc of New England Women

"A good clean comedy with a light but tangible plot which, with good direction and excellent characterization, is fast moving and interesting. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Je 25 '38

"Enjoyment of the film depends on just how silly one feels for the moment. Adolescents, 12-16: yes; children, 8-12: not much interest."
Motion Pict R p5 Jl '38

"General patronage."
Nat Legion of Decency Je 30 '38

"A, Y & C: good."
+ **Parents' M** p70 S '38

"Family."
Wkly Guide Jl 9 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Jl 16 '38

" 'Cowboy From Brooklyn' starts off as if it were going to be just another dull, singing, western picture. . . Pat O'Brien, a theatrical producer, shows up. The satire then outsatirizes itself. . . [It] moves right along, and you'll like it if you accept it as a fast, rowdy burlesque that is packed with laughs." P. T. Hartung
+ **Commonweal** p351 Jl 22 '38

"It's a dandy prophylactic for American ballyhoo-mania, mixing its medicine with the syrup of catchy humor, swing-happy tunes, and ingratiating comedy." Jesse Zunser
+ **Cue** p12 Jl 16 '38

"One hour-and-a-quarter of good fun, plus excellent singing by Dick Powell, the engaging presence of the clever and charming Priscilla Lane, and capable performances by a strong cast, among other distinguished members of which are Pat O'Brien and Dick Foran. . . [It] is not a sophisticated drama; it is a rather wild farce-comedy."
+ **Hollywood Spec** p8 Je 18 '38

"The first half of the film is frightfully dull, but the second half is quite acceptably funny. If the material had been distributed evenly, 'Cowboy From Brooklyn' might have emerged as a genteel comedy, rather than a spasmodic belly tickler. . . It is, at least, funny." R. W. Dana
+ — **N Y Herald Tribune** p11 Jl 14 '38

"To have built a standard-length comedy out of the almost piteously frail satirical idea embodied in 'Cowboy From Brooklyn' was an engineering achievement equivalent, let us say, to the reconstruction of a giant diplodocus from a fossil great toe. . . Not that some of the goings-on aren't funny, in an exasperatingly obvious way. . . The best of the film's comic passages are slapstick, and the best, incidentally—are none too good." B. R. Crisler
— + **N Y Times** p17 Jl 14 '38

"Radio's crooning cowhands and amateur hours come in for a satiric dusting off in this slapstick musical. The repetitious but lively doings that pass for a plot concern a Brooklyn boy who makes good as a tenor."
+ — **Newsweek** p23 Je 27 '38

"The imagination displayed in the presentation of the scenes could be lettered in on the head of a pin. The plot is as old as Mother Goose but not as good. The acting is only slightly less effective than that seen in high school dramatics. *Shame shame.*" Katharine Best
— **Stage** p48 Jl '38

Time p22 Jl 25 '38

Trade Paper Reviews

"By putting chaps and spurs on the rubber stamp, Warner has contrived to make this a welcome deviation from the company's usual formula musicals and the result is a good comedy in which a whirlwind, laugh-laden finish offsets a slow, draggy start. Family."
+ **Boxoffice** p25 Je 18 '38

"A big name cast, smooth production and several tuneful ballads have been lavished on this Warner musical adapted from a Broadway stage play which missed fire. The broad comedy satire, burlesquing dude ranches, press agents and even Major Bowes, is as silly as the day is long but the film is packed with hearty laughs for the average patron."
+ **Film Curb** p13 Jl 23 '38

"This is an uproariously funny comedy that should pile up a heavy quota of laughs in any theater. Lloyd Bacon guided the fun-making and overlooked no opportunities to win laughs. Dick Powell does well in the title role while fast-talking Pat O'Brien was never better."
+ **Film Daily** p5 Je 14 '38

+ + **Motion Pict Daily** p6 Je 16 '38

"Typical mass entertainment, this should do well where other Powell musicals have. Story is familiar. Songs are not marvelous, but comedy, pace make it funny, interesting."
+ — **Phila Exhibitor** p147 Je 15 '38

"There's a comical idea in this filmusical. . . Not all the opportunities for a different and unusual picture are realized because the farcical situations get out of hand and the actors take to clowning. Star names for advertising are good, consisting of Pat O'Brien, Dick Powell and Priscilla Lane. The billing gives it top spot in the duals, but it will need strong support."
+ — **Variety** p14 Je 15 '38

"A few genuine and hilarious laugh spots keep 'The Cowboy From Brooklyn' from bogging down badly in the quicksands of forced farce and generally unfunny antics unbecoming to Dick Powell's personality and style of delivery. Picture as a whole assays lean on entertainment and looks like comparatively slim box office."
— + **Variety (Hollywood)** p3 Je 8 '38

CRIME OVER LONDON. Gaumont British 63min Ag 15 '38

Cast: Joseph Cawthorn. Basil Sydney. Margot Grahame. Paul Cavanagh. Rene Ray. Bruce Lister

Director: Alfred Zeisler

Screen writer: Louis de Wohl

Released in December, 1936, this is the first showing on Broadway. Filmed in England. When American gangsters find the going too tough in the States, they hie themselves to London where they are foiled by Scotland Yard after an ingenious attempt to steal the bonus checks of a large department store.

SEE ALSO issue of December 28, 1936

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 11 '38

"A: unconvincing; Y & C: no."
— **Parents' M** p31 O '38

Newspaper and Magazine Reviews

" 'Crime Over London,' is a suave, moderately exciting piece of make-believe which sets such a pace for itself that it has very little left for the stretch drive. There is occasional suspense . . . but these sequences are more the result of characterization sparks than any plot concentration. In many ways, this English treatment of man's criminal tendencies is a refreshing departure from the rather oppressive American stylized form." R. W. Dana
+ — **N Y Herald Tribune** p10 Jl 28 '38

Reviewed by B. R. Crisler
N Y Times p23 Jl 28 '38

" 'Crime Over London' is not bad at all." Russell Maloney
+ **New Yorker** p46 Ag 6 '38

Trade Paper Reviews

"Tepid British gangster melodrama which suffers mainly from an overbundance of dialogue. Neither do sound recording and photography contribute much relief to the proceedings. A capable cast, however, manages to put this in the average entertainment class."
+ — **Boxoffice** p25 Ag 13 '38

"It is a pretty crude piece of work. If taken in a spirit of kidding, American audiences might extract quite a few laughs out of it. But American audiences will not take it in a spirit of kidding. They will only keep comparing it in their minds with so many fine examples of mobster pictures done as only Hollywood can do them."
— **Film Daily** p6 Ag 3 '38

"A weak production, not helped by faulty cutting, technical treatment, this is very British, slow, despite attempts at 'Americanization.' "
— **Phila Exhibitor** p167 Ag 1 '38

CRIME RING. RKO 70min Jl 8 '38

Cast: Allan Lane. Frances Mercer. Clara Blandick. Inez Courtney

Director: Leslie Goodwins

Original story: Reginald Taviner

Screen writers: J. Robert Bren. Gladys Atwater

An expose film of the racketeers who prey on the credulous by fortune telling.

Audience Suitability Ratings

"A: hardly; Y: not the best; C: no."
— + **Christian Century** p1077 S 7 '38

"A better-than-average crime picture. Adults." Am Legion Auxiliary

"Adults: mediocre; 14-18 & 8-14: no." Calif Cong of Par & Teachers

"Mediocre. Well-enacted; good social values. Mature." DAR

"Though the plot is heavy, it is interesting and is brought to a satisfactory conclusion. Well staged, satisfactorily cast and convincingly directed. Adults." Gen Fed of Women's Clubs (W Coast)

"Interesting. Mature." Nat Council of Jewish Women

"Social drama with an involved plot, some good acting and comedy relief. A class B film. Too many murders, too many accidents and too many people are implicated. It is a question whether this type of film does more to expose fraud or to suggest possibilities to potential criminals. Adults." Nat Soc of New England Women

"Ably directed and cast with many new faces, results in a smart performance in a clever and intriguing plot. Interesting to those who enjoy this type. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 25 '38

" 'Crime Ring' is entertaining of its type. . . Such pictures, however, are of doubtful ethical value. While they may serve to warn some potential victims they give altogether too much instruction in the art of defrauding the public. Adolescents, 12-16 & children, 8-12: no."
— + **Motion Pict R** p5 Jl '38

"Adults."
Nat Legion of Decency Jl 7 '38

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p70 S '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p13 Ag 13 '38

"As a connoisseur of the Class B production we are happy to assure other collectors of this unrare native art that although 'Crime Ring' has a very familiar ring, it also has a certain engaging quality of amateurishness which, for our part, we esteem more highly than the surface gloss of the average slickly commercial product. . . It is only fair to add that persons without the collector's instinct may find it just a wee bit hard to sit through." B. R. Crisler
+ — **N Y Times** p10 Jl 22 '38

Trade Paper Reviews

"Liberally garnished with laughs and new plot twists, this contribution to the racketeering school is above par in its budget class and should please the customers."
+ **Boxoffice** p25 Jl 2 '38

"The gangster film receives a new story twist in this interesting comedy-drama which should prove enjoyable to average audiences. As an expose of the fake fortune-telling racket, it has abundant thrills, some laugh-provoking comedy and the necessary dash of romance. . . Lack of box office names may prove a handicap in drawing patrons but the picture will entertain as part of a double bill."
+ **Film Curb** p8 Jl 30 '38

"Fast moving crime story should do nicely in the program spots."
+ **Film Daily** p15 Jl 27 '38

"This is a weak dualler. As melodrama, the story doesn't carry conviction. As comedy it has its moments, but it is in mass vein, which makes it most suitable for neighborhoods, where the unbelievable is believable."
— + **Phila Exhibitor** p154 Jl 1 '38

" 'Crime Ring' is an expose of the elaborate clap-trap employed by so-called psychics and fortune-tellers in big cities. As such it may squelch careless spending for phoney crystal gazers. But as entertainment, the film badly misses its mark. Strictly for the duals."
— **Variety** p17 Jl 27 '38

"Here is a small budgeteer, leaning heavily toward the dramatic, that is worthy of something more than a mere B classification, for it holds suspense and provides real entertainment from start to finish. 'Crime Ring' has what it takes to win the approval of all types of audiences, with every indication pointing to better than second position for it in the smaller houses."
+ **Variety (Hollywood)** p3 Je 24 '38

THE CROWD ROARS. MGM 87-92min Ag 5 '38

Cast: Robert Taylor. Edward Arnold. Frank Morgan. Maureen O'Sullivan. William Gargan. Lionel Stander. Gene Reynolds

Director: Richard Thorpe

Screen writers: Thomas Lennon. George Bruce. George Oppenheimer

A prizefighter becomes entangled in a dishonest game, develops hatred for his calling, and in a forced match takes the life of his friend. From then on the plot situations become involved. Based on a novel of same title by George Bruce.

Audience Suitability Ratings

"A: depends on taste; Y: perhaps; C: no."
Christian Century p1022 Ag 24 '38

"Good. Mature." DAR
+ **Fox W Coast Bul** Jl 30 '38

"Good entertainment for those who like the type. Mature." Am Legion Auxiliary

"A fast moving, stimulating picture outstanding as to audience interest, plot and cast. Robert Taylor gives a realistic, sympathetic performance with the supporting cast equally good. . . Thrilling for adults and family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Family." Nat Council of Jewish Women

"Interesting for fight fans. Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 6 '38

"General patronage."
Nat Legion of Decency Ag 11 '38

"A & Y: excellent; C: too mature."
+ + **Parents' M** p31 O '38

"Family. A cleverly devised romantic melodrama that should interest both fight-fans and people opposed to prize fighting."
+ **Wkly Guide** Ag 6 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 20 '38

"Another picture that is bound to please a large audience is 'The Crowd Roars.' . . The picture has strong stuff and some good fights even though its history is a bit on the weak side, and seems at times too closely patterned after 'Kid Galahad.' Fortunately the 'girl' angle isn't over-emphasized, except for one love-sick babe who thinks Mr. Taylor looks just as wonderful in 'tails' as in tights." Philip Hartung
+ **Commonweal** p430 Ag 19 '38

"With amazing disregard for the great lover tradition, Robert Taylor does an excellent job in this as a prize fighter with a mighty right. . . Where the picture scores, and heavily, is in the general fight background and the types it introduces." Oliver Claxton
+ **Cue** p9 Ag 13 '38

"The plot is familiar hokum, but the telling is vigorous; the acting and dialogue first-rate. Good, if unoriginal, entertainment."
+ — **Film Wkly** p21 Ag 27 '38

"Robert Taylor as the prize-fighter in 'The Crowd Roars' gives one of the most stirring, purely masculine performances seen on the screen in a long time. The surprising thing about Bob's appearance is the proficiency he displays as a boxer in the several prize-fight sequences the picture contains. . . If you like prize-fights you certainly will like 'The Crowd Roars.' It is by long odds the best picture of the sort the screen has given us."
+ **Hollywood Spec** p11 Ag 6 '38

"Vivid, heartless, cruel—and very well done. Plus Robert Taylor in prize-ring trunks." (3 stars) Beverly Hills
Liberty p51 S 10 '38

"The campaign to make Robert Taylor a man's man has been carried to somewhat extreme lengths in 'The Crowd Roars.' . . If you are keenly interested in just how virile he can be, you will find the show intriguing. If you are looking for a genuinely entertaining prizefight picture you are likely to be disappointed." Howard Barnes
— + **N Y Herald Tribune** p8 Ag 5 '38

"If you can visualize Robert Taylor as a prize-fighter known as Killer McCoy, you won't find it hard to accept the other fictional premises of 'The Crowd Roars.' . . The result is good cinema—a commodity which, in the main, has little or nothing to do with life." B. R. Crisler
+ **N Y Times** p11 Ag 5 '38

"A good deal of time, money, and thought has obviously been put into this production, the ritual of the prize ring is interestingly handled, and the story is a good, slashing melodrama. It just doesn't add up right, though." Russell Maloney
+ — **New Yorker** p47 Ag 13 '38

"While 'The Crowd Roars' adds to its high score with several excellent characterizations by Frank Morgan, Edward Arnold, and Lionel Stander, nevertheless Robert Taylor's performance manages to stand out. The actor who was once billed, simply and sappily, as the Taylor who loved Garbo in 'Camille' brings a conviction to his two-fisted role that makes it the most satisfying job of his career."
+ **Newsweek** p27 Ag 15 '38

"If you can find something else to watch while Robert Taylor and Maureen O'Sullivan say molasses to each other, you will be repaid with some excellent fight sequences, spaced generously for thrills. *Stay for the main bout.*" Katharine Best
+ — **Stage** p48 S '38

"It is welded into racy, raucous entertainment, as insignificant and as lively as tomorrow's sports page."
+ **Time** p35 Ag 15 '38

Trade Paper Reviews

"Showmen will issue roars of joy when they see how the cash customers are sure to go for this lusty, exciting and thoroughly engrossing picture of the prize ring. In every situation it will be a knockout from the opening gong through the last round. Cast, story, production and direction contribute to an ensemble that more closely approaches perfection as mass screen entertainment than anything to come from any studio in a long time."
+ **Boxoffice** p29 Ag 6 '38

"This prize-fight story is packed with atmosphere, excitement, action and suspense. It is moving all the time, and while essentially an action picture, has plenty of appeal for the ladies. . . Here is a beautifully balanced piece of film entertainment expertly directed in every scene. . . Robert Taylor handles his fight technique surprisingly well, and gets his 'prettiness' mussed up plenty."
+ **Film Daily** p7 Ag 2 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Ag 1 '38

"Robert Taylor leads with his left hand and registers satisfactorily at the box-office. It's exciting melodrama with plenty of ring action, some plausible romance and several good characterizations."
+ **Variety** p15 Ag 3 '38

"No longer will the ladies have to drag members of the opposite sex into theatres to see Robert Taylor, for in 'The Crowd Roars' Metro has given its fair-haired boy a picture that takes up the he-man trend where 'A Yank at Oxford' left off, and leads him through to the limit. It will no doubt be hailed as Taylor's best performance, and will certainly swell his already potent drawing power. . . Producer Sam Zimbalist has indelibly stamped box-office over the entire picture."
+ **Variety (Hollywood)** p3 Jl 28 '38

D

DANGER ON THE AIR. Universal 65min Jl 1 '38

Cast: Donald Woods. Nan Grey. Jed Prouty. Berton Churchill

Director: Otis Garrett

Screen writers: Betty Laidlaw. Robert Lively

Based on the novel Death Catches Up With Mr Kluck by Xantippe, pseud. A mystery melodrama in the Crime Club series.

Audience Suitability Ratings

"A: hardly; Y: passable; C: no interest."
— + **Christian Century** p1110 S 14 '38

"Relaxed entertainment for those who like mystery." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Mature." Gen Fed of Women's Clubs (W Coast)

"Slow moving and dull, enlivened by some bits of comedy and clever impersonations. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Mediocre entertainment. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Jl 9 '38

"General patronage."
Nat Legion of Decency Jl 7 '38

"A: good murder mystery; Y & C: unsuitable."
+ **Parents' M** p70 S '38

"Family."
Wkly Guide Jl 2 '38

Trade Paper Reviews

"Crime Club Productions delivers a fair-to-middling detective thriller, whose chief claim to distinction is the novel background against which the murder plot is laid—a gargantuan radio station."
+ — **Boxoffice** p25 Jl 2 '38

"One of the better Crime Club series, this picture should be well received."
+ **Film Daily** p8 Je 29 '38
+ **Motion Pict Daily** p5 Jl 15 '38

"Well photographed, acted, with action, suspense, usual ending in which the last person suspected turns out to be the killer, this shapes up as a nice dualler."
+ **Phila Exhibitor** p155 Jl 1 '38

"Moderate entertainer in whodunit vein, 'Danger on the Air' takes place in radio station. . . Picture is too matter-of-fact and short of tensity to be very promising. . . Slim box office pickings for this one."
— + **Variety** p12 Jl 20 '38

"With enough suspense-building incidents to hold audience interest, interspersed with mirth-provoking situations constructed at the expense of the radio broadcasting industry, 'Danger on the Air' is probably the best that has yet emerged from the Crime Club mill. It has sufficient strength, from the standpoint of entertainment value, to protect itself in the lower bracket of most programs."
+ **Variety (Hollywood)** p3 Je 23 '38

DARK SANDS. Futter-Record pictures 75min Ag 16 '38

Cast: Paul Robeson. Wallace Ford. Henry Wilcoxon. Princess Kouka

Director: Thornton Freeland

Original story: Walter Futter

Screen writer: George Barraud

Filmed in England and on the Sahara Desert, about a thousand miles from Cairo. Robeson, negro soldier in the United States army en route to France, accidently causes the death of an officer and escapes to Africa. Wilcoxon, his superior officer, is "broken" and sent to jail for five years for negligence in allowing Robeson to escape. Robeson becomes the ruler of an African tribe and aids the people. Wilcoxon sees a film in London which shows the great salt caravan trek and in which Robeson appears. He hunts him but leaves him in peace when he sees him happily married and aiding the tribe.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency S 1 '38

"A: fair; Y: possible; C: no."
+ — **Parents' M** p31 O '38

Newspaper and Magazine Reviews

"This is interesting primarily because of the voice of Paul Robeson and unusual pictures of the Sahara Desert. The story is acceptable, but lets you down with a squashy collapse for the climax. . . The scenes are interesting and authentic, and well worth your attention." Oliver Claxton
+ — **Cue** p9 Ag 13 '38

"Another English-made picture, largely filmed in the Sahara. And you will be surprised at how differently the real Sahara looks from the Hollywood version so often filmed in the West. Our disillusionment is pretty devastating. The real Sahara lacks Hollywood personality! . . It has the first picturing of a great salt trek across the Sahara, with a caravan of endless camel power. In brief, a novelty." (2½ stars) Beverly Hills
Liberty p54 Ag 27 '38

"A sometimes fanciful story is given clever cinematic treatment in 'Dark Sands' so that the most majestic sequences, while bordering on the preposterous, give dramatic urgency where it is needed most. . . The most disappointing aspect of 'Dark Sands' is the continuity and the evidence of poor cutting. In several instances, a fine musical score is cruelly shifted without warning so that it loses much of the spell it has woven. . . 'Dark Sands' is something different, something that might merit your attention." R. W. Dana
+ — **N Y Herald Tribune** p14 Ag 17 '38

"Out of respect to Paul Robeson and his magnificent baritone voice, the less said about 'Dark Sands' the better. For in this futile attempt by Walter Futter to put fictional life into otherwise interesting documentary material, Mr. Robeson is called upon to assume one of the most ridiculous masquerades and indulge in some of the most ludicrous dramatics to be seen this side of 'The Sheik.'" Bosley Crowther
— **N Y Times** p23 Ag 17 '38

"'Dark Sands' [is] a somewhat spotty adventure story. . . Most of the desert scenes were actually filmed in a desert, with the result that they look somewhat lightstruck and improbable. For cinematic purposes, a good studio crew can whip up a better desert than the Sahara itself." Russell Maloney
— + **New Yorker** p45 Ag 6 '38

"Although many of this unusual film's possibilities are not realized, it is distinguished by a good cast, the Negro baritone's singing, and striking and authentic desert photography."
+ — **Newsweek** p28 Ag 15 '38

Trade Paper Reviews

"This British film is a curious mixture of melodrama and idealism blended in an uneven manner. For showmen, it stacks up as a picture that can be exploited for the action that takes place mainly in the African desert or for Paul Robeson, with his fine voice, who is the central figure. At any rate, it's good entertainment, although not helped by the rambling unreeling of the story."
+ **Boxoffice** p25 Ag 13 '38

"Robeson's singing, an able cast, fine photography and interesting story make good entertainment."
+ **Film Daily** p7 Jl 22 '38
+ **Motion Pict Daily** p5 Jl 26 '38

"'Dark Sands' has a strong exploitable side in names, in the Great Salt Trek, the annual pilgrimage of desert tribes in the Sahara, other high-rating desert action scenes, Robeson's singing. The picture can be handled from both the art (Robeson), mass-appeal angles. . . This offers opportunities for exploiteers; it is English-made, but its dialect is definitely on the American side."
+ **Phila Exhibitor** p170 Ag 1 '38

DARK SANDS—*Continued*

"This picture has some nice desert travel stuff and Paul Robeson, Negro baritone, sings well, although the new songs given him are not so keen. But it's not a film to rate unusual interest. Sometimes the plot is incoherent. . . It turns into a manhunt which is not particularly vigorous nor convincing. Okay only for the duals."
+ — **Variety** p12 Ag 24 '38

DEFENSE OF VOLOCHAYEVSK. Lenfilm 111min Ag 10 '38

Cast: Barbara Myasnikova. Nikolai Dorokhin. Boris Blinof. Vladimir Lukin. Boris Tchirkof. Lev Sverdlin

Directors: George Vassilyef. Sergei Vassilyef

Music: Dmitri Shostakovitch

Filmed in Russian with English subtitles. Story is based on post-World War episodes in the Far East where the Nipponese and White Guard Russian armies attempted to block the rising Red tide.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."
Christian Century p1077 S 7 '38

Newspaper and Magazine Reviews

"The propaganda machine grinds out a fairly entertaining, but far too long, motion picture that paints the villains very black. . . The propagandists defeat their own purpose in the view of an unprejudiced observer by making the villains attractive in comparison to the insuppressible Russians." J. P.
+ — **N Y Herald Tribune** p10 Ag 11 '38

"This highly interesting picture ranks among the superior Soviet productions, although not up to the standard of the famous 'Tchapayef,' which remains in a class by itself. Although the Vassilyefs have provided plenty of suspense and semi-mystery in the development of the story, there are times when the action drags a little. On the other hand, the actual fighting scenes are held to a necessary minimum and never become tiresome. . . The settings are natural and the technique is practically perfect." H. T. S.
+ **N Y Times** p13 Ag 11 '38
Time p23 Ag 29 '38

Trade Paper Reviews

"The customary propaganda is pre-eminent in this new Russian film, but good action, excellent technical work and an able cast make it convincing and interesting film fare for devotees of Russian pictures. . . The only real fault as far as the picture itself goes, is the lack of editing in several places where the action drags. A logical ending could also have been added without making the film overlong, as it is in its present shape."
+ — **Film Daily** p7 S 1 '38

DELINQUENT PARENTS. Progressive 62min Jl 2 '38

Cast: Doris Weston. Maurice Murphy. Helen MacKellar. Terry Walker

Director: Nick Grinde

Original story: Nick Barrows. Robert St Clair

An unwed mother places her child in an orphanage and later becomes a sympathetic judge in a juvenile court where a case involving her long-lost daughter claims her attention.

Audience Suitability Ratings

"A, Y & C: trash."
— — **Christian Century** p1022 Ag 24 '38

Trade Paper Reviews

"Although the title is fraught with possibilities for the showman who dotes on the sensational stuff, exhibitors will be pleasantly surprised to find this a simple problem story, devoid of maudlin and leering innuendos. . . The weakest link is the story which attempts to point a moral at parents who fail to consider their children's welfare."
+ — **Boxoffice** p25 Jl 16 '38

"A problem drama which has been so capably produced, sincerely acted and honestly presented that average audiences are more than likely to find it interesting screen fare. The eye-catching title, which will suggest sensational advertising copy, is rather misleading for the film has no censorable sequences and the story, as a whole, is suitable for all types of adult audiences."
+ **Film Curb** p8 Jl 9 '38

"Surprisingly well made independent show, with good technique, natural sounding dialogue, exceedingly competent players, this can be sold sexsationally, if so desired, one scene in picture affording grounds for such selling; but generally speaking, it is a picture with a moral message, for neighborhood consumption. Picture has very much human appeal, especially appealing to parents."
+ **Phila Exhibitor** p162 Jl 15 '38

"Thoroughly stupid trivia. May get spot booking in cases of acute product shortage, but otherwise no dice. Ordinarily quickies such as this are dismissed with a shrug. But 'Delinquent Parents' makes pretentions of being a sociologic document, of dealing courageously with a vital problem of current life. On that basis, it's a strident, shallow, moronic and tiresome treatment of a trite theme."
— — **Variety** p15 Jl 6 '38

A DESPERATE ADVENTURE. Republic 65min Ag 15 '38

Cast: Ramon Novarro. Marian Marsh. Margaret Tallichet. Eric Blore. Andrew Tombes

Director: John H. Auer

Original story: Hans Kraly. M. Coates Webster

Screen writer: Barry Trivers

An artist paints the portrait of his dream girl, unconventionally clad. The stealing of the picture as a joke of his friends, results in the artist's chase from Paris to New York.

Audience Suitability Ratings

"Light, farcical entertainment. Family." E Coast Preview Committee
Fox W Coast Bul Ag 27 '38

"General patronage."
Nat Legion of Decency Ag 11 '38

"A & Y: fair; C: little interest."
+ — **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"Unpretentious, frothy, this second of the Ramon Novarro series will do well on the other half of a double bill." Robert Joseph
+ — **Hollywood Spec** p21 Ag 6 '38

"A picture that does not live up to its promises. Ramon Novarro is a graceful, charming, romantic actor with qualities that are rare to the screen. . . Please, Mr. Republic, give Novarro a real role." (2½ stars) Beverly Hills
Liberty p51 S 10 '38

"Like his first, Ramon Novarro's second film for this studio doesn't help him along the comeback trail."
— **Newsweek** p28 Ag 15 '38

Trade Paper Reviews

"Although it strives desperately, this never succeeds in becoming very adventurous, principally because of an inept and superficial screenplay, obvious plot development and dialogue which hampers the efforts of [the actors]."
— + **Boxoffice** p33 Jl 30 '38

"A carelessly prepared scenario holds this picture down to the Class B division when it might easily have rated A, what with a fine cast and story elements that have romantic appeal for the women."
+ — **Film Daily** p3 Ag 6 '38

Reviewed by W. R. Weaver
Motion Pict Daily p5 Ag 1 '38

"Light entertainment, this should have a certain draw for Ramon Novarro fans. Estimate: mild entertainment for duals, neighborhoods."
— + **Phila Exhibitor** p168 Ag 1 '38

"Story is boilerplate but though wanting in dialog and plot treatment, it has a certain amount of charm, some novelty and considerable good comedy relief. In the 'A' group for Republic, it will be able to pass muster singly in the lesser first runs, but generally its fate will be the twin bills. . . Strongest punch is delivered by the laughs, Eric Blore and Andrew Tombes, who get them in rather generously. This element helps greatly in making 'Desperate Adventure' passably entertaining."
+ — **Variety** p12 Ag 10 '38

"Light, unassuming picture, it is carried along by excellent production and able trouping of several players who can always be depended on for capable performances. Film will fit nicely in top brackets for the subsequent runs and will carry its end of the bill in larger spots."
+ **Variety (Hollywood)** p3 Jl 22 '38

DRUMS. United artists-Korda 99min S 23 '38

Cast: Sabu. Raymond Massey. Valerie Hobson. David Tree. Desmond Tester. Roger Livesay. F. L. Sullivan

Director: Zoltan Korda

Screen writers: Lajos Biro. Arthur Wimperis. Hugh Gray. Patric Kirwan

Filmed in India and England in Technicolor. Set against the towering mountains of northern India, the story opens with the head of tribal territory, an elderly Khan, asking for British protection to ensure his throne for his small son, portrayed by Sabu. Ruler's brother, fanatically anti-British, kills the Khan and plans to kill the whole British army post at the Residency. Sabu, befriended by the chief officer, aids in averting the catastrophe. Native music, dancing and customs as well as British army life are portrayed. Based on the novel of same title by A. E. W. Mason.

Audience Suitability Ratings

"Good. Pictorially impressive. Exciting battles. Mature-family." DAR
+ **Fox W Coast Bul** Ag 27 '38

"A, Y & C: excellent."
+ + **Parents' M** p70 S '38

Newspaper and Magazine Reviews

"Filmed in Technicolor, this has a pattern of fantastic color. It is, in brief, very Rudyard Kiplingish. . . There is high excitement in the plot. True, the dusky turbaned natives talk with a crisp English accent, but on the whole this is the best film to come out of Britain in a long time. It has color and punch." (3 stars) Beverly Hills
Liberty p53 Ag 27 '38

"In the role of self-appointed historian to the Englishmen staggering nobly under more than their share of the white man's burden, Hollywood has turned out some excellent films. Nevertheless, a movie with the authenticity of London Film's 'Drums' could have been created only by a British studio, one with the facilities of the empire at its command. . . Familiar material has been converted into exceptional screen entertainment by at least three factors: Zoltan Korda has exploded a sequence taut with suspense into one of the screen's most brilliantly staged battle scenes; photographed for the first time, the palace of the Mehtar of Chitral and the Khyber Pass in the Himalayan foothills furnish an impressive setting for magnificent Technicolor photography; in addition, there is a good cast."
+ + **Newsweek** p22 S 19 '38

"A rich melodrama. . . It is a full-bodied story that takes place against a superbly colored background. . . A happy combination of travel-folder glamour and frontier action. Important and exciting and compulsory." Katharine Best
+ + **Stage** p48 S '38

Trade Paper Reviews

"In beautiful technicolor, the picture is rich in production qualities. It has a first-rate, melodramatic flavor, with accompanying action coursing all through it and is replete with native ceremonials as it seeks to, and does, capture the flavor of the little known East."
+ **Boxoffice** p29 Ag 6 '38

"A preview audience—of the type which generally indulges in unbridled ecstacies on such occasions—generally conceded that Mr. Korda has turned out what might be called a glorified Western. Livesey, who is a good actor, seems to be enjoying the whole thing hugely—too well, in fact, and to a point where his character becomes valueless and meaningless. . . It is too bad that a picture by Mr. Korda should turn out so loosely knitted, with so little plot, such futile characterization and yet such excellent technical work. There is no gainsaying that 'Drums' is striking, that it has much color and some really exciting sequences. But as a whole it seems to be nothing more than a lot of film, rushing tediously across the sprockets to get over and done with as quickly as possible." F. W. Ayer
+ — **Film Curb** p20 Ag 20 '38

"Produced on a lavish and spectacular scale, with a fine cast and a tensely dramatic story, 'Drums' will appeal tremendously to every type of audience, and it should be BIG box office everywhere. Filmed completely in Technicolor, and using the towering, snow-capped mountain ranges of northwest India as a background, the picture is breathtakingly beautiful. The direction of Zoltan Korda is top notch, and Osmond Borradaile rates plaudits for his location photography in India."
+ + **Film Daily** p6 Jl 20 '38

+ **Motion Pict Daily** p4 Jl 26 '38

"It looks like a 100% commercial bet. Main ingredients that go to make it what it is are direction and color photography. Acting is, of course, an incidental necessity, and this is more than well supplied. Production is a typical Korda magnificent spectacle, without recourse to overwhelming mob scenes."
+ + **Variety** p15 Ap 20 '38

"It is fitting that Alexander Korda should time the American release of 'Drums' to groove with the Motion Pictures Are Your Best Entertainment campaign, for it will stand as one of Korda's finest contributions to the cinema. As a production, it is sheer artistry; as entertainment, it holds an abundance of appeal for all classes."
+ + **Variety (Hollywood)** p3 Ag 24 '38

THE DUKE IS TOPS. Million dollar productions 65-72min Jl 15 '38

Cast: Ralph Cooper. Lena Horne. Lawrence Criner. Monte Hawley. Vernon McCalla

Director: William Nolte

Dance director: Lew Crawford

Music: Harvey Brooks. Ben Ellison

Screen writer: Phil Dunham

This is an all-Negro musical with a backstage story.

Trade Paper Reviews

"Good entertainment all the way, well-produced and boasting specialty acts and music with punch and novelty, this dramatic musical, with its all-Negro cast, is headed for A-1 reception in all houses catering to the colored trade. Mounting, script and acting talent are above criticism."
+ **Boxoffice** p25 Je 18 '38

"All-Negro effort starts off as a very poor film and winds up as a passable vaudeville show via latter half devoted to musical type finale. Holds little or no interest for whites. Possibilities with dark race are also limited because of paucity of names. Cooper label means something in premiere house, but outside Metropolitan boundaries can't mean much. Heavy exploitation on racial angle needed to put it in money among nation's 12,000,000 negroes."
— + **Variety** p12 Jl 20 '38

E

EDGE OF THE WORLD. Pax films 74min S 11 '38

Cast: John Laurie. Belle Chrystall. Eric Berry. Kitty Kerwin. Finlay Currie

Director: Michael Powell

Screen writer: Michael Powell

Filmed on a desolate rocky island to the north of Scotland called Foula, situated in the outer Hebrides. The cast is composed mainly of native islanders. Mr. Powell had heard that St. Kilda, one of the group of islands which the Romans called "Ultima Thule" was to be completely depopulated because of the forces of nature, the dwindling of the peat supply, loss of crops and depletion of fish by steam trawlers. In order to show the fight man has made on these barren rocks with their thin bits of grass, Mr. Powell took a crew to the island of Foula and filmed a story similar to "Man of Aran."

Audience Suitability Ratings

"Family. Outstanding. Full of the beauty and strength of real people close to the earth, unusual in theme and atmosphere, with many vivid characters. Referred to Exceptional Photoplays Committee."

+ + **Wkly Guide** Ag 27 '38

Newspaper and Magazine Reviews

"[It is] a tale of incredible hardship, heroism, and courage, of blind faith in Providence. The story is a simple, but marvelously gripping one, the photography superb, with unforgettable scenes shot in fog, gale, mist, and Scottish sunlight. It is a picture that should not be missed; reminiscent of 'Man of Aran' and 'Grass,' it is surely one of the finest films of its kind." Jesse Zunser

+ + **Cue** p9 S 10 '38

"[It is] in the genre of 'Man of Aran,' and quite as beautiful pictorially. . . The opening scenes, by which we are conveyed to the island, are disappointing, and one of the principal sequences—in which a crucial decision is made to rest upon the scaling of a cliff—is not convincing. But these are not serious lapses in a film whose main interest and significance lie in its camera rendering of nature in one of its elemental aspects. Mr. Powell has handled the human story with restraint; and he has recorded the bleakness, and the extraordinary dignity and beauty, of the island itself in magnificent photography which shows to what extent the camera as well as the brush can project strong feeling." M. M.

+ **Nation** p278 S 17 '38

"The new picture from England is something to remind you of Flaherty's 'Man of Aran.' . . You can see that while there is no such dull fussing here as there was in the unenlivened portions of 'Aran,' there is no comparable mighty effect of wind and sea and a waste horizon to burn your eye. . . 'The Edge of the World' is a sort of half-way mark between fiction pictures and those semi-fictions we call documentary in our unguarded moments (P.S., most of our moments are unguarded anyway; documentaries have to have a story to be more than family albums, and some of them have stories pretty well developed." Otis Ferguson

+ — **New Repub** p160 S 14 '38

"In the simplicity of its narration and the conviction of its detail, it ranks close behind 'Man of Aran' as a memorable film contemplation of a changing world. At the same time, it is an absorbing human drama, set to the driving measures which could only have been conceived and executed in terms of the motion picture. . . Mr. Powell has made a brilliant documentary which also ranks high as an absorbing screen entertainment." Howard Barnes

+ + **N Y Herald Tribune** p10 S 12 '38

"It makes fascinating cinema-reading, for it is one of the most beautifully photographed, most unusual and most dramatic films England has given us this year—and England has sent over a number of great ones. . . The setting is magnificent. The camera man must have had skyhooks to obtain some of [his] shots of cliffs, pounding breakers, dizzying spout-holes." F. S. Nugent

+ + **N Y Times** p13 S 12 '38

" 'The Edge of the World' may baffle urban types. It may even pall upon them a little, I suspect. . . The producers haven't managed any second 'Man of Aran,' and there is something unconvincing about the folklore and the situation in general." John Mosher

— + **New Yorker** p80 S 17 '38

Trade Paper Reviews

"Unusual in theme and location, this new English picture tells a dramatic story in a simple fashion that has a tremendous appeal. Audiences should like this film. . . Brilliant camera work has achieved a complete naturalness on the screen for the island and its inhabitants."

+ **Film Daily** p15 S 9 '38

"There has always been drama in struggle, regardless of its nature. . . The simplicity of the people, including island natives, and the drama encompassing them on all sides, is one of the beauties of this British-made. Another is the excellent scenic and photographic effects obtained. Together, these elements make the picture compelling, interesting film fare. Commercially, much will depend on the reception in art-house engagements and the attention aroused. . . Extensive regular-run circulation might later be obtained. Properly primed for the masses, the picture has a good chance as a money-maker in this country."

+ **Variety** p15 S 14 '38

F

FAST COMPANY. MGM 75min Jl 1 '38

Cast: Melvyn Douglas. Florence Rice. Claire Dodd. Shepperd Strudwick. Louis Calhern

Director: Edward Buzzell

Music: Dr William Axt

Screen writers: Harold Tarshis. Marco Page

Based on the novel of same title by Marco Page. A mystery story involving a dealer in rare books.

Audience Suitability Ratings

"A: very good of kind; Y: sophisticated; C: no."

+ + **Christian Century** p927 Jl 27 '38

"This [is a] fast-moving mystery story. . . There is no dull moment in this unique and clever picture. Mature." Calif Cong of Par & Teachers

"A cleverly contrived murder-mystery with comedy accented. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Fast-paced and highly diverting. Amusing entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"A gay, scintillating murder mystery—chock-full of clever dialogue, amusing situations and sparkling repartee, despite its run-of-the-mill plot. Family." Nat Council of Jewish Women

"Smoothly paced, amusing social comedy. . . Highly diverting for mature audiences." Nat Soc of New England Women

"Clever treatment and direction of a murder mystery, relieved by comedy and animated dialogue. Too much unnecessary drinking. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Jl 16 '38

"The cast is good and the story entertaining even if the treatment does not seem particularly novel. Adolescents, 12-16: sophisticated; children, 8-12: no."

— + **Motion Pict R** p5 Jl '38

"Adults."

Nat Legion of Decency Jl 7 '38

"A: good; Y: sophisticated; C: no."

+ **Parents' M** p70 S '38

"A novel and lively tale. Family."

+ **Wkly Guide** Jl 2 '38

Newspaper and Magazine Reviews

" 'Fast Company' [is] an excellent combination of comedy and mystery." Mordaunt Hall
+ + **Boston Transcript** p5 Jl 2 '38

"Amusing and sufficiently chilling. The ins and outs are fast enough not to need cogitation. Adults and young people."
+ **Christian Science Monitor** p17 Jl 2 '38

"Melvyn Douglas and Florence Rice make a charming team of inconsequential sleuths, and the story appeals both as slick comedy and melodrama. Entertaining."
+ **Film Wkly** p21 Ag 13 '38

"Very jolly and tonic. Though basically the yarn is just another whodunit, the dizzy nonsense engaged in by Melvyn Douglas and Florence Rice, and the sportive, tongue-in-cheek attitude Director Edward Buzzell has assumed toward the whole affair, lift the piece to a sprightly and amusing comedy-melodrama. . . The screen play is distinguished by some of the wittiest dialogue we have heard in many a moon." Bert Harlen
+ **Hollywood Spec** p8 Jl 9 '38

"The tradition of gay, debonair sleuths which was established so amiably by 'The Thin Man' has been probed now and then by clumsy, inexperienced film tacticians. Occasionally, as in 'Fast Company' it is treated cleverly and entertainingly. The essence of this particular film pattern is sly, sparkling dialogue and engaging performances by the protagonist and his closest supporters. The film is unusually worthy in this respect." R. W. Dana
+ **N Y Herald Tribune** p12 Jl 7 '38

"Brisk and amusing comedy-melodrama of the 'Thin Man' school."
+ **Newsweek** p26 Jl 18 '38

Trade Paper Reviews

"The result is pleasing and the feature emerges as a very worthwhile comedy-mystery offering, well able to hold its own on summer programs everywhere."
+ **Boxoffice** p25 Jl 2 '38

"An unpretentious but sound bit of film entertainment this will do nicely as a supporting feature on almost any bill. Designed for laughs, the yarn is in the 'Thin Man' style, exciting and suspenseful."
+ — **Film Curb** p7 Jl 9 '38

"Director Edward Buzzell gained a heavy total of laughs through his players and also created enough suspense so that the interest is held until the end."
+ **Film Daily** p7 Je 30 '38
+ **Motion Pict Daily** p6 Jl 8 '38

"Thrilling murder mystery played in comedy vein, this should garner plenty good word-of-mouth comment. Estimate: nice program, top dualler."
+ **Phila Exhibitor** p153 Jl 1 '38

"It is in the flippant and engaging style of 'The Thin Man' type of murder mystery [with] a good deal of humor and speedy pace in the direction. . . It is in the groove of the better supporting features, scarcely strong enough to stand up as a single first-run attraction. If it had come earlier in the whodunit cycle, audiences would have taken to it enthusiastically."
+ — **Variety** p12 Je 29 '38

"What's a murder, more or less, amongst friendly laughs! Thus blithely treated is this elegant and sophisticated whodunit plot-and-treatment-relative of 'The Thin Man.' "
+ **Variety (Hollywood)** p3 Je 25 '38

FOUR DAUGHTERS. Warner 85-90min S 24 '38

Cast: Claude Rains. Jeffrey Lynn. John Garfield. Frank McHugh. May Robson. Gale Page. Dick Foran. Priscilla Lane. Rosemary Lane. Lola Lane

Director: Michael Curtiz

Music: Max Steiner

Screen writers: Julius J. Epstein. Lenore Coffee

Based on the novel, Sister Act, by Fannie Hurst. A melodrama of the tangled love affairs of four daughters.

Audience Suitability Ratings

"Excellent. This [is an] engrossing story. Not to be missed. Mature." DAR
+ + **Fox W Coast Bul** Ag 20 '38

"Objectionable in part."
Nat Legion of Decency S 1 '38

Scholastic p12 S 17 '38

"Outstanding. The Committee on Exceptional Photoplays gives this picture Honorable Mention. It is an extremely engaging picture, full of warmth and likeable people, with no villains but the ordinary human errors in judgment and understanding. . . It is definitely a family picture, an odd sort of cross between 'Little Women' and 'The Constant Nymph.' "
+ + **Wkly Guide** S 3 '38

Newspaper and Magazine Reviews

"Most notable feature of 'Four Daughters' is not its Fannie Hurst authorship, its charming, utterly beguiling drama of small-town love and tragedy, nor its refreshing, uncinematic, and unpretentious pleasantries. Memorable, instead, is the film debut and extra-ordinary performance of the ex-East Side newsboy and Iowa farmhand, John (Jules) Garfield. . . You will not easily forget [his performance]." Jesse Zunser
+ + **Cue** p9 Ag 27 '38

"One you must see. It is not a story. . . Only expert writing, directing and acting could make a cinematic event of such an eventless story. As I look back on it I recall no high spots, no one illuminating bit, which came to the front so vividly that the rest of the pattern receded."
+ **Hollywood Spec** p8 Ag 20 '38

"An engaging, pleasant story. . . Your Beverly Hills gags a bit at flip young men who are sure of themselves. Maybe you'll like Jeffrey Lynn as the whimsical composer who swings on garden gates. But the picture is stolen—lock, stock, and barrel—by John Garfield as the fatalistic, bitter, cynical music arranger. . . You will find him hard to forget." (3½ stars) Beverly Hills
Liberty p57 S 24 '38

"High on the list of fine motion pictures of 1938 'Four Daughters' must assuredly be placed. Without fanfare, without any glittering box office names to help it, it shoves its way into the fold of such former triumphs as 'Little Women' and 'Ah, Wilderness.' . . Michael Curtiz has directed a company of budding stars with an inspired touch. Here is a pleasant surprise of the young season. . . 'Four Daughters' is a credit to Warner Brothers and the motion picture business." R. W. Dana
+ + **N Y Herald Tribune** p8 Ag 19 '38

"[It] tempts one to agree with Jack Warner's recent assertion in the advertisements that it is the climax of his career. Putting aside Mr. Warner's career for the nonce, we may assert with equal confidence that 'Four Daughters' is one of the best pictures of anybody's career, if only for the sake of the marvelously meaningful character of Mickey Borden as portrayed by John (formerly Jules) Garfield. . . It may be sentimental, but it's grand cinema." B. R. Crisler
+ + **N Y Times** p13 Ag 19 '38

"It's an altogether minor film. . . Just as we have adjusted our senses to a generally amiable, good-natured comedy of the gentle sentiments, with a snack of melody thrown in, the door opens and a young man of lowering aspect, a mean and embittered waster, ambles in and distracts us entirely from the nice things of life. Of course our spirits are immediately refreshed by his arrival, and our estimate of the picture is based finally upon this youth's [John Garfield] performance. . . By no means a pretty or winsome juvenile, this newcomer to Hollywood introduces a species of personality which may possibly become a fashion." John Mosher
+ **New Yorker** p58 Ag 27 '38

"Warner Brothers keeps the home fires burning brightly with Hal Wallis' production of 'Four Daughters.' . . John Garfield steals the acting honors with his realistic portrayal of doomed pessimism, but the others of the cast

FOUR DAUGHTERS—*Continued*

also are admirably suited to their roles. . . Garfield is undoubtedly the outstanding film find of the year."

+ **Newsweek** p20 Ag 29 '38

"There is no more popular species of picture right now than the family drama. . . This is a good thing, but suspecting that, as always, Hollywood will overdo it, we intend to enjoy the best of the series while the dew is still on the rose. The dew is definitely on this rose, for 'Four Daughters' has that touch of intimacy that is recognizable and warmly appreciated by anybody who ever brewed his own coffee. . . There are one or two instances of namby dormitory chatter—you know, the 'oh, girls, I have the most wonderful news' type of dialogue, but it fails to disfigure permanently an entertaining story well executed. *Three and one half stars.*" Katharine Best

+ **Stage** p48 S '38

" 'Four Daughters' is a family vehicle as slick and streamlined as a sedan just off the assembly line, as capacious as a 1925 touring car, as comfortably upholstered as a buggy. . . In the almost negative cast of 'Four Daughters,' John Garfield is the sole positive charge."

Time p23 Ag 29 '38

Trade Paper Reviews

"An overly-sentimental character study bearing the aura of lavender and old lace, this has been so thoroughly soaked in saccharinity and tears that elderly ladies at matinees will take it to their hearts. However, sophisticates and those who prefer action to dialogue can hardly be expected to tear down the doors to see it. Of its type, the vehicle is a meritorious example, its chief points of interest being two sensational film newcomers, Jeffrey Lynn and John Garfield."

+ — **Boxoffice** p41 Ag 20 '38

"Seldom does a picture come from Hollywood which captures the almost whimsical treatment of realistic subjects which so often marks the product sent to this country from Europe and Great Britain. This technique is captured in 'Four Daughters' and applied with such care as to produce an atmosphere of warmth and humanity that is gratifying, to say the least. . . The result is a splendid motion picture. . . The acting honors of the film go to John Garfield who, as Mickey, gives as delicate a performance as this reviewer has yet seen on the screen. . . The exhibitor should have no difficulty selling this one, if handled properly. Play up Garfield and Lynn. They are unknown now, but it will not be many weeks before either or both will be getting top-billing." F. W. Ayer

+ + **Film Curb** p20 Ag 20 '38

"Definitely in the 'big money' class from the box-office standpoint, this one is an answer to the exhibitor's prayer. A brilliant example of film craftsmanship and a virtually flawless piece of screen merchandise, it should click easily and solidly in all types of houses, while those showmen with a predominately family trade can, with confidence, pencil it in for a holdover engagement. . . In the fine direction, there is no lost motion, but a smooth and absorbing progression. . . [It is] entertainment that simply cannot miss."

+ + **Film Daily** p7 Ag 10 '38

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p2 Ag 10 '38

"Score one for Warners on this gentle drama from Fannie Hurst's novel, 'Sister Act.' It's a beguiling film along the current Hollywood trend of folksy family stories. Certain to do healthy business, particularly in the neighborhoods. Most important, though, it reveals John Garfield as an interesting picture prospect."

+ **Variety** p22 Ag 17 '38

" 'Four Daughters' is a strong woman's picture—that is to say, a potential money maker, offering many selling and exploitation advantages, not the least of which is the Fannie Hurst authorship. As a Cosmopolitan magazine story it was widely read. The picture has had a good deal of advance plugging."

+ **Variety (Hollywood)** p3 Ag 9 '38

FOUR'S A CROWD. Warner 85-95min Ag 20 '38

Cast: Errol Flynn. Olivia de Havilland. Rosalind Russell. Patric Knowles. Walter Connolly. Hugh Herbert. Melville Cooper. Franklin Pangborn. Herman Bing

Director: Michael Curtiz

Music director: Leo F. Forbstein

Original story: Wallace Sullivan

Screen writers: Casey Robinson. Sig Herzig

A comedy which portrays a public relations counsel of the type of the late Ivy Lee who has for a client a millionaire. A newspaper reporter, a publisher, the millionaire's daughter all impede the work of the public relations counsel in many humorous passages.

Audience Suitability Ratings

"Good. Lightly diverting. Mature." DAR

"For completely insane hilarity we recommend 'Four's a Crowd.' . . The cast is superlative. Each plays his lunatic role with just the right amount of restraint and it is difficult to pick out one without mentioning them all. Adolescents, 12-16: good fun; children, 8-12: confusing perhaps but unobjectionable." Women's Univ Club, Los Angeles

+ **Fox W Coast Bul** Jl 16 '38

"Family." Am Legion Auxiliary

"An unique and clever farce with many amusing incidents. Both technical values and direction are splendid. Mature." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"A gay, fast-moving, farce comedy marked by an excellent cast and skillful direction. . . Lovely settings, expert photography and smart amusing dialogue further this laugh-provoking, sophisticated comedy. Mature." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Sophisticated in tone and rather boring. Adults." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Jl 30 '38 ,

"General patronage."

Nat Legion of Decency Ag 18 '38

"A & Y: good entertainment; C: possible."

+ **Parents' M** p54 O '38

"Goofy comedy, expertly handled with an insubstantial plot but plenty of action. Family."

Wkly Guide Ag 20 '38

Newspaper and Magazine Reviews

"Love is a lightsome thing in the movies. . . There's much hop-scotching around among the lovers; but everything works out all right. 'Four's a Crowd' is quite amusing at times, and is well acted, especially by Miss Russell." Philip Hartung

+ **Commonweal** p451 Ag 26 '38

"The Music Hall audience found it vastly amusing. But I couldn't help feeling through most of the picture that too many gag writers had spoiled this particular cinematic broth. And if I must say so, Errol Flynn, Patric Knowles, and Olivia de Havilland, while dandy in such grandiloquent heroics as 'Robin Hood,' are less happily cast in fast, mad farce." Jesse Zunser

+ — **Cue** p10 Ag 20 '38

"The succession of intrigues and counter-intrigues in which the characters indulge, make for fast action and some capital comedy situations. If the bounds of credibility are reached now and then, this is a license of high comedy. The spectator finds himself devouring the remarkable developments with relish. The whole spirit of the picture is playful and nonsensical, and this spirit is so infectious that one feels it is nice to be foolish on occasion." Bert Harlen

+ **Hollywood Spec** p10 Jl 23 '38

"An offshoot of the screw-ball comedy cycle, it depends almost entirely on daffy situations and antic performing. . . The situations may have very little connection with the purported plot, but they serve to keep the proceedings more or less beguiling. More important is the

fact that it has enlisted several of the best character comedians in the business to give some substance of laughter to the continuity. . . It is at its best, even though that is nothing to get very excited about when it turns loose its funny men in funny interludes." Howard Barnes
+ — **N Y Herald Tribune** p8 Ag 12 '38

"Discounting its inordinate length and the leisurely diffuseness of its narrative, 'Four's a Crowd' may be listed among the more successful comedies of, on the whole, a rather tragic summer. . . The result is something between whimsy and farce, an unserious knock-about hybrid which, for want of a better term, we might as well call whamsy." B. R. Crisler
+ — **N Y Times** p11 Ag 12 '38

"[It] turns out to be this week's one comedy effort. Ending: Total prostration, not from mirth, on the part of the audience." John Mosher
— **New Yorker** p53 Ag 20 '38

"Sometimes the film's humor sags under the strain of overwork, and an otherwise excellent cast verges on mass coyness; but on the whole this is an airy and satisfactory dish for hot-weather consumption."
+ **Newsweek** p22 Ag 22 '38

"One of those sleek studio jobs that exhibits about as much blood as a turnip. The story is literate, the players are articulate, the direction is smooth, but the premise upon which all this affection is heaped went out with miniature golf. *Don't give it a thought*." Katharine Best
— **Stage** p48 S '38

"Unfortunately, the resemblance between this picture and its classic predecessors is less real than apparent. . . 'Four's a Crowd,' by presenting its people as fundamentally irresponsible robs their irresponsibility of comic impact and turns what might have been high-tension comedy into mildly funny farce."
— + **Time** p42 Ag 22 '38

Trade Paper Reviews

"As another in the apparently endless chain of screwball farce comedies, this one, of the frenzied 'Front Page' newspaper variety, clocks enough chuckles and laughs to warrant general satisfaction. Intelligent seekers of entertainment, however, will deplore the sheer extravagant waste of such thespic talent as Errol Flynn, Rosalind Russell, Olivia de Havilland and Walter Connolly in a startlingly unoriginal story which, with more than its share of journalistic cliches, frequently resorts to slapstick and time-worn gags to sustain interest."
+ — **Boxoffice** p33 Jl 30 '38

"Hilarious comedy, excellent cast and brilliant direction make picture a box office natural for every type of audience."
+ + **Film Daily** p6 Ag 12 '38

+ **Motion Pict Daily** p4 Jl 18 '38

"This one rates tops in the screwy comedy class, with more story values than the average offering of this type. It should also show good returns at the box office through favorable word-of-mouth comment. . . Audience reaction was great."
+ + **Phila Exhibitor** p169 Ag 1 '38

" 'Four's a Crowd' stacks up as a substantially diverting disciple of the current school of goofy screenplay. In addition to a final reel that's a consistent roar, the opus contains names that should agitate things nicely around the box office. . . As a true follower of the dizzy school of comedy, it defies and renounces all relationship to reality."
+ **Variety** p22 Ag 17 '38

"Frothy comedy, at times leaning slightly toward the screwball, 'Four's a Crowd' comes forward containing all of the ingredients that go toward making a business-getter. . . Careful trimming would serve to give added speed to the already well-paced hilarity with which the film is packed."
+ **Variety (Hollywood)** p3 Jl 13 '38

FRESHMAN YEAR. Universal 65-80min S 2 '38

Cast: Constance Moore. William Lundigan. Dixie Dunbar. Stanley Hughes. Ernest Truex

Director: Frank McDonald

Music and lyrics: Harry Barris. Joe McCarthy. Irving Actman. Frank Loesser

Music director: Charles Previn

Original story: Thomas Ahearn. F. Maury Grossman

Screen writer: Charles Grayson

A typical college freshman discovers, the typical first year college troubles and a faculty member discovers his youth in this modern comedy. It ends with a campus show to aid the financial problem. This is the first of a series of four projected college films.

Audience Suitability Ratings

"Family." Calif Cong of Par & Teachers

"[It] stacks up to enjoyable film fare for those young in spirit. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." Nat Council of Jewish Women

"Pleasing cast, good sets and fair direction. Good ethical tone. Family." Nat Soc of New England Women

"The dialogue is clever and entertaining and situations amusing without being ridiculous and far-fetched. Real young people are portrayed with good morals and ideals, yet with healthy pranks and ambitions. Good for church halls. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency S 8 '38

Newspaper and Magazine Reviews

"One for young people and people who can remember when they were young. The story covers a year in a fictional college and deals with members of the freshman class. There is more body to the story than usually is found in a college picture which embraces singing and dancing numbers; also there is more merit in the whole thing than usually is found in these low-budget productions which are turned out more to fill sales obligations than to astonish the box-office."
+ **Hollywood Spec** p11 S 3 '38

Trade Paper Reviews

"This suffers through amateurish production and lack of established cast names, consequently qualifying only as a run-of-the-mill programmer. It will probably find its best acceptance among the adolescent matinee audiences. Ernest Truex contributes the best performance."
— + **Boxoffice** p25 Ag 27 '38

"With some twists that will put ideas into college kids' heads, a few good tunes, and variety acts for full measure, 'Freshman Year' comprises a neat little offering for the younger element of filmgoers. Authentic campus background and activities keep the film going at a rollicking gait."
+ **Film Daily** p7 Ag 23 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 Ag 22 '38

FUGITIVES FOR A NIGHT. RKO 63min S 23 '38

Cast: Frank Albertson. Eleanor Lynn. Allan Lane. Bradley Page. Adrienne Ames

Director: Leslie Goodwins

Music director: Russell Bennett

Original story: Richard Wormser

Screen writer: Dalton Trumbo

A murder mystery.

Audience Suitability Ratings

"A moderately interesting but unconvincing program picture. Adults." Am Legion Auxiliary

FUGITIVES FOR A NIGHT—*Continued*

"The picture is spotted with comedy, romance and suspense. Family." Calif Cong of Par & Teachers

"The picture presents studio politics and heartbreaks with an authentic air. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A confused, pointless murder mystery. The story is highly improbable and unconvincing. Mature." Nat Council of Jewish Women

"Tense, heavy, rather bitter melodrama which is not always convincing. Adults." Nat Soc of New England Women
— + **Fox W Coast Bul** S 3 '38

"General patronage."
Nat Legion of Decency S 8 '38

Trade Paper Reviews

"Used to fill dualer topped by grade A picture, 'Fugitives for a Night' will suffice. Well framed and acted, it misses fire through script weaknesses, and emerges from the cutting room as only mild entertainment."
+ — **Variety (Hollywood)** p3 Ag 20 '38

G

GARDEN OF THE MOON. Warner 90min O 1 '38

Cast: Pat O'Brien. Margaret Lindsay. John Payne. Johnnie Davis. Melville Cooper. Isabel Jeans. Jimmy Fidler

Director: Busby Berkeley

Music and lyrics: Harry Warren. Al Dubin. Johnny Mercer

Music director: Leo F. Forbstein

Screen writers: Jerry Wald. Richard Macaulay

Based on a Saturday Evening Post short story by H. Bedford Jones and Barton Browne. A musical comedy with a swing band for background. The locale is a night club in Los Angeles and the action concerns a feud between the band leader, John Payne and the hotel manager, Pat O'Brien.

Audience Suitability Ratings

"Good. Good music. Mature." DAR

"It is light, hilarious at times, farcical always and fairly entertaining. Adolescents: passable; children: no interest." Women's Univ Club, Los Angeles
Fox W Coast Bul Jl 30 '38

"A fast moving musical filled with hokum and much entertainment. Family." Am Legion Auxiliary

"John Payne steals this picture. Jimmie Fidler's presence adds a note of reality. Mature." Calif Cong of Par & Teachers

"A capable cast, some clever 'gags' and fast tempo cannot entirely suffice or make up for the lack of story interest. Mature." Calif Fed of Business & Professional Women's Clubs

"An entertaining comedy with much swing music, battles of wit, glamorous settings, and an appealing success story. Family." Nat Council of Jewish Women

"Lively 'swing' musical comedy. Mature." Nat Soc of New England Women

"Confusing plot. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 13 '38

"General patronage."
Nat Legion of Decency S 1 '38

"A & Y: fair; C: no interest."
+ — **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"Of the picture all one can say is that it is a musical somewhat above the average, expertly directed. . . You will do a lot of laughing when you view 'Garden of the Moon.' "
+ **Hollywood Spec** p12 Ag 6 '38

Trade Paper Reviews

"At long last tossing its stereotyped musical formula overboard, Warner comes through with a novel and refreshing offering which has been provided with a better story framework than most of the films in the studio's extravaganza cycle."
+ **Boxoffice** p31 Jl 30 '38
+ **Motion Pict Daily** p13 Jl 29 '38

"Fast moving comedy packed with hot tunes, some good gags, this should appeal particularly to the younger element. Estimate: top bracket musical."
+ **Phila Exhibitor** p169 Ag 1 '38

"Backstage scenes involving the management and artists who appear in floor show entertainment of a class hotel restaurant furnish the backgrounds for 'Garden of the Moon.' Locale is sufficient reason for a parade of musical numbers, some good and some just so-so. Novelty of the setting and the speed of its terpsing and music will push the picture into important first-runs, where it should do well."
+ **Variety** p23 Ag 17 '38

"A hit comedy with music is 'Garden of the Moon.' It has plenty both of mirth and captivating melody, set to a swing tempo, plus other elements to bid for public favor and box office prosperity."
+ **Variety (Hollywood)** p3 Jl 21 '38

GATEWAY. 20th century-Fox 73min Ag 5 '38

Cast: Don Ameche. Arleen Whelan. Gregory Ratoff. Binnie Barnes. Eddy Conrad. Raymond Walburn. Maurice Moscovich

Director: Alfred Werker

Music director: Arthur Lange

Original story: Walter Reisch

Screen writer: Lamar Trotti

Complications arise between a war correspondent returning from Old World battlefronts and an Irish lass en route to America to meet her fiance when a giddy benedict and life of the party tries to kiss the girl during a ship celebration. The girl faces deportation at Ellis Island but is heroically saved by the correspondent.

Audience Suitability Ratings

"A & Y: poor; C: no."
— **Christian Century** p999 Ag 17 '38

"Constructive social drama with a sprinkling of humor and pathos. Not convincingly enacted, slow in spots. Adult." Am Legion Auxiliary

"Light entertainment. Mature." Calif Cong of Par & Teachers

"Interesting because of the locale, excellent characterizations and story idea, and with plenty of action and comedy to make up for any lack of unity. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Excellent, amusing characterizations, and ardent pro-America sentiments mark this loosely knit, interesting story. D.A.R. and clubs request showing. Mature-family." DAR

"Despite an unconvincing story, 'Gateway' proves a very interesting picture. Mature." Nat Council of Jewish Women

"Entertaining and informative social comedy. Mature." Nat Soc of New England Women

"Especially entertaining and interesting due to an unusual setting and treatment of theme, under fine direction and a capable cast. . . A worth while picture. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 13 '38

"General patronage."
Nat Legion of Decency Ag 11 '38

"A & Y: fairly good; C: no interest."
+ — **Parents' M** p54 O '38

"Family."
Wkly Guide Ag 6 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 20 '38

"This current effort takes a high place in my judgment as one of the season's worst. . . The present production is as tight as a ten-pound bag of sugar without a bag. The plot rattles back and forth, never gets started, and never ends anywhere. . . For my part, [Maurice Moscovich's] characterization is not only untrue, it is unfair and unwarranted. 'Gateway' might have been a fine, inspiring picture. As it stands it is badly done and in bad taste." Robert Joseph
— — **Hollywood Spec** p23 Ag 6 '38

"There was a real drama here—in Ellis Island, the gateway to a land of promise. . . Unfortunately, the melodramatic story does not live up to this great promise." (2½ stars) Beverly Hills
Liberty p52 S 10 '38

"Here is a shoddy and synthetic photoplay, even when judged by midsummer screen standards. . . Alfred Werker has tried to give a soporific script some semblance of action in his direction, but he has rarely succeeded in doing so." Howard Barnes
— **N Y Herald Tribune** p6 Ag 8 '38

"Whether it's the oppressive atmosphere of the lower bay or the deadening effect of government red-tape on the emotions, the fact remains that Ellis Island is not Cythera or Capri. Not only is it an uncolorful place for Don Ameche to win the Irish heart of Arleen Whelan; it is also—unless we have just been spoiled by all these tropical pictures—mildly ridiculous. At least that's how it strikes us in 'Gateway.' " B. R. Crisler
— **N Y Times** p9 Ag 8 '38

" 'Gateway' is about Ellis Island and suffers just a touch of Don Ameche trouble. Nothing serious, though; don't let it keep you away." Russell Maloney
New Yorker p48 Ag 13 '38

"Romance, a prison break, and various synthetic dramatics on Ellis Island fail to make up for a dull story."
— + **Newsweek** p28 Ag 15 '38

"Ellis Island, with its aliens awaiting admission or deportation, should provide exciting drama for the screen. 'Gateway' fritters away the possibilities of its theme in trivial plotting and incident, leaving only a few moments of interest." Katharine Best
— + **Stage** p48 S '38

Time p42 Ag 22 '38

Trade Paper Reviews

"There is little or no continuity and direction is equally spotty."
— + **Boxoffice** p29 Ag 6 '38

"The love story is the average sort of thing and none too eventful, resulting in the picture being just another program affair."
+ — **Film Daily** p7 Ag 2 '38

Motion Pict Daily p5 Ag 5 '38

" 'Gateway' should get good grosses. It has a nice, entertaining, original enough story buttressed by deft treatment and a cast that packs sufficient box office proportions to attractively deck out a display. . . There appear to be many faucets for smart, telling exploitation through which the exhibitor can crack at upping the gross. From the de luxers down to the neighborhood, which caters to numbers of immigrants, there are beaucoup angles."
+ **Variety** p12 Ag 10 '38

"While splendid characterization outweighs plot potency in 'Gateway,' it increases rather than detracts from the picture's entertainment value, with the result that this saga of Ellis Island is worthy of the upper position on duals. As such it will attract business through the wickets."
+ **Variety (Hollywood)** p3 Jl 29 '38

GIRL IN THE STREET. See The show goes on

GIVE ME A SAILOR. Paramount 80min Ag 5 '38

Cast: Martha Raye. Bob Hope. Betty Grable. Jack Whiting. Clarence Kolb

Director: Elliott Nugent

Dance director: LeRoy Prinz

Music and lyrics: Ralph Rainger. Leo Robin

Music director: Boris Morros

Screen writers: Doris Anderson. Frank Butler

Based on the play of the same title by Anne Nichols. Martha Raye and Betty Grable portray sisters, with Martha the ugly duckling and Betty the sister who gets all the beaux. After farce-filled situations the two sisters find husbands.

Audience Suitability Ratings

"A: good of kind; Y: entertaining; C: possibly."
+ **Christian Century** p1110 S 14 '38

"Many comic situations will make this entertaining for adults." Calif Cong of Par & Teachers

"The comedy is not as broad as in former pictures of this comedienne. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Martha Raye's best picture. Mature." DAR

"Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"A typical Martha Raye picture. Mediocre." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Ag 6 '38

"General patronage."
Nat Legion of Decency Ag 4 '38

"A, Y & C: good."
+ **Parents' M** p54 O '38

"Family."
Wkly Guide Jl 30 '38

Newspaper and Magazine Reviews

"Funny if you are amused by Martha Raye and Bob Hope and don't mind some doubtful jokes. Adults."
+ — **Christian Science Monitor** p15 Ag 27 '38

"The plot can't stand careful analysis, but it does have some good laughs, thanks mainly to that smoothie, Bob Hope." Philip Hartung
+ **Commonweal** p451 Ag 26 '38

"A general over-all confusion pervades 'Give Me a Sailor' that leaves the onlooker somewhat dazed. The fundamental confusion arises from the fact that the producers did not seem to know whether they wanted Martha Raye to be a slapstick comedienne, a glamor girl, or the gal *pathetique*. As the story has to wander around to fit in with these varied conceptions of that young lady, you can see for yourself just how foggy it is." Oliver Claxton
— + **Cue** p9 Ag 13 '38

"Bob Hope and Martha Raye add gaiety and laughs throughout the entire picture. There are many unexpected developments and twists in the plot of the story, which sparkles along at a gay rate of speed. . . The picture is of the whole family flavor, and will satisfy anybody who doesn't as Jimmy Fidler says, expect the Brooklyn Bridge for a quarter. . . Exhibitors will profit greatly, if they stress their advertising and exploitation of this picture with a punch line about 'The new Martha Raye.' . . My advice to the family is—go see 'Give Me a Sailor' and have a very enjoyable evening." Tom Miranda
+ **Hollywood Spec** p14 Ag 6 '38

"Another movie story that strains and heaves, stops two or three times but stumbles on its feature length. . . Your Beverly Hills can take Miss Raye or let her alone. And, Elder Hays, where were your inspectors when some of this humor was officially approved?" (1 star) Beverly Hills
Liberty p52 S 3 '38

GIVE ME A SAILOR—*Continued*

"'Give Me a Sailor' relies on the piddling patter of established comedians. If you happen to like their brand, your thoughts will find benevolent companions. Acting, in this case, is the good shepherd. . . Production is hardly lavish, but neither is it meager. 'Give Me a Sailor' is good for what you, a dealer in comedies, might like to call it." R. W. Dana
+ — **N Y Herald Tribune** p10 Ag 11 '38

"With Martha Raye weaving punch-drunkenly through scenes of unapologetic slapstick, no script could have been expected to survive anyway, so 'Give Me a Sailor' apparently was made without a script—which didn't solve the problem, either. . . The splashing of custard pies gradually takes on a soporific sound, and the first thing you know you suddenly come to with a start in the middle of Chick Webb and his band. Or maybe it was just the conditioned air." B. R. Crisler
— + **N Y Times** p13 Ag 11 '38

"'Give Me a Sailor' was envenomed for me by the presence of Bob Hope who never for a moment doubts that he is funny. My arches sagged as I watched him. For the rest of it, 'Give Me a Sailor' is one of those unpretentious little musicals that afford something like pleasure to thousands and thousands of people." Russell Maloney
— + **New Yorker** p48 Ag 13 '38

"Only Martha Raye's most devoted fans will be cheered by this slipshod tale of an ugly duckling Cinderella. . . The comic talents of Bob Hope and Jack Whiting are wasted on inferior material."
— + **Newsweek** p24 Ag 8 '38

"Comedy has the upper hand through most of the picture, and some of it is good slapstick. But much as we like Miss Raye and Mr. Hope (we do *too!*), perhaps it would be better if they stuck to supporting rôles and left the romantic leads to more conventional beauties. *For fans only.*" Katharine Best
+ — **Stage** p48 S '38

Time p36 Ag 15 '38

Trade Paper Reviews

"Wherein Martha Raye, complete with her glamour legs, Bob Hope and a highly competent supporting cast fire a broadside of laughs that will blast audiences out of their seats and should run up the SRO flag on the mizzen-mast of any man's boxoffice. Miss Raye turns in the best performance of her screen career, being afforded an opportunity to excel through a grand, gaggy screenplay with production and direction in keeping."
+ **Boxoffice** p31 Jl 30 '38

"With Martha Raye and Bob Hope putting over some grand comedy and gag material, this is a steady uproarious affair which should show some nice figures at every type of box office. Both Martha and Bob troupe in a manner which is always laugh-provoking."
+ **Film Daily** p7 Jl 26 '38

+ **Motion Pict Daily** p13 Jl 29 '38

"The story moves at a fast clip through better than average comedy situations, aided by clever dialogue."
+ **Phila Exhibitor** p167 Ag 1 '38

"Farce co-starring Martha Raye and Bob Hope will probably do fair at the wicket, but will do no great shaking of laughs out of them. Best bet for draw will be the stars' pull at the box office. Business and lines meted out to both Miss Raye and Hope are mediocre, and what scoring is done and laughs levied are occasioned by her bag of trouping tricks and his facility at handling light lines and situations."
— + **Variety** p17 Jl 27 '38

"[It] gives several of the cast their best roles to date and stacks up as prime entertainment for any house. The teaming of Miss Raye and Hope, judged by their decided co-click in this one, is definitely in mind at Paramount. For both, 'Give Me a Sailor' offers excellent opportunity for light, romantic clowning."
+ **Variety (Hollywood)** p3 Jl 22 '38

THE GLADIATOR. Columbia-Loew 70min Ag 15 '38

Cast: Joe E. Brown. Man Mountain Dean. June Travis. Dickie Moore. Lucien Littlefield. Robert Kent. Donald Douglas

Director: Edward Sedgwick

Music: Walter G. Samuels. Charles Newman

Music director: Victor Young

Screen writers: Charlie Melson. Arthur Sheekman. James Mulhauser. Earle Snell. George Marion, Jr

Based on Philip Wylie's novel of the same title. Comedy concerns the exploits of a scientifically created superman.

Audience Suitability Ratings

"Clean hilarious fun dominates this farcical treatment of football. Family." Calif Cong of Par & Teachers
+ **Fox W Coast Bul** Ag 13 '38

"Good. Joe E. Brown's best recent film. Mature-family." DAR
+ **Fox W Coast Bul** Ag 20 '38

"General patronage."
Nat Legion of Decency S 8 '38

"Joe E. Brown has one of his most likeable parts. Family."
+ **Wkly Guide** Ag 27 '38

Newspaper and Magazine Reviews

"Joe E. Brown's 'The Gladiator' is one of those things." Jesse Zunser
— + **Cue** p9 S 3 '38

"Will not disappoint dyed-in-the-wool Joe E. Brown fans. It is the best story Joe has had for quite a spell, one with human touches and bits of sentiment sprinkled through a procession of highly hilarious scenes."
+ **Hollywood Spec** p10 Ag 20 '38

"Not since Chaplin have we beheld so unbrokenly successful a pattern of pure cinematic clownery, or one that tickled us so hugely. . . People who don't like it may insist that the effect of slapstick is always painful, but the pain 'The Gladiator' leaves you with is the kind you get from laughing too much." B. R. Crisler
+ + **N Y Times** p10 Ag 29 '38

Trade Paper Reviews

"This boasts of moments of high hilarity and, like most comedies, therefore, slows down when it travels through the valleys. Taking it by and large, however, 'The Gladiator' is a good show depending almost entirely on the popularity of the colossal-kissered comic for its support at the turnstiles."
+ **Boxoffice** p41 Ag 20 '38

"This is one of the most amusing Joe E. Brown comedies to date. . . Edward Sedgwick has turned in a swell directorial job, and the result is a heavy total of laughs."
+ **Film Daily** p5 Ag 8 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 Ag 8 '38

"One of the merriest stories which Joe E. Brown has done. Full of action. It's goofy, but a lot of fun, and it will help any bill on which it's included. There's a comedy wrestling bout between Brown and Man Mountain Dean that's rollickingly funny, and a football sequence almost as good. Wherever Brown is esteemed the picture will bowl them. As a secondary feature it can't fail."
+ **Variety** p18 Ag 31 '38

"'The Gladiator' is well-saturated in laughs, without reaching the hilarious stage. It will please the Joe E. Brown following and indicates a fairly substantial faring at the box office. . . Its appeal will be primarily to the male contingent."
+ — **Variety (Hollywood)** p3 Ag 4 '38

GOLD MINE IN THE SKY. Republic 60min Jl 4 '38

Cast: Gene Autry. Smiley Burnette. Carol Hughes. Craig Reynolds

Director: Joe Kane

Original story: Jack Natteford

Screen writers: Jack Natteford. Betty Burbridge

A western melodrama with songs. First Autry film since his quarrel with his studio.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 14 '38

"A, Y & C: good musical Western."
+ **Parents' M** p70 S '38

"Family-juvenile. Pleasant songs add to entertainment value of this Western."
+ **Wkly Guide** Jl 9 '38

Newspaper and Magazine Reviews

"Much of the time Gene Autry is riding and singing—and he is still just as deadly with his guitar as with his six-shooter." (2 stars) Beverly Hills
Liberty p50 Ag 13 '38

Trade Paper Reviews

"Marking Gene Autry's return to the screen after his legal feud with Republic, this is a characteristically good western melodrama which will amply satisfy the popular action star's large fan following and ably serve in the spots for which it was made. Picture has been given more careful and expensive production than many of former Autry vehicles and there is the usual sprinkling of tuneful musical interludes. Family."
+ **Boxoffice** p11 Jl 9 '38

"After an absence of several months, Gene Autry returns to the screen in a lively, modern Western abounding in rough-and-ready comedy and embellished with tuneful cowboy melodies."
+ **Film Curb** p9 Jl 9 '38

"Typical Gene Autry concoction, a lively melange of musical comedy, western songs, dude ranch doings and some shooting, riding and fighting that keeps it in the western horse opera class in spite of the fancy trimmings."
+ **Film Daily** p12 Jl 5 '38

+ **Motion Pict Daily** p10 Jl 6 '38

"With a plot which is exciting the songs add greatly to entertainment value with their swingy, melodious music, some really amusing lyrics. Autry performs in the usual manner. . . This is one of the best Autrys."
+ **Phila Exhibitor** p161 Jl 15 '38

"Potpourri Western turns out to be fair entertainment. It's a mixture of riding, shooting, songs and the defeat of urban gangster tactics applied to cattle rustling on the plains. In spite of all the varied elements it hangs together fairly well and should make a satisfactory dualler."
+ — **Variety** p15 Jl 6 '38

"Following closely the formula used in the pictures that zoomed him into stardom, 'Gold Mine in the Sky' which marks Gene Autry's return to the silversheet after an absence of several months, means real dividends for exhibitors in all sectors where the singing sagebrusher is looked upon as Hollywood's No. 1 thespian. Packed as it is with entertainment, one almost completely overlooks its few minor technical flaws."
+ **Variety (Hollywood)** p3 Je 30 '38

GRAND ILLUSION. World 94min S 12 '38

Cast: Jean Gabin. Pierre Fresnay. Eric von Stroheim. Dalio. Dita Parlo

Director: Jean Renoir

Music: Jerome Kosma

Screen writers: Jean Renoir. Charles Spaak

Filmed in France. A special award, the International Jury Cup was awarded the film at the last Venice Biennial Film Exposition. It has been banned in both Germany and Italy. Although it is a war film, it shows no scenes of warfare, being a tale of a German prison camp during the World War in which a group of French officers belonging to different stations in life try to escape the boredom, despair and horror of their imprisonment. Dialogue in French, German and English with English subtitles.

Newspaper and Magazine Reviews

"[It is] a remarkable war picture, a product of rare insight and artistry. . . If it falls somewhat short of being a first-rank motion picture, it is because the subject matter and mood shift violently in the course of an episodic narrative. . . The acting is so close to perfect that one might just as well call it that. . . Magnificent direction and performing have gone into 'Grand Illusion' and even if the suspense of the central theme is diffused rather than shaped to a cumulative intensity, it is a film which you should not miss seeing." Howard Barnes
+ **N Y Herald Tribune** p16 S 13 '38

"Renoir has created a strange and interesting film, but he owes much to his cast. Eric von Stroheim's appearance as von Rauffenstein reminds us again of Hollywood's folly in permitting so fine an actor to remain idle and unwanted. . . The Filmarte is off to a good beginning." F. S. Nugent
+ **N Y Times** p28 S 13 '38

Trade Paper Reviews

" 'Grand Illusion' looks like the leader of the new productions from France for the new season. [It is] an artistically masterful feature."
+ + **Variety** p23 S 14 '38

GUN LAW. RKO 60min My 13 '38

Cast: George O'Brien. Rita Oehmen. Ray Whitley. Paul Everton

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

First of four in a series starring George O'Brien. A western melodrama.

SEE ALSO issue of June 27

Newspaper and Magazine Reviews

"Usual stuff—action, blazing guns, fast riding, flying fists—and little novelty." Jesse Zunser
+ — **Cue** p11 Je 25 '38

" 'Gun Law' has unquestionably been produced on a shoestring, but it is a substantial rawhide thong and sufficient for the furnishing forth of a lusty, knock-down-and-drag-'em-Western in the classic tradition. . . Amateurs of Westerns will not be disappointed. And who, in his right mind, is not, either covertly or patently, a fan for dramas of the sagebrush, where whisky is overproof and the new-fangled, self-cocking revolver is put to scorn?" Lucius Beebe
+ **N Y Herald Tribune** p6 Je 25 '38

"[It is] an entertaining little Western which goes by the name of 'Gun Law.' The film starts out rather slowly, but gathers melodramatic momentum as it goes along and winds up in a blaze of gunfire. And what more can one ask of a horse-opera at this stage of the game?" T. M. P.
+ **N Y Times** p15 Je 24 '38

Trade Paper Reviews

"Lovers of outdoor pictures will rate this a rousing Western packed with good old-fashioned action. . . The desert photography is particularly impressive and the entire production should prove enjoyable to general audiences—more than could be said for the average horse opera."
+ **Film Curb** p9 Jl 2 '38

"Slambang oldtime Western crowded with good action stuff and fine work by O'Brien."
+ **Film Daily** p6 Je 28 '38

" 'Gun Law' is a good Western, short on romance, but long on tensity, nose-flattening fights and hard riding. Evidence is present that time was taken in its making and at no time does the horse gallop by the same scenery several times to save the hunt for new locations and background."
+ **Variety** p12 Je 29 '38

H

HAVING WONDERFUL TIME. RKO 70min Jl 1 '38

Cast: Ginger Rogers. Douglas Fairbanks, Jr. Peggy Conklin. Lucille Ball. Lee Bowman. Eve Arden. Dorothea Kent

Director: Alfred Santell

Music and lyrics: Sam Stept. Charles Tobias

Music director: Roy Webb

Screen writer: Arthur Kober

Based on the play of the same title by Arthur Kober. The plot concerns a hard-working typist who goes to spend a two-weeks' vacation from the noise of the subway, routine work and an overcrowded apartment, in an inexpensive mountain camp. She falls in love with a law school graduate who is acting as a waiter for his expenses. Their limited finances make marriage seem an impossibility and he offers a less formal proposal. She declines and after a jealous interlude with another man who offers the same type of proposal, the waiter follows her and offers marriage.

Audience Suitability Ratings

"A: hardly; Y: undesirable; C: no."
— + **Christian Century** p878 Jl 13 '38

"Delightfully entertaining comedy. Family-mature." Am Legion Auxiliary

"Well directed, acted and mounted. Adults: excellent; 14-18: perhaps; 8-14: no." Calif Cong of Par & Teachers

"Unconventional, boisterous comedy—daring rather than amusing or entertaining. The cast is excellent as is the direction, but the story is too sophisticated to be in good taste. Adult." Calif Fed of Business and Professional Women's Clubs

"Good. Well-produced recreation camp romance with the basic ethical problem of the play carefully presented. Adult." DAR

"A fast-paced, lightly amusing picture. Adventure and romance with some situations questionable. Some scenes are over-long and there is a lack of spontaneity. Only mildly entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"Vastly changed from its predecessor, this screen version of a successful stage production seems rather cheap and vulgar, with humor which at times seemed forced. An excellent cast, good direction and some lovely photography do not redeem an otherwise mediocre picture. Adults." Nat Council of Jewish Women

"Fairly amusing light social comedy. The two leads have given better performances. Adults." Nat Soc of New England Women

"A good cast wasted on a monotonous and hackneyed story. Waste of time." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 25 '38

"Adults."
Nat Legion of Decency Je 30 '38

"A, Y & C: good."
+ **Parents' M** p70 S '38

Newspaper and Magazine Reviews

"[It is] handled with rather more frankness than Mr. Hays usually allows. Adults and mature young people."
Christian Science Monitor p15 Jl 9 '38

"There is something pathetic about these two who meet in the summer camp. When the girl agrees to marry the boy as the picture closes, you wonder, 'What next? Will they move in with her parents in the Bronx?' However, don't let this note of sadness deter you from seeing 'Having Wonderful Time,' because you *will* have a good time." P. T. Hartung
+ **Commonweal** p351 Jl 22 '38

"Arthur Kober's play was a tender, wistful, charmingly romantic thing. . . The picture is not. Those deeper, more moving moments which made the play the smash hit that it was have been omitted from the film, with the result that the celluloid 'Having Wonderful Time' is merely a shadow of itself. It falls into the well-worn groove of an occasionally amusing, sometimes comical, undistinguished, and just fairish summer vacation romance."
+ — **Cue** p10 Jl 9 '38

"Quite a picture. Honest, down-to-earth, without frills. It does not run true to the form which is responsible for the present alarming box-office depression. . . The story is a trifle more daring than we have become accustomed to since the Production Code became the dictator of screen morals. . . It is done nicely, of course, but I am afraid it will cause the stricter purists to raise their eyebrows in shocked surprise."
+ **Hollywood Spec** p8 Je 18 '38

"The triumphant, glowing Miss Ginger Rogers, late of 'Stage Door' and 'Vivacious Lady,' is the star of 'Having Wonderful Time.' And they have done her wrong. . . [It] is too thin for a first-rate motion picture." (2½ stars) Ruth Waterbury
Liberty p51 Jl 23 '38

" 'Having Wonderful Time,' in its picture form, is an interesting cross-section of life, a little too pretty perhaps, but sufficiently heart-tapping to justify its existence as human entertainment for humans. In the middle of the film there is too much of a lull, but from the point where Miss Rogers backgammons a handsome playboy to sleep, it wends a humorous course to the rather wishful ending. . . [It] should amuse you." R. W. Dana
+ **N Y Herald Tribune** p10 Jl 8 '38

"Mr. Kober has retained the meaning of his play's lines but has lost most of their flavor. What a Kirkland says to a Shaw isn't half as funny as what a Kessler said to a Stern. . . It still is an amusing show, of course, as any reasonably faithful copy of the play must have been. . . Without the aid of those linguistic gems to keep an audience in stitches, the film leans a bit heavily on the romantic side—sometimes more heavily than the structure can bear." F. S. Nugent
+ **N Y Times** p11 Jl 8 '38

"One of the pleasantest films you are likely to come upon this summer is 'Having Wonderful Time.' In the charm of the young people whom Mr. Kober describes, in their eagerness and unexpected little anxieties, their precise culture, and some of their very human qualities, which he has caught so perfectly, there is a hint at times of an author of a very different world, even of Thrums. . . Those who have never been to a 'Kamp' will come away from this movie sure that they know all about it. It doubtless will reconcile some to a city summer as long as there's a movie as good as this to be seen around the corner." John Mosher
+ + **New Yorker** p57 Jl 9 '38

"[It is] a lively and boisterous comedy which makes good screen entertainment, even though it has lost much of the tender charm of the stage version. . . As for the acting, Ginger and young Fairbanks are hardly at their best in this picture."
+ **Newsweek** p23 Je 27 '38

"Arthur Kober's quaint little drama of the Bronx Jew in the Catskill moonlight will never be forgotten in this quarter. It was lovable, folksy, and true. The screenplay made from this distinguished stage presentation is none of these. . . The director has added gags and scenes and bits of variety that make the picture lots of fun. . . We had a wonderful enough time at the new 'Having Wonderful Time.' *Oh, but it could have been so much more wonderful.*"
+ **Stage** p97 Ag '38

"[It] may well astound cinemaddicts who saw the comedy by the same name on the Manhattan stage a year ago. . . Given the job of killing many of his own best lines, Author Kober did so with purposeful objectivity. He also supplied new ones which were in many cases even better. Consequently, like an enlarged photograph which brings out virtues unsuspected in its smaller original, the cinema version of 'Having Wonderful Time' is a kind of streamlined folk comedy, hilarious not because its characters are Jewish but because they are human."
+ **Time** p26 Je 27 '38

Trade Paper Reviews

"A certain winner at the wickets is this fast-moving, highly entertaining romantic comedy, the excellence of which makes it stand out like the proverbial sore thumb when compared to most of the offerings of recent weeks. The cast is flawless. Family."
+ + **Boxoffice** p25 Je 18 '38

"Good summer entertainment for the vast majority who have not seen the stage play of the same name from which it was adapted."
+ **Film Curb** p9 Jl 2 '38

"Looks like a field day for famous stage comedy which goes over strong with fine cast. . . There is plenty of emotional appeal, sentiment, and all kinds of human interest touches, in fact a down-to-earth story that should hit the younger element and bowl 'em over."
+ **Film Daily** p7 Je 30 '38
+ **Motion Pict Daily** p9 Je 14 '38

"This is a good situation comedy with mass appeal that should click at the box office. . . Preview audience seemed to enjoy it."
+ **Phila Exhibitor** p154 Jl 1 '38

"Much of the charm, romantic tenderness and social problem features of Arthur Kober's stage play, 'Having Wonderful Time,' are missing in the screen version. . . It is an attraction which will depend more on the name values of its principals than on the story. Both Miss Rogers and Fairbanks have their followings, although neither adds to fame through this picture. . . The joy, the awakening and the tragic tones of 'Having Wonderful Time' are missing. The poetry of its love story is gone. It's just another film."
+ — **Variety** p14 Je 15 '38

"With Ginger Rogers and Douglas Fairbanks, Jr., at their best, riding a class A story through a splendid production, 'Having Wonderful Time' is the tonic needed in this period when exhibitors are playing to too many empty seats. It is sure-fire for big business with all varieties of audiences."
+ + **Variety (Hollywood)** p3 Je 11 '38

HELD FOR RANSOM. Grand national 58 min Je 17 '38

Cast: Grant Withers. Blanche Mehaffey. Bruce Warren. Jack Mulhall

Director: Clarence Bricker

Screen writer: Barry Barringer

An adventure story with a kidnapping and ransom theme.

Audience Suitability Ratings

"A: poor; Y: waste of time; C: no."
— **Christian Century** p825 Je 29 '38

"General patronage."
Nat Legion of Decency Jl 14 '38

Trade Paper Reviews

"A soporific melodrama, devoid of action, that proves an entertainment dud. It is decidedly inferior entertainment in all departments."
— **Boxoffice** p33 Jl 30 '38

"A routine story and shoddy production values will relegate this melodrama to the lower half of double bills in small towns or neighborhoods. The timely and attention-compelling title suggests action and excitement and although some of the later sequences contain a well-timed thrill or two, the early scenes are slow-moving and fail to establish clearly the identities of the characters."
— **Film Curb** p9 Jl 23 '38

"Program melodrama will serve only as filler for small neighborhoods due to technical faults."
— **Film Daily** p3 Jl 23 '38

"Here is a routine abduction yarn, which, in the light of current headlines, is decidedly topical, with exploitation possibilities beyond its intrinsic worth. It should go on action bills, but what it does is dependent on its ballyhoo."
+ — **Phila Exhibitor** p145 Je 15 '38

"Cloudy print and bum recording make 'Held for Ransom' a severe test on eye and ear, best thing about it being the title. It will gravitate to the lower side of duals in the action houses, satisfy the children, but generally bore the grownups."
— **Variety** p12 Jl 20 '38

HEROES OF THE HILLS. Republic 55min Ag 1 '38

Cast: Robert Livingston. Ray Corrigan. Max Terhune. Priscilla Lawson. Leroy Mason. Roy Barcroft

Director: George Sherman

Music: Eddie Cherkose. Alberto Colombo

Original story: Stanley Roberts. Jack Natteford

Screen writers: Betty Burbridge. Stanley Roberts

A western melodrama starring the Three Mesquiteers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 11 '38

"A, Y & C: mediocre Western."
— + **Parents' M** p54 O '38

"Family."
Wkly Guide Ag 6 '38

Trade Paper Reviews

"A genuine effort to inject something more than the customary A, B, C western formula has not been lost here. Excusing a minor flaw or two in production, the piece shows clearly that it has been worked on diligently in the scenario department."
+ **Boxoffice** p25 Ag 13 '38

"Fair Western with rambling story has enough action to satisfy cowboy addicts."
+ — **Film Daily** p11 Jl 29 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p5 Ag 8 '38

"Film should please in the duals."
+ — **Variety** p15 Ag 3 '38

THE HIGGINS FAMILY. Republic 62-65min Ag 29 '38

Cast: James Gleason. Lucille Gleason. Russell Gleason. Lynn Roberts. Harry Davenport

Director: Gus Meins

Music: Cy Feuer

Original story: Richard English

Screen writers: Paul Gerard Smith. Jack Townley

First of a Higgins Family Series. An advertising writer's life is almost ruined by a wife who goes on the air for a radio company and by his eccentric family.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 15 '38

Trade Paper Reviews

"Definitely a worthwhile addition to the current cycle of family-style pictures, this light, homey feature should be able to stand on its own feet at all boxoffices. Jimmy Gleason tops a strong cast with his usual workmanlike performances and the film augurs well for a continuation of the series."
+ **Boxoffice** p21 S 10 '38

"[It] is an amusing and welcome addition to this increasingly popular type of films. Not a pretentious picture, it is filled with good wholesome comedy, and it has a heart-warming quality that holds audience appeal."
+ **Film Daily** p6 S 7 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p5 S 8 '38

" 'The Higgins Family' appears to have been produced originally as a farcical domestic comedy but looked so good that Republic decided to release it as first of a new 'family' series. It's a smart move because the activities of the Higgins tribe show promise of building. At least the first vehicle is a slicker job than other

THE HIGGINS FAMILY—*Continued*

'firsts' in series that various producers have begun. Picture will do in localities where such family films draw."
+ **Variety** p13 S 7 '38

"[It] is a good, homespun comedy that will easily hold its own in the lower brackets on dualers. . . It will whet the public's appetite for more of the Higgins pictures."
+ **Variety (Hollywood)** p3 Ag 19 '38

HIGH COMMAND. Grand national 60min Jl 15 '38

Cast: Lionel Atwill. Lucy Mannheim. Leslie Perrins

Director: Thornald Dickinson

Screen writer: Catherine Strueby

Filmed in England. The film starts in Ireland in 1921 when a British officer shoots his rival during the Irish rebellion and escapes discovery until much later when he has risen to high command in Africa. Based on the novel, The General Goes Too Far, by Lewis Robinson.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 25 '38

"Family. Set mainly in Africa the story builds up a good deal of suspense and variety."
+ **Wkly Guide** Jl 9 '38

Trade Paper Reviews

"This English drama of army life in Africa, while not important, is good hokum, with a nice flair for suspense. The more diverting moments are those where Lionel Atwill occupies the spotlight. Acting and production, generally, are good, although considerable English accent is a little hard to grasp. In a small way it is red meat for the folk who like mystery, murder and intrigue done in quiet, suave manner."
+ **Boxoffice** p33 Jl 30 '38

"A heavily plotted drama with excellent performances by dependable British character actors, this is an above-average English film. The sense of impending tragedy is evident throughout the picture and this mood is sustained until the finale. For this reason alone, the picture would best be coupled with a comedy or musical on double-bill programs."
+ **Film Curb** p7 Jl 30 '38

"Splendid mystery drama of British army life with Lionel Atwill delivering a fine performance."
+ **Film Daily** p8 Jl 28 '38

"Here is a drama of many elements—love, hate, perfidy, revenge—all virtually unrelieved by lighter touches, drama that is essentially adult entertainment for those who like, appreciate none-too-fast plots, with a lot of emphasis on characterization, effected with a degree of ponderous deliberation. That this is an English-made production should not deter the exhibitor from using it, providing that the fore-going characteristics are those which attract his patrons."
+ **Phila Exhibitor** p161 Jl 15 '38

"The novel offered fair reading. As screen fare, however, it gets few salutes. . . Lionel Atwill is stiffly impressive as an army officer and offers the only redeeming characterization. But even he is shrouded by the heavy script. . . Made in England, picture isn't much for American audiences."
— **Variety** p17 Jl 27 '38

HIGHWAY PATROL. Columbia 53-56min Je 27 '38

Cast: Robert Paige. Jacqueline Wells. Robert Middlemass. Arthur Loft. Alan Bridge

Director: C. C. Coleman, Jr

Original story: Lambert Hillyer

Screen writers: Robert E. Kent. Stuart Anthony

Tale of a special patrolman who is detailed to a gasoline plant.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 21 '38

"A, Y & C: good melodrama."
+ **Parents' M** p54 O '38

"An exciting tale. Family."
+ **Wkly Guide** Jl 9 '38

Newspaper and Magazine Reviews

"Nothing you could mix out of such ingredients would be much superior to 'Highway Patrol.' " B. R. Crisler
N Y Times p15 Ag 4 '38

Trade Paper Reviews

"This yarn manages to generate some excitement, although it strains one's credulity and the dialogue, to an average cast, is of little help. . . Pretty Miss Wells deserves better story material."
— + **Boxoffice** p25 Ag 13 '38

"A very lively drama packed with plenty of thrills and hair-trigger suspense."
+ **Film Daily** p10 Ag 5 '38
+ **Motion Pict Daily** p4 Je 23 '38

"This is average action melodrama with plenty of excitement for the younger element. Estimate: run-of-the-mill melodrama; okay for duals, neighborhoods."
+ — **Phila Exhibitor** p145 Je 15 '38

"[It is] good enough to top the dual bills through excellent casting and capable direction. Dialog and story aren't particularly distinctive, however."
+ — **Variety** p12 Ag 10 '38

"A 'B' melodrama which has enough excitement and action for the secondaries, where it will pay for itself as the lower half of the sandwich."
+ — **Variety (Hollywood)** p3 Je 6 '38

HOLIDAY. Columbia 93-95min Je 15 '38

Cast: Katharine Hepburn. Cary Grant. Doris Nolan. Lew Ayres. Edward Everett Horton. Henry Kolker

Director: George Cukor

Music director: Morris Stoloff

Screen writers: Donald Ogden Stewart. Sidney Buchman

Based on the play of the same title by Philip Barry. A remake of the film of eight years ago which had Ann Harding, Richard Ames and Mary Astor in the leads. The futility of riches is the paramount theme. Doris Nolan and Cary Grant, a young business man, are in love but meet with opposition when Grant tells Doris's father that he believes grubbing for money is wrong and that he wants a long holiday while he is still young. The father, an industrial leader, and Doris believe this heretical but Katharine Hepburn who plays another daughter agrees with Grant with whom she is in love and in the end she and Grant run away for their holiday.

SEE ALSO issue of June 27

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 23 '38

"A & Y: excellent; C: mature."
+ + **Parents' M** p46 Ag '38

Newspaper and Magazine Reviews

"A minimum of mugging, effortless underplaying, skillful direction, superbly pointed dialogue, and fast pacing of the story make this picture one of the best of the year. It is a delightfully entertaining and witty comedy of modern life and manners, mixing a romantic escapist theme with just the proper timely hint of social significance. . . It [is] one of the cinematic joys of the year." Jesse Zunser
+ + **Cue** p10 Je 25 '38

"Philip Barry's stage sucess of nearly a decade ago, 'Holiday,' has been turned into a smart and entertaining film. It betrays its theatrical ancestry in a number of static conversational scenes, while its theme of revolt against the conventions of wealth is no longer

exactly novel. At the same time it has been so well served in George Cukor's expert direction and a vibrant, moving performance by Katharine Hepburn that you will do well to see it." Howard Barnes
+ **N Y Herald Tribune** p14 Je 24 '38

"[It is] a smooth, workmanlike and thoroughly entertaining film. . . 'Holiday' comes satisfactorily close to being one. In fact, it is, and a pleasant one too." F. S. Nugent
+ **N Y Times** p15 Je 24 '38

"That Katharine Hepburn manages to make her rôle of Linda Seton as appealing as she does is a triumph for her appearance and her talent. . . It's not possible to look upon 'Holiday' as a serious drama of great human values, though. I fear caustic proletarian critics will think the whole thing a little antiquated." John Mosher
+ **New Yorker** p49 Jl 2 '38

I

I AM THE LAW. Columbia 80-99min S 2 '38

Cast: Edward G. Robinson. Wendy Barrie. Barbara O'Neil. Otto Kruger. John Beal

Director: Alexander Hall

Screen writer: Jo Swerling

Based on the Liberty Magazine serial novel by Fred Allhoff. Another in the cycle glorifying Thomas E. Dewey's campaign to clean New York City of gangsters. A professor of law, named special prosecutor, drafts his law students in a drive to end criminal domination of a city.

Audience Suitability Ratings

"Good. This exaggerated farce proves diverting and amusing. Mature." DAR
+ **Fox W Coast Bul** Ag 27 '38

"Objectionable in part."
Nat Legion of Decency S 15 '38

"Fictional, but very satisfying of its kind, and of course Robinson is excellent. Family."
+ **Wkly Guide** S 3 '38

Newspaper and Magazine Reviews

"You've got to hand it to Columbia for—well novelty. Where Warner Brothers made 'Racket Busters' a crackling miniature Dewey investigation, RKO gave 'Smashing the Rackets' an odorous Luciano angle and Republic's 'Gangs of New York' stuck strictly to melodramatic nightclub shindigs, Columbia Pictures goes completely farcical in its 1938 gangster opus. 'I Am the Law' is a flighty, fanciful, completely fictional one-man War Against Crime. It's quite astonishing, a film in the best school of wishful thinking, far removed from reality. . . You may find many things to enjoy in 'I Am the Law.' Some are a bit grim, some rather thrilling, and some quite amusing." Jesse Zunser
+ **Cue** p9 S 3 '38

"Expert gang-busting in celluloid. Not so much a story as it is a series of scenes showing the various steps taken to suppress racketeering in an American city and give the racketeers all that was coming to them. But as the scenes are alive with drama and flit across the screen in rapid and logical progression, you may put 'I Am the Law' on your list of pictures worth seeing. It is excellent entertainment, full of action, terse and purposeful dialogue and outstanding performances."
+ + **Hollywood Spec** p8 S 3 '38

"It is less concerned with illustrating the racket investigations which have bulked large in local news than in spinning a personal yarn. Since this is not particularly dramatic, you are apt to find the offering only intermittently exciting. . . The direction of Alexander Hall is best described as spotty. At times he has whipped up suspense and excitement in a sequence or two, but it is constantly dissipated in harangues and a jerky continuity." Howard Barnes
+ — **N Y Herald Tribune** p13 Ag 26 '38

"The fact that Mr. Robinson seems slightly miscast, however, is no reflection on 'I Am the Law,' which is still the liveliest melodrama in town. Into its yawning hopper, Columbia Pictures has poured all of its vast resources of experience in the knock-down-and-drag-out school of cinema production." B. R. Crisler
+ **N Y Times** p14 Ag 26 '38

"The sinister Robinson of the films has become mellow and worthy. Usual enough in its detail, this picture is a story of rival gangs. . . It's a superior product of its kind, though, well handled by its director and its various players. . . Most of all it is superior because of the amiable Robinson notion of a professor of law." John Mosher
+ **New Yorker** p52 S 3 '38

"While it comes a little late in the film cycle inspired by the racket-busting activities of New York's District Attorney Thomas E. Dewey, and though many of its situations lack the bloom of youth, it is nevertheless fairly absorbing melodrama embellished with several fresh twists and considerable humor."
+ — **Newsweek** p23 S 5 '38

Time p33 S 5 '38

Trade Paper Reviews

"Far and wide the best of the endless chain of gang-busting pictures is this Edward G. Robinson starrer. . . Albeit the story differs but little from others of its ilk, and includes some rather extreme situations, it is crammed full of new twists and action, which fact, coupled with particularly splendid delineation by Robinson, should make the picture a winner all the way down the line."
+ **Boxoffice** p25 Ag 27 '38

"Good suspense results in entertaining picture with Robinson in top role."
+ **Film Daily** p13 Ag 24 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 Ag 22 '38

"Columbia's entry in the current rash of yarns about crusading special prosecutors, 'I Am the Law' is virtually a film to end all such films. It's a slam-bang, rip-roaring melodrama that has all the elements of previous pictures inspired by District Attorney Thomas E. Dewey's career, plus a whole library of violence and hokum of its own. As a story, it's completely implausible and frequently absurd, but as film entertainment it has explosive action, searing pace, excitement and comedy. Although it would make Dewey hold his head, it will probably cause most spectators to cling to their seats."
+ **Variety** p18 Ag 31 '38

"This Columbia contribution to the cycle of pictures instigated by Special Prosecutor Dewey's campaign to rid New York of its racketeers, comes a bit late. However, it's satisfactory as a moneymaker. Although 'I Am the Law' is one of Columbia's more pretentious films for the 1938-39 product, too much of the content already has been screened. . . It is the best written racketeer picture to come out of the studios for sometime."
+ — **Variety (Hollywood)** p3 Ag 10 '38

I MARRIED A SPY. Grand national 59min Jl 1 '38

Cast: Neil Hamilton. Brigitte Horney. Ivor Barnard. Charles Carson

Director: Edmond Greville

Screen writer: Basil Mason

Based on the novel, Secret Lives, by Paul de Sainte Colombe. Filmed in England. Brigitte Horney portrays a German girl who is forced into the French secret service because of her knowledge of Germany after she escapes from a concentration camp. After that her life is filled with tragedy when she is forced to marry a French officer because Germany wishes to have her extradited for work against her native land.

Audience Suitability Ratings

"A: hardly; Y: doubtful interest; C: no."
— + **Christian Century** p951 Ag 3 '38

"Adults."
Nat Legion of Decency Jl 14 '38

I MARRIED A SPY—*Continued*

Trade Paper Reviews

"To this wearisome film of make-believe war and espionage goes the dubious distinction of providing more facial closeups than anything seen hereabout in many moons. The entire production is as loose-footed and unbelievable as is its stamp of budget limitations. Long lapses of silence and dull dialogue bog the piece, while considerable that is spoken is unintelligible, due to an attempt to maintain a foreign flavor."
— — **Boxoffice** p25 Jl 16 '38

"The outstanding feature of this foreign-made melodrama is the introduction to American audiences of an intriguing Continental actress, Brigitte Horney, whose performance here is certain to win acclaim. . . Lack of star names may prove a handicap but a strong selling campaign will help."
+ **Film Curb** p6 Jl 16 '38

"This British production is very well handled, and succeeds in creating convincing atmosphere concerning the war and a female spy. . . Brigitte Horney, well known on the Continent, makes her first appearance in a film for American audiences, and her work is very reminiscent of that of Marlene Dietrich in her earlier pictures. She is a superlative actress, and capable of great emotional delineations that register powerfully."
+ **Film Daily** p7 Jl 11 '38

"With but a single, not-too-strong name known to American audience, this Grand National importation will best be utilized by art, foreign houses, where audiences go for acting, not star names."
Phila Exhibitor p153 Jl 1 '38

"While the motivation behind this film is commendable, the result falls far short of the intended effect. It tries to go arty in a continental way, but doesn't make the grade, either in acting, direction or photography. . . Possibly budget limitations were responsible, but picture sags and fails to come off well. It seems headed for an obscure career at the box office."
— **Variety** p15 Jl 13 '38

IF WAR COMES TOMORROW. Amkino 62min Jl 13 '38

Director: L. Antsi-Polovski. G. Berezko. N. Karmazinski

Music: Pokrass Brothers

Screen writers: E. Dzigan. M. Svetlov. G. Berezko

Filmed in Russia with English subtitles. A propaganda film destined to show Russia's superiority in case of attack by Nazi Germany. The film announces that Russia will never be aggressor but in case of attack will inevitably win and thus establish communism in Europe.

Audience Suitability Ratings

"A: hardly; Y: undesirable; C: no."
— + **Christian Century** p1047 Ag 31 '38

Newspaper and Magazine Reviews

"The latest of the Soviet film lectures that masquerades as film entertainment is a type of wishful thinking that seems to me to have no purpose or meaning for American audiences. . . The film is too obviously designed for home consumption; its appearance here can be of interest only to the most rabid of Soviet enthusiasts." Jesse Zunser
— **Cue** p10 Jl 23 '38

"The chief interest to an unbiased observer of the current Soviet propaganda film 'If War Comes Tomorrow,' is the newsreel-like display of Russia's mighty war machine on land and in the air. As the pictures, clipped together by a thin continuity, were made strictly for home consumption, the lengths to which the scenarists have gone to stress the Soviet's invulnerability are incredible to an American. . . Only the staunchest partisan could swallow the gospel of Soviet invincibility and unity as shown in 'If War Comes Tomorrow.'" J. P.
N Y Herald Tribune p11 Jl 14 '38

"[It] is an admirably assembled compilation of factual and fictional war material in which the Soviet Union expresses its unqualified contempt for the Fascist mailed fist and in particular for the Nazi war machine. Obviously designed to awaken the martial spirit in its people, the film is uncompromising in its denunciation of the forces of fascism which, the foreword claims, are the potential enemies of the Soviet Union and the destroyers of world peace." T. M. P.
+ **N Y Times** p17 Jl 14 '38

"As is to be expected, the photography in the Soviet's 'If War Comes Tomorrow' is superior. The display of armaments justifies that optimism with which Russia faces the future." John Mosher
New Yorker p43 Jl 30 '38

Trade Paper Reviews

"It is an admirably assembled compilation of factual and fictional war material. . . Probably of greatest interest in the picture, are the scenes taken by Soviet newsreel men at the last army maneuvers. After looking at them no one can doubt the formidable strength of the red army."
+ **Film Daily** p9 Jl 18 '38

"This is a flag-waving melodrama which may look okay to Russian audiences, but over here it scans like a juvenile cops-and-robbers tale. Film is withal poorly photographed, sketchily directed and butchered by the cutting department. As for story—enough said by remarking that this hypothetical war is partially won by the Soviet cavalry. About the only place the cavalry wins a modern war is on the statues in Central Park."
— **Variety** p13 Jl 20 '38

I'LL GIVE A MILLION. 20th century-Fox 70min Jl 22 '38

Cast: Warner Baxter. Marjorie Weaver. Peter Lorre. Jean Hersholt. John Carradine. J. Edward Bromberg. Lynn Bari. Fritz Feld. Sig Rumann

Director: Walter Lang

Original story: Cesare Zavattini. Giaci Mondaini

Screen writers: Boris Ingster. Milton Sperling

This is a remake of an Italian picture Darò un Milione which was released in 1937 and awarded a prize by the Italian Ministry of Corporations. Warner Baxter, an American millionaire who is disillusioned because he knows no real friendship, only people who want his money, declares that he will give a million francs for honest friendship. He trades places with a tramp and sets out to discover disinterested humanity.

Audience Suitability Ratings

"A: fair; Y: amusing; C: probably amusing."
+ — **Christian Century** p951 Ag 3 '38

"Good. Mature." DAR
+ **Fox W Coast Bul** Jl 16 '38

"Amusing in spots this farce is too much of a hodge-podge, being fairly cluttered with character actors, to be good entertainment. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Lively—even hilarious at times—is this rather shameless portrayal of what people will do for money. Family." Calif Fed of Business & Professional Women's Clubs

"Amusing and well produced is this French-flavored, satirical farce. All ages." Gen Fed of Women's Clubs (W Coast)

"Satire efficiently and excellently acted and directed. Mature." Nat Council of Jewish Women

"Social drama exemplifying an old theme by an implausible plot which nevertheless holds the interest, permits some good characterizations and agreeable comedy. Family." Nat Soc of New England Women

"Excellent direction of a good and large cast raises this picture out of the mediocre class. It exemplifies the fact that money does

not always insure happiness. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Jl 23 '38

"It is a fanciful tale, pleasing because of a delightful vein of humor, good acting, and a sound appraisal of the things which are really worth while. It plays a new variation on the theme that friendship and happiness cannot be measured in dollars and cents. Adolescents, 12-16: yes; children, 8-12: too mature."
+ **Motion Pict R** p5 Ag '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A, Y & C: good comedy."
+ **Parents' M** p70 S '38

"Family."
Wkly Guide Jl 23 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p13 Jl 30 '38

"Whatever chance this one had was killed by the treatment given it. Both producer and director seem to have been unaware of the nature of the story material they had on hand. . . With a story which could have been made extremely amusing and a cast capable of bringing out all its values, 'I'll Give a Million' comes to the screen as one of the poorest pictures we have had in a long time."
— **Hollywood Spec** p8 Jl 23 '38

"It is a disarming and mildly amusing screen comedy. Having few pretensions, it inclines one to be tolerant of a rambling narrative and occasionally faltering direction. As a matter of fact, it makes up for these defects in at least one exceedingly funny section, which might well have been made the core of a first-rate film." Howard Barnes
+ — **N Y Herald Tribune** p4 Jl 16 '38

"Giddy and diverting is a bright snack of nonsense called 'I'll Give a Million.' . . Warner Baxter and Peter Lorre are the most responsible performers, but there is a beautiful collection, too, of tramps who pretend they are rich and citizens who pretend they are beneficent." John Mosher
+ **New Yorker** p53 Jl 23 '38

"A fresh farce situation that turns out to be only moderately entertaining in the execution."
— + **Newsweek** p19 Ag 1 '38

"Result: a comic-opera Riviera, almost but not quite a lively, amusing farce."
+ — **Time** p22 Jl 25 '38

Trade Paper Reviews

"Excellent summer entertainment of the make-believe variety, given typically workmanlike production, able direction and acting of the highest calibre, this should come through for good returns and favorable comment everywhere."
+ **Boxoffice** p25 Jl 16 '38

"A refreshingly different romantic farce with Warner Baxter in a new type of role, this is certain to please the star's numerous fans as well as entertain general audiences. . . A cast of exceptionally fine actors supports the star, each doing his part to make his characterization stand out."
+ **Film Curb** p9 Jl 30 '38

"The plot of the picture is amusing and different, the cast is good, the technical aspects of the picture are top notch, and 'I'll Give a Million' will amuse and please any type of audience."
+ **Film Daily** p9 Jl 18 '38
+ **Motion Pict Daily** p8 Jl 12 '38

"Here is a top notch comedy that will click with the masses. . . Audience reaction was very good."
+ **Phila Exhibitor** p162 Jl 15 '38

"This starts out to be a very amusing idea with opportunities for farcical development, but the plot sags at the halfway mark and the windup is disappointing. Scarcely strong enough to qualify as a first run single attraction, it will be a useful secondary in the duals. . . Walter Lang's job would have been easier and the results better if he had insisted that the actors speak English and omit the phoney accents."
+ — **Variety** p15 Jl 13 '38

"Frothy fast-moving comedy-drama 'I'll Give a Million,' is packed with entertainment of a type that will satisfy all classes of patrons, including the most diligent of the screen fare shoppers. With Warner Baxter's name as the lure, exhibitors should have little difficulty in attracting the business."
+ **Variety (Hollywood)** p3 Jl 8 '38

I'M FROM THE CITY. RKO 71min Ag 5 '38

Cast: Joe Penner. Richard Lane. Kay Sutton. Paul Guilfoyle. Lorraine Krueger
Director: Ben Holmes
Music director: Roy Webb
Original story: Ben Holmes
Screen writers: Nicholas T. Barrows. Robert St Clair. John Grey

Joe Penner, foundry worker afraid of horses, is turned into a famous western riding star by hypnotism.

Audience Suitability Ratings

"A: inane; Y & C: probably amusing."
— **Christian Century** p1111 S 14 '38

"This broad comedy of the hard-riding West is over-long. A matter of taste for family." Calif Cong of Par & Teachers

"This will appeal to Joe Penner fans, but others may not find the story of sufficient interest. Family." Calif Fed of Business & Professional Women's Clubs

"A mediocre, slow-moving farce which will prove disappointing even to Joe Penner fans. Family." Nat Council of Jewish Women

"Matter of taste for family audiences." Nat Soc of New England Women

"This picture will only interest the fans of Joe Penner who enjoy his type of comedy. Excellent horse race as a finale, holds interest. Mediocre." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Ag 6 '38

"General patronage."
Nat Legion of Decency Ag 4 '38

"A, Y & C: fairly good."
+ — **Parents' M** p54 O '38

"Family. Funny clowning."
+ **Wkly Guide** Jl 23 '38

Newspaper and Magazine Reviews

"Admitting that Richard Harding Davis introduced the chief idea of this picture in his short-short away back in 1892; that numerous producers of stage and screen have used it before, the fact remains that it is always surefire comedy material, and as such, Joe Penner gets more laughs out of it than any of his predecessors on stage or screen. Therefore, I recommend it to all Joe Penner fans, and to every other person with a grouch or in need of a good laugh. . . The one great fault of the picture is that the growing suspense leading up to the race was muffed. It could have been made tremendous." Tom Miranda
+ **Hollywood Spec** p14 Ag 6 '38

"Joe Penner is exploiting his peculiar brand of comedy this week in a moderately entertaining (for Penner enthusiasts) item somewhat ambiguously labeled 'I'm From the City.' That the comedy fails to come off is not so much Mr. Penner's fault as it is that of those gentlemen listed in the credits as the authors." T. M. P.
— + **N Y Times** p13 Ag 19 '38

Trade Paper Reviews

"After the acclaim given his preceding picture, 'Go Chase Yourself,' this latest Joe Penner offering will be a definite letdown for his fans and will fare even worse in the consideration it receives from those who are not out-and-out Penner enthusiasts."
— + **Boxoffice** p31 Jl 30 '38

"This comedy is amusing and Joe Penner delivers solidly with his brand of funmaking. Director Ben Holmes, who also authored the story, guided the laughs cleverly and some of the scenes have fresh, original material that scores howls."
+ **Film Daily** p8 Jl 28 '38

I'M FROM THE CITY—*Continued*

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p3 Ag 4 '38

"A typical Penner, this will depend, of course, on the star's draw in each particular situation. For those who do not like his brand of comedy, the picture will seem pretty crude, low."
— + **Phila Exhibitor** p168 Ag 1 '38

"Joe Penner has a certain amount of infectious humor in pictures, but he isn't given a fair shake in 'I'm From the City.' Choice and quality of story and weakness of supporting cast fail to give him an adequate chance, though the direction often surmounts the flimsy material. It will do on the after half of duos, but probably won't increase Penner's popularity."
— + **Variety** p12 Ag 10 '38

"For those who are faithful followers of Joe Penner, 'I'm From the City' will give them full measure of laughs at the comic's inane antics. For those who can take Penner or leave him alone, picture may seem at times a bit silly, but they, too, will enjoy a few chuckles."
Variety (Hollywood) p3 Jl 23 '38

IN OLD MEXICO. Paramount-Sherman 62min S 9 '38

Cast: William Boyd. George Hayes. Russell Hayden. Paul Sutton. Allan Garcia. Jane Clayton. Trevor Bardette. Betty Amann

Director: Edward D. Venturini

Original story: Clarence E. Mulford

Screen writer: Harrison Jacobs

A western melodrama in the Hopalong Cassidy series. Sequel to "The Fox."

Audience Suitability Ratings

"An impossible story. Revenge and cold-blooded murder play a major part and detract from the entertainment value. Adults: a matter of taste." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Much shooting. Mature." DAR

"[It] shows what excellent entertainment the boots, saddle and sombrero type of story still offers. Family." E Coast Preview Committee

"Family." Nat Council of Jewish Women

"Exceptionally attractive settings and the traditional atmosphere of old Mexico distinguish this well acted, stirring western melodrama. Much shooting and killing make this film undesirable for juvenile matinees." Nat Soc of New England Women

"[It will] appeal to the boys. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency Ag 25 '38

"A, Y & C: good."
+ **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"An eventful drama indeed is 'In Old Mexico,' latest of the Hopalong Cassidy pictures. . . [It] has been given a large-scale production for a film of this type, the most being made of the colorful background of Old Mexico. Theatregoers will find it a superior Western in many ways." Bert Harlen
+ **Hollywood Spec** p20 Ag 6 '38

Trade Paper Reviews

"The picture will quite probably have a wider appeal among those who can take their Westerns or leave them alone, but may suffer correspondingly among the out-and-out Cassidy fans who like their action, riding and gunplay in large, unadulterated doses."
Boxoffice p29 Ag 6 '38

"'In Old Mexico' is about the best of the Hopalong Cassidys. It is far more than just another outdoor drama, and even though it may not be an epic, it still has the production class, story, cast, and all-round entertainment to play the higher bracket of theaters, that in some territories would include deluxe houses. . . An air of suspense pervades the piece, while the pace is an ever moving one."
+ **Film Daily** p7 Ag 2 '38
+ **Motion Pict Daily** p5 Ag 5 '38

"'In Old Mexico' in some respects is the best of Harry Sherman's Hopalong Cassidy productions. Sequel to 'The Fox,' one of the most successful of this popular group, it has an absorbing story, well motivated and smoothly developed, giving every member of the troupe a chance to show to advantage. The appeal is more to the adult, and less to the children, although the latter's entertainment wants are not neglected. . . All in all, Sherman has turned out a top flight piece of popular entertainment, giving himself a new mark to live up to in the Hopalongs."
+ **Variety (Hollywood)** p3 Jl 30 '38

J

JOSETTE. 20th century-Fox 70-75min Je 3 '38

Cast: Don Ameche. Simone Simon. Robert Young. Joan Davis. Bert Lahr. Paul Hurst. William Collier, Sr. Tala Birell

Director: Allan Dwan

Dance directors: Nick Castle. Geneva Sawyer

Music: Mack Gordon. Harry Revel

Music director: David Buttolph

Screen writer: James Edward Grant

Based on a short story of same title by Ladislaus Vadnai and on a play made from it by Paul Frank and Georg Fraser. The locale is New Orleans. Don Ameche and Robert Young portray brothers who set out to save their susceptible old father who has married a gold-digging cafe singer called Josette. The brothers mistake Simone Simon, wardrobe girl, for Josette and both fall in love with her, Ameche winning after many complications.

SEE ALSO issue of June 27

Audience Suitability Ratings

"Adolescents, 12-16: too sophisticated; children, 8-12: no."
Motion Pict R p5 Jl '38

"A & Y: entertaining light comedy; C: too mature."
+ **Parents' M** p46 Ag '38

Newspaper and Magazine Reviews

"The baby-faced French star sings several songs with her pleasant little pipe voice in a comedy which will probably do as well as anything else to pass a warm summer evening. Adults and mature young people."
+ — **Christian Science Monitor** p15 Je 18 '38

"Simone Simon is cuter than ever in 'Josette.' She speaks English better, is not too coy and shows a good sense of light comedy. . . [Her] singing is nothing to get worked up over. Joan Davis proves again that she is to be relied upon whenever a good laugh is needed in a picture." P. T. Hartung
Commonweal p245 Je 24 '38

"[It] is trivial, frivolous, and musical. It couldn't possibly improve your mind nor cause you to think. But oh, it is so much more fun!" (2½ stars) Ruth Waterbury
Liberty p53 Jl 9 '38

"Fluffy musical comedy of errors."
Newsweek p24 Je 20 '38

"Joan Davis acts as a hypodermic to some adolescent romantic chatter. *It doesn't matter.*" Katharine Best
— **Stage** p48 Jl '38

Trade Paper Reviews

"Estimate: average comedy; will have to be sold."
+ — **Phila Exhibitor** p146 Je 15 '38

K

KEEP SMILING. 20th century-Fox 60-75min Ag 12 '38

Cast: Jane Withers. Gloria Stuart. Henry Wilcoxon. Helen Westley. Jed Prouty

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Original story: Frank Fenton. Lynn Root

Screen writers: Frances Hyland. Albert Ray

Jane Withers portrays an orphan who is supported in a fashionable school by her uncle, a motion picture director, whom she never sees. When she is chided by the other students over having no family, she sells her clothes and goes out to Hollywood where she finds her uncle being dispossessed and out of a job because of dissipation. With the aid of his secretary who loves him, Jane gets his job back and also establishes herself as a screen star.

SEE ALSO issue of June 27

Audience Suitability Ratings

"Wholesome entertainment. A good cast gives a sincere performance. Family." Am Legion Auxiliary

"A well-done social drama. Family and junior matinee. Adults: entertaining; 14-18 & 8-14: yes." Calif Cong of Par & Teachers

"Above-average in entertainment value of the pictures featuring Jane Withers. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Better-than-usual Jane Withers story. Mature-family." DAR

"Entertaining, dramatic, fast-moving and emotional in its appeal is this picture—a most fitting vehicle for the young star, who again proves herself a fine actress. Family." Gen Fed of Women's Clubs (W Coast)

"Fascinating glimpses of the inside workings of Hollywood movie studios and a human interest story of rehabilitation with comedy and pathos nicely blended. Family." Nat Soc of New England Women

"A well balanced and vivid picture with great emotional appeal, understandingly cast and directed, providing light and diverting entertainment. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Je 25 '38

"This is a more suitable film for Jane Withers than many she has played in recently, for while she is the same irrepressible, quick-witted child, her pranks are those of a girl of her age, never worldly-wise or malicious. Adolescents, 12-16: amusing; children, 8-12: yes."

+ **Motion Pict R** p6 Jl '38

"General patronage."

Nat Legion of Decency Je 30 '38

"A, Y & C: very good."

+ + **Parents' M** p54 O '38

"A good cast and some devastating imitations by Miss Withers, puts it above the average of her films. Family."

+ **Wkly Guide** Ag 13 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Ag 20 '38

"A good deal more meat is to be found on Jane Withers' new one, 'Keep Smiling,' than has surrounded the bantamweight carcasses of most of her previous films. Not that all the said meat is savory, some of it being dished up with a sauce that tastes of gall. . . Though the action is usually rapid, the tempo at which the story unfolds is not in the least hurried, there seeming to be time to make digressions for all manner of commentary and gags. Perhaps the exhibitions of the Three Nelsons, jugglers, could be cut just a bit, together with another digression or two, though, as a whole, this bubbling volubility of style probably constitutes a good deal of the appeal of the picture." Bert Harlen

+ — **Hollywood Spec** p9 Je 18 '38

"It can't possibly make the least difference in your life whether or not you see this. But in case you do, you won't, unless you're a terrific high-brow, be bored for a moment. And if you are a terrific high-brow, what are you doing hanging around Withers anyhow?" Beverly Hills (2½ stars)

Liberty p49 Ag 13 '38

"The perennial Jane Withers, who ought to know how by this time, makes good in 'Keep Smiling.' . . The important and valuable feature of 'Keep Smiling,' and the thing which sets it apart from hundreds of other child movies, is Jane's exquisite, satirical imitation of Bobby Breen." B. R. Crisler

+ **N Y Times** p15 Ag 10 '38

"[It is] a film designed to appeal mostly to moppets."

Time p42 Ag 22 '38

Trade Paper Reviews

"A typically rowdy Withers vehicle, this finds Ginger Jane at her vociferous best, dancing, clowning and cavorting in a style which is sure to please the starlet's legion of fans. Family."

+ **Boxoffice** p25 Je 18 '38

+ **Motion Pict Daily** p13 Je 20 '38

"This is a typical Jane Withers vehicle, with a Hollywood back stage flavor. Estimate: okay for dual support, Withers fans."

+ **Phila Exhibitor** p146 Je 15 '38

"'Keep Smiling' is a children's picture with an adult punch. It's one of Jane Withers' best efforts to date, and, though reminiscent of 'A Star Is Born' in plot and carry-through, it's natural entertainment. Word-of-mouth will help it, and there's no reason why it can't single-bill in plenty of spots. For the trade, however, it has one drawback. Another expose of Hollywood drunkenness, on top of 'Star Is Born,' this Withers starrer doesn't help the picture business reclaim a lily-white reputation at a time when it needs good will."

+ **Variety** p22 Ag 17 '38

L

LADIES IN DISTRESS. Republic 65min Je 13 '38

Cast: Alison Skipworth. Polly Moran. Robert Livingston. Virginia Grey

Director: Gus Meins

Music director: Alberto Colombo

Original story: Dore Schary

Screen writers: Dorrell McGowan. Stuart McGowan

Story concerns Alison Skipworth, mayor of a small town, who enlists the aid of a gambler to fight the racketeers with their own secrets. The gambler cleans up the town and falls in love with the mayor's niece.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."

— + **Christian Century** p951 Ag 3 '38

"A trite story with somewhat forced humor. Adults & young people." E Coast Preview Committee

Fox W Coast Bul Je 25 '38

"General patronage."

Nat Legion of Decency Je 23 '38

"A & Y: good action melodrama; C: unsuitable."

+ **Parents' M** p46 Ag '38

Trade Paper Reviews

"An amusing farce cut and tailored to fit the comic talents of Alison Skipworth and Polly Moran, average audiences are certain to label this good entertainment. . . It is an entertaining farce comedy."

+ **Film Curb** p12 Je 18 '38

+ **Motion Pict Daily** p13 Je 20 '38

LADIES IN DISTRESS—*Continued*

"Well made programmer that will prove able dual support, this should click with the Skipworth-Moran fans. Estimate: better than average dual fare."
+ **Phila Exhibitor** p146 Je 15 '38

LAW COMMANDS. Crescent 57min

Cast: Tom Keene. Lorraine Hayes. Bud Buster. Matthew Betz

Director: William Nigh

Screen writer: Bennett Cohen

An adventure story with a pioneer setting.

Trade Paper Reviews

"An adequate little pioneer story, this is sure to please in the grind, small neighborhood spots. . . A Sunday matinee audience of children, stags in a slum neighborhood house, liked this vociferously."
+ **Phila Exhibitor** p125 My 1 '38

"Film is a bad one, made for buttons, and has all the appearances of a quickie. A few more like it and Tom Keene won't mean much. It's overloaded with phoney sentiment, Uncle Tom dramatics, and a very poor collection of incidental performers unwisely permitted to speak."
— — **Variety** p23 Ag 17 '38

LAW OF THE PLAINS. Columbia 56min My 12 '38

Cast: Charles Starrett. Iris Meredith. Bob Nolan. Robert Warwick

Director: Sam Nelson

Music and lyrics: Bob Nolan

Music director: Morris Stoloff

Screen writer: Maurice Geraghty

A western melodrama.

Audience Suitability Ratings

"Average entertainment. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** Jl 9 '38

Trade Paper Reviews

"No alibis needed for this model prairie prancer. It opens with a bang, carries along at top speed, delivers a credible and better than average story and leaves nothing to be desired in casting."
+ **Boxoffice** p33 Jl 30 '38

"With a strong plot and an above-average supporting cast, this should prove interesting to general audiences as well as the dyed-in-the-wool Western fans. The story sustains interest throughout and Director Sam Nelson has seen to it that the action builds up to a thrilling climax."
+ **Film Curb** p6 Ag 6 '38

"Here is a Western that has everything a model outdoor action thriller should have. Charles Starrett is ably supported by a strong cast, and a bunch of melody boys who disguise as his cowboy pals, do some swell harmonizing at appropriate spots in the film. That is one big thing in its favor—the songs are not just thrown in, but become a natural part of the proceedings."
+ **Film Daily** p15 Jl 27 '38

"Estimate: up-to-par Starrett."
+ **Phila Exhibitor** p139 Je 1 '38

" 'Law of the Plains' stacks up as one of the better Westerns, principally because of a troupe billed as the 'Sons of the Pioneers.' Coupled with the two-fisted Charles Starrett, they swashbuckle their way through song and fisticuffs to garner the major laurels in what otherwise would have turned up as just another horse opera. Should find its place as a top-billed piece on double bills."
+ **Variety** p17 Jl 27 '38

LETTER OF INTRODUCTION. Universal 100-104min Ag 5 '38

Cast: Adolphe Menjou. Andrea Leeds. Edgar Bergen. George Murphy. Rita Johnson. Ann Sheridan. Eve Arden

Director: John M. Stahl

Music director: Charles Previn

Original story: Bernice Boone

Screen writers: Sheridan Gibney. Leonard Spigelgass

A young girl has a letter of introduction to Menjou, matinee idol, whom she hopes will get her on the stage. The letter reveals that she is his daughter. The vain father hasn't the courage to reveal her identity, but tries admirably and almost tragically to promote her career.

Audience Suitability Ratings

"A: very good; Y: good; C: partly good."
+ **Christian Century** p999 Ag 17 '38

"A well acted social drama that maintains interest throughout. Family-mature." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"A story of human, emotional appeal, skillfully directed and with an excellent interesting cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. A clever, surefire comedy drama. Mature." DAR

"A social drama with an excellent cast and able direction. Family." Nat Council of Jewish Women

"Very well acted social drama with an interesting plot, good characterizations by a superior cast, clever dialogue and sustained suspense. Mature." Nat Soc of New England Women

"Another picture of a movie struck girl, with a letter of introduction giving a little different angle to a trite theme. The story drags, and becomes slow and boring. Edgar Bergen with his dummy (Charley McCarthy) furnishes real clever entertainment, but even this cannot place it in the family group, as a series of divorces and triple loves form the base of the plot. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 20 '38

"General patronage."
Nat Legion of Decency Ag 11 '38

"A, Y & C: excellent."
+ + **Parents' M** p54 O '38

"Family. Real excellence lies in the Bergen-McCarthy combination which supplies comic interludes to the main drama and extinguishes all else with first-rate gags and come-backs."
+ **Wkly Guide** Ag 6 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 6 '38

"There are a couple of times in 'Letter of Introduction' when it seems as if this were really a first-rate picture; but somehow when it's all put together, it doesn't quite click. Edgar Bergen and Charlie McCarthy are funnier than ever and have plenty of good gags. . . The honors of the picture go to Adolphe Menjou and to the Bergen-McCarthy combination." Philip Hartung
+ — **Commonweal** p430 Ag 19 '38

"This [is a] rather entertaining (though more or less typical) romantic story. . . Good performances on the part of a competent cast help offset a certain lack of script inspiration." Jesse Zunser
+ — **Cue** p9 Ag 27 '38

"Good because of good direction. . . Only perfect performances could result from such inspired direction as Stahl gives 'Letter of Introduction.' . . The amazing cleverness of Bergen was rewarded with roars of laughter by the preview audience, and a lot of his lines were lost in the uproar. . . It will give the box-office what it needs so badly."
+ **Hollywood Spec** p10 Ag 6 '38

"True, Charlie and Edgar almost steal the film, but Adolphe Menjou gives the best performance of his career as the celebrated star rusted away by the corrosion of ego and Holly-

wood. Here is acting, ladies and gentlemen. The script is skillfully contrived, the direction sure and expert." (3½ stars) Beverly Hills
Liberty p51 S 3 '38

"It seems likely that [Edgar Bergen and Charlie McCarthy] were called in on a shaky production for laughs. They get the laughs, to be sure, but they are scarcely in keeping with the essential mood of the film. . . With the staunch acting and competent direction it has had, it should have carried through under its own power. As it is, the random entrances of the gifted Mr. Bergen, Charlie and a new hayseed dummy called Mortimer are definitely welcome. What is wanting is a bit of sound dramatic construction. Given even fair-to-middling script writing, it might have become a convincing and moving entertainment. Instead the plot is a labored rehash of cinematic cliches." Howard Barnes
+ — **N Y Herald Tribune** p12 S 1 '38

"The authors of 'Letter of Introduction' . . . have executed the story so cleverly that the script holds interest even when it lacks direction. As a variant, almost a sequel, to 'Stage Door' it is a surprisingly fresh, uncommonly diverting, remarkably well-done film. By the strictest narrative standards, Charlie McCarthy's frequent interruptions of the story's course are inexcusable; by amusement standards, they were all for the best. For, when you get right down to it, 'Letter of Introduction' is dancing on a fragile tightrope." F. S. Nugent
+ **N Y Times** p27 S 1 '38

"Charlie McCarthy and Eddie Bergen occupy a great deal of time in 'Letter of Introduction' but it is not on their account that the film seems a bit long. A well produced affair of the theatrical people and their lives, this story depends upon an idea which is not easy to accept with much seriousness. . . It is a plot notable not for its framework but for the niceness of the general treatment." John Mosher
+ **New Yorker** p52 S 3 '38

"A refreshing blend of humor and drama set in the off-stage entertainment world of New York, the movie owes much of its success to the excellent dialogue and narrative furnished by the script. . . Smartly directed by John M. Stahl, who also served as producer, 'Letter of Introduction' gives each member of its splendid cast a full-bodied role."
+ **Newsweek** p26 Ag 15 '38

"The backstage standby plot with Charlie McCarthy as an added attraction. Since the aging-actor theme is one of many possibilities, you may find the coincidences and motivation of this story a little hard to take without a grimace. . . *Put your money on McCarthy.*" Katharine Best
+ — **Stage** p48 S '38
Time p38 Ag 8 '38

Trade Paper Reviews

"What may have been only a routine affair is saved by Edgar Bergen, his famous dummy, Charlie McCarthy, and another wooden character, who comes in for a sure-fire bit. Lagging for the most part, the slight story is enlivened intermittently by the ventriloquist and his stooges. Most of the weakness seemingly is in presentation of the story."
+ — **Boxoffice** p29 Ag 6 '38

"An excellent piece of entertainment effectively alternating intensely dramatic sequences with uproarious comedy scenes, this picture contains elements to please every type of audience."
+ + **Film Curb** p10 Ag 6 '38

"Universal's 'Letter of Introduction' is a fine picture on every count. It is endowed with an excellent story, a talented cast, smooth direction and tip top production value. . . Bergen is surprisingly good in a straight dramatic role, and his sequences with McCarthy are hilariously funny, with dialogue never better. Bergen also introduces Mortimer, a dummy from the country, so he says. Mortimer is just as funny as McCarthy. The rest of the cast and technical crew also deserve mention for good performances. The picture has audience appeal for every type of theatregoer, it has good name value for the marquees and unlimited exploitation possibilities to put it in the boxoffice 'natural' category."
+ **Film Daily** p3 Jl 30 '38

"There is everything [about the film] to suggest big business in all types of situations and on all types of playdates. 'Letter of Introduction,' in addition to adept, imaginative direction, has the benefit of a very good story, a fine cast, effective comedy relief and competent editing. It represents a masterful job in all directions, including the photography and the backgrounds."
+ + **Variety** p15 Ag 3 '38

"Top flight entertainment, a boon to Universal and an unquestionable money picture is 'Letter of Introduction.' It has the Edgar Bergen-Charlie McCarthy magnet to nail to the marquee as its chief asset, with a wealth of other comic and dramatic elements to cram 100 minutes with substantial and highly commendable showmanship. . . Picture is somewhat overly long, and some of the passages are held too leisurely, but generally the tension and conviction are held most effectively."
+ **Variety (Hollywood)** p3 Jl 29 '38

LITTLE FLOWER OF JESUS. Sunray 75min

Cast: Simone Bourday

Director: Georges Chaperot

Filmed in French with English subtitles. The story tells of the devotion of a modern business girl to Saint Thérèse of the Child Jesus, known as the Little Flower. The film includes flashback scenes of Saint Thérèse's life in the convent.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 12 '38

Newspaper and Magazine Reviews

"The new film of Saint Thérèse is not her life story, despite the impressions conveyed by the sponsors, intentionally or otherwise. The production requires polishing and is considerably overlong, but deletions will be made and better continuity effected." J. P. Cunningham
Commonweal p106 N 19 '37

Trade Paper Reviews

"Mainly for the pious of the Catholic faith is this French film. The picture's chief selling point lies in the convent scenes and the rituals that follow when Thérèse is ordained at the Carmelite convent. Aside from that, the film has very little to offer in the way of entertainment, except to Catholics, who should find it of unusual interest. . . Acting and direction are amateurish and neither does the English dubbing help convert the feeling of deep religious devotion displayed in the film."
Boxoffice p23 My 21 '38

"Theme of this French production, dubbed in English, is too deeply religious and sectarian to appeal to any but strict Catholic audiences. . . The technique throughout is that employed in the days of silent pictures, and moves with slow and heavy tread. The performance of Simone Bourday is marred by overacting in her facial expressions."
— + **Film Daily** p24 My 9 '38

LITTLE MISS BROADWAY. 20th century-Fox 70min Jl 29 '38

Cast: Shirley Temple. George Murphy. Jimmy Durante. Phyllis Brooks. Edna May Oliver. George Barbier. Edward Ellis. Jane Darwell. El Brendel. Donald Meek. Patricia Wilder. Claude Gillingwater

Director: Irving Cummings

Dance directors: Nick Castle. Geneva Sawyer

Music: Walter Bullock. Harold Spina

Music director: Louis Silvers

Original story: Jack Yellen. Harry Tugend

Little Miss Temple portrays an orphan who is adopted by vaudeville entertainers who take

LITTLE MISS BROADWAY—*Continued*

her to a run-down hotel occupied by show folk. The hotel is owned by Edna May Oliver who annoyed by the antics of the impoverished guests wants to close the hotel and send Shirley back to the orphanage.

Audience Suitability Ratings

"A: light; Y & C: entertaining."
Christian Century p951 Ag 3 '38

"Inimitable Shirley Temple is cuter than ever, if that is possible. Family." DAR
+ **Fox W Coast Bul** Jl 9 '38

"Adequate direction and clever settings enhance this musical comedy, making it good entertainment for family and children." Calif Cong of Par & Teachers

"The story itself is not outstanding, but good direction and an imposing cast of comedians give it novelty. Family." Calif Fed of Business & Professional Women's Clubs

"An entertaining picture. . . Entertaining for all." Gen Fed of Women's Clubs (W Coast)

"Surrounded by a notable and capable cast, Shirley Temple gives an interesting though mature performance. Family." Nat Council of Jewish Women

"Good warm-weather entertainment. . . The thin story is sticky with hokum and unworthy of the clever little star. Family." Nat Soc of New England Women

"Refreshing, light musical comedy. Family." S Calif Council of Fed Church Women

"It is a flimsy story but adequate. Shirley Temple handles several emotional scenes deftly and otherwise delights. Adolescents, 12-16 & children, 8-12: yes." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** Jl 16 '38

"General patronage."
Nat Legion of Decency Jl 21 '38

"A, Y & C: very good."
+ + **Parents' M** p70 S '38

"Family-juvenile. Outstanding. [It is] a gay and pleasant picture."
+ + **Wkly Guide** Jl 16 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 Jl 23 '38

"Sparkling with vivacity, singing with astonishing ease and adult aplomb, tap-dancing with the effortless skill and assurance of a Ginger Rogers, Shirley Temple takes hold of 'Little Miss Broadway' and tosses its 7000-odd feet of celluloid almost single-handed into the category of top-notch entertainment. . . 'Little Miss Broadway' sums up as one of the best of the Temple pictures." Jesse Zunser
+ + **Cue** p10 Jl 23 '38

"One of the best of the Shirley Temple pictures. . . 'Little Miss Broadway' is a bright, airy, tuneful musical, a form of light entertainment which should please almost anyone." Bert Harlen
+ **Hollywood Spec** p6 Jl 9 '38

"Shirley shakes her plump curls and pours forth her delightful comedy talents trying to inject some vitality in this, but for all her wishful enthusiasm, there's no putting across a plotless plot." (2½ stars) Ruth Waterbury
Liberty p45 Ag 6 '38

"The precocious glamour tot shifts from straight acting to variety antics. Instead of creating and sustaining a valid characterization, she woos her fans with crooning and tap dancing. As far as I am concerned, she wastes her efforts on one of the worst scripts which has marked a period of exceptionally shoddy scenario writing. Nevertheless, she brings so much vivid and assured artistry to this latest vehicle that I am reasonably certain that it will prove even more popular than most of her recent assignments." Howard Barnes
+ — **N Y Herald Tribune** p4 Jl 23 '38

"Miss Temple's latest offering, 'Little Miss Broadway,' seems to be one of her liveliest. The diva sings and bounds about and is always endearing in her most expert style throughout the affair. She is easily able to subdue the aggressive talents of presumptuous adults like Jimmy Durante and Edna May Oliver. The songs of the piece are pleasant and the whole handling of the picture is swift and varying." John Mosher
+ **New Yorker** p53 Jl 23 '38

"[It has] a wisp of a story, and a promising cast plays a collective second fiddle to the Temple trillings and tappings. But that shouldn't matter to the Temple worshipers. Whether she is doing a gay Astaire-Rogers dance routine with George Murphy, or emoting tearfully in an orphanage, the 9-year-old performer can still carry a film with a minimum of help from scenarists and supporting cast."
Newsweek p25 Jl 25 '38
Time p28 Ag 1 '38

Trade Paper Reviews

"Here's a remedy for the dog-day blues which exhibitors have been singing—for when this latest offering by America's Number One boxoffice bet flashes on the screen, the SRO sign will have to be dusted off despite depression, fans' strikes or high water. Shirley was never better. Family."
+ + **Boxoffice** p11 Jl 9 '38

"Neatly tailored to the talents of clever Shirley Temple this is a fast-stepping, entertaining musical which should click with a vast majority of the film-going public."
+ **Film Curb** p9 Jl 9 '38

"Shirley Temple's newest offering is loaded with entertainment and has much refreshing material. The little star has never danced better and essays intricate steps like a veteran."
+ **Film Daily** p3 Jl 9 '38
+ **Motion Pict Daily** p10 Jl 6 '38

"Preview audience reaction was very good. Estimate: box office."
+ **Phila Exhibitor** p162 Jl 15 '38

"Shirley Temple . . . retains all the childish appeal which has kept her at box office tops for several years. In her latest film, she shows an improvement in her tap dancing, her singing and her ability to turn on at will whatever emotional faucet is demanded by the script. Shirley is better than her new vehicle, which in turn is better than her last one, 'Rebecca of Sunnybrook Farm.' A glimpse at the cast credit titles stirs an audience to anticipate an unusual entertainment. The result is far short of promise. Shirley is a standout, but the others through faulty cutting of the film and undeveloped opportunities in the script never quite get their openings to score."
+ **Variety** p15 Jl 6 '38

"The Temple name will bring 'em to the box office. The quality of the production, contrived and presented for pure entertainment, will continue to sustain the magic of the ranking young star and to maintain her as 20th-Fox's greatest asset. 'Little Miss Broadway' will be cinched as the most hilarious of the Shirley Temple offerings."
+ + **Variety (Hollywood)** p3 Jl 2 '38

LITTLE TOUGH GUY. Universal 83-85min Jl 22 '38

Cast: Robert Wilcox. Helen Parrish. Marjorie Main. Jackie Searl. Billy Halop
Director: Harold Young
Music director: Charles Previn
Original story: Brenda Weisberg
Screen writers: Gilson Brown. Brenda Weisberg

The boys from "Dead End" portray East Side tenement kids who become criminals and end up in the reformatory. The leader, Billy Halop, commits crimes in anger over the fate of his father, electrocuted because of a murder in a labor riot.

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
+ **Christian Century** p975 Ag 10 '38

"An overdrawn social drama. A crime-does-not-pay picture with the outcome not convincing. Ethics of this picture are questionable while its reaction to boys is debatable. Adult." Am Legion Auxiliary

"Scarcely entertaining is this sordid social drama of the slums, of adolescent gangs and their idea of revenge. Its sociological message limits its appeal to adults." Calif Cong of Par & Teachers

"An attempt is made to present some of the causes of child delinquency, but the power of the theme is weakened to the point of invisibility by improbable situations and the inclusion of sub-adolescent romance. What little there was of value in the plot was left undeveloped by uninspired direction. . . Not recommended because of debatable and unsound social values. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Morbid social drama. Adults." DAR

"A tale of the menace of the slums, and its effect upon youth, becomes a realistic picture, but the continued portrayal of boys in their teens carrying guns and employing them to commit crimes is bad psychology. Mature." Nat Council of Jewish Women

"Well acted social drama of curiously mixed values. Some very good characterizations but there are many inconsistencies and the film as a whole lacks conviction. Adults." Nat Soc of New England Women

"A picture of social significance. . . A constructive picture from an adult's point of view, but might be destructive to young boys without adequate explanation. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Ag 13 '38

"General patronage."
Nat Legion of Decency Jl 21 '38

"A: good of kind; Y & C: too strong."
+ **Parents' M** p70 S '38

"Family. Rather slow in beginning, but it grows into tense and moving drama, one of the better ones of its type. The children are all vigorous and excellent. Family."
+ **Wkly Guide** Jl 9 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Jl 23 '38

Reviewed by Jesse Zunser
Cue p10 Ag 20 '38

"The terse development and the fine acting of Billy Halop make a familiar story worth seeing."
+ **Film Wkly** p21 Ag 13 '38

"When the hand of tragedy strikes, it really strikes, no foolin'. And what's more, life is hard and bitter. . . There may be audiences who will lap it up. I fear I could not take it seriously. For the average spectator the 'Dead End' kids probably will be the most appreciated element in the picture. . . The number of films on sociological themes to come from Hollywood in recent months is an encouraging sign, but those which do not ring true, which are biased and fabricated and dubious as to a desire really to say anything, can lessen the power of more significant films to arouse the public conscience to a need for social reform." Bert Harlen
— + **Hollywood Spec** p11 Jl 23 '38

"The theme has been developed before by Hollywood and it runs true to form in the present version. Here once more those who live on the right of the tracks get a fairly accurate picture of slum environment, its dirt and hopelessness and the gamins it produces. But the writers never get behind the scenes to take a shot at the real problem, expect to hint that unemployment and a series of bad breaks are the cause of it all. . . Setting a bad example for children, the 'Dead End' kids have come up in the film gangster world. They are gun-toters in 'Little Tough Guy.' " J. P.
+ — **N Y Herald Tribune** p10 Ag 18 '38

"The 'Dead End' youngsters' stories are becoming increasingly redundant and therefore thin. . . The fault is not with the boys nor with the otherwise able cast which surrounds them. It lies on the doorstep of Universal, which ordered this dim carbon-copy. Poverty is apparently a disease from which motion picture producers and scenarists, as well as society, suffer." Bosley Crowther
— + **N Y Times** p23 Ag 18 '38

Reviewed by John Mosher
New Yorker p53 Ag 20 '38

"Led by Billy Halop, a group of the 'Dead End' and 'Crime School' youngsters inject their hard-boiled realism into an otherwise synthetic study of slums and juvenile delinquency."
— + **Newsweek** p21 Ag 29 '38

" 'Little Tough Guy' clucks its tongue sympathetically. . . But hopelessly quartered and drawn by the tugging of four wayward plot trends, it is less notable as a contribution to cinema than it is for expressing a viewpoint cinema has seldom before ventured—that there is something wrong about strikebreaking."
+ — **Time** p22 Jl 25 '38

Trade Paper Reviews

"Fast-moving drama of the slums featuring the 'Dead End' kids, Producer Ken Goldsmith's contribution to the current cycle compares favorably with previous pictures in which this talented group of youngsters has appeared and should fare proportionately in popularity and patronage."
+ **Boxoffice** p25 Jl 16 '38

"The picture is good all-around entertainment for comedy, pathos, and excitement. Some may object to the moral of the story; others will protest a wealthy scion protecting and joining a petty thief ring; a few may not approve of emphasizing the inhuman side of the law, making a boy bitter against it; but all will agree that the picture is well-done, powerful, and convincing. Conclusion: You needn't worry about this one. Mouth-to-mouth talk will give it plenty of publicity. It's a sure box-office story." M. S. M.
+ **Film Curb** p20 Ag 20 '38

"[The] picture has plenty of punch and kick. Wherever the 'Crime School' and 'Dead End' type of fare meant money this should click, too. Several of the original 'Dead End' boys are in the picture and a few new faces have been added."
+ **Film Daily** p7 Jl 11 '38
+ **Motion Pict Daily** p4 Jl 18 '38

"Here is an exciting feature offering, with the 'Dead End' kids giving a comical performance, supplying the picture's sole exploitation peg. The story is threadbare, merely supplying vehicle for the children, who make the most of it. Picture's appeal will be mainly for city neighborhoods, especially for crime fan spots, being better one of this type. It has fun, excitement all through, a peculiarly interest-compelling finish."
+ **Phila Exhibitor** p162 Jl 15 '38

"This one is merely a rehash of 'Dead End' and 'Crime School,' again featuring the young toughies known as the 'Dead End' kids. It's a weakie for single-billing and its 83 minutes' running time is of embarrassing length for the duals. Word-of-mouth will be negligible."
— **Variety** p12 Ag 24 '38

" 'Little Tough Guy' is awkward and inept in spots, from the finicky critical standpoint, but it has the crude vigor, the substance, the sense of harsh and arresting reality and the exuberance of the 'Dead End' children to give it strong audience appeal and to head it for such good returns as judicious selling will assure. . . The 'Dead End' boys have set up considerable following, and have in their several film appearances demonstrated a high standard of entertaining character and antics as sardonic humorists in a highly individual vein."
+ — **Variety (Hollywood)** p3 Jl 7 '38

LOOK OUT FOR LOVE. See The show goes on

LORD JEFF. MGM 78-80min Je 17 '38

Cast: Freddie Bartholomew. Mickey Rooney. Charles Coburn. Herbert Mundin. Terry Kilburn. Gale Sondergaard

Director: Sam Wood

Music: Edward Ward

Original story: Bradford Ropes. Val Burton. Endre Bohem

Screen writer: James Kevin McGuinness

This film has all British characters and has for its background the Russell-Cotes mer-

LORD JEFF—*Continued*

chant marine training school for British youths. This institution trains orphan boys for the responsibilities of seamanship and service in the British naval reserve. Freddie Bartholomew portrays a boy committed to the institution following his arrest as an accessory to a jewel robbery. He rebels against restraint and discipline but in the end he is regenerated and becomes an apprentice on the Queen Mary and aids in the roundup of the jewel thieves.

Audience Suitability Ratings

"A: very good; Y & C: excellent."
+ + **Christian Century p878 Jl 13 '38**

"Excellent. Excellent story, ethics, acting and direction." DAR
+ + **Fox W Coast Bul Je 25 '38**

"Excellent work is done by the whole supporting cast as well as the director. Splendid entertainment for the family." E Coast Preview Committee
+ + **Fox W Coast Bul Jl 9 '38**

"Dramatically potent, with its powerful direction and the convincing acting of the entire cast, is this social drama in which spiritual values are splendidly balanced with physical excitements and appealing pageantry. . . Ethical values commendable for all ages." Calif Cong of Par & Teachers

"Excellent entertainment because of intelligent direction, good production values and splendid work of an experienced cast. . . Social values high. Family." Calif Fed of Business & Professional Women's Clubs

"Beautifully presented and of universal interest is this human, appealing story. . . This [is] an outstanding cinema achievement, rarely fine in its constructive qualities and high in its entertainment values. All ages." Gen Fed of Women's Clubs (W Coast)

"Excellent for the entire family." Nat Council of Jewish Women

"Interesting and entertaining. Family." Nat Soc of New England Women

"Through an exceptionally suitable, well directed cast, and unusually fine dialogue, this picture moves with well measured tempo and exemplifies the influence of environment and opportunity on the character of a child, developing an appreciation of the best and a sense of responsibility to others. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul Jl 16 '38**

"'Lord Jeff,' in addition to being good entertainment, presents a social problem in a constructive way. . . The picture is worth seeing for its entertaining qualities and also because it treats a serious problem sincerely and effectively. Adolescents, 12-16: yes, fine; children, 8-12: yes."
+ **Motion Pict R p6 Jl '38**

"General patronage."
Nat Legion of Decency Je 30 '38

"A, Y & C: excellent."
+ + **Parents' M p70 S '38**

"The boys are particularly good. Family. Juvenile."
Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"The film bears an ideal cargo—fun, action, fair play, and not even a small hamper of 'love interest.' Despite splendid performances in all roles, it is Terry Kilburn, a small Yorkshire lad with a beautifully broad accent, who steals many a scene. Family."
+ **Christian Science Monitor p15 Je 25 '38**

"If the performances of Freddie Bartholomew and Mickey Rooney weren't so sincere, 'Lord Jeff' would be just another 'Rover Boys at School.' . . Perhaps we are getting a bit tired of seeing Freddie as a snob and perhaps in 'Lord Jeff' we may think his conversion comes too quickly, but we do have to admit that as an actor he holds his own and usually outshines any of the grown-ups in the films." Philip Hartung
+ **Commonweal p329 Jl 15 '38**

"Not to be missed. Sam Wood again demonstrates his ability to get outstanding performances from a cast of youngsters. . . Even though 'Lord Jeff' was shot in its entirety in or near what we call Hollywood, it brings England to us as convincingly as if the production were made in the locale of the story."
+ **Hollywood Spec p6 Je 25 '38**

"Hollywood's recurrent Anglo-mania is very much in evidence in 'Lord Jeff.' This patriotic fervor for the empire may strike you as a bit thick, but it does not keep the show from being entertaining. . . It is a moderately beguiling screen drama, and Metro-Goldwyn-Mayer should certainly not have to worry about its success in the British Isles." Howard Barnes
+ — **N Y Herald Tribune p14 Jl 1 '38**

"It's a compact little fairy tale, as such things go, as predictable as one of our old Annapolis or West Point films and about as easy to accept. The only appreciable difference is in the physical dimensions of the players—most of them are cut down to Freddie's size—and in the range and thickness of their accents. . . All things considered, Master Freddie does well to be a problem child. His reformations continue to be interesting to watch." F. S. Nugent
+ **N Y Times p22 Jl 1 '38**

"Minor effort: Aside from advertising the Queen Mary, 'Lord Jeff' displays Freddie Bartholomew as a child crook. This little crook reforms somewhat too early in the story for its good, and there are often moments throughout the film when one has a hankering for further thievery and chicanery. . . The piece is largely innocuous schoolroom stuff." John Mosher
— + **New Yorker p50 Jl 2 '38**

"Despite an implausible yarn about a pair of jewel thieves and their youthful stooge, this is an interesting account of life and landlubbers at the Russell-Cotes nautical school. . . There are excellent performances by Bartholomew, Mickey Rooney, and Terry Kilburn."
+ **Newsweek p27 Jl 4 '38**

"The result is scarcely scintillating or surprising, but provides acceptable entertainment for those who have enjoyed [Freddie Bartholomew's] efforts to adjust himself to even less agreeable circumstances."
+ — **Time p18 Jl 4 '38**

Trade Paper Reviews

"Here is a smash hit from any standpoint and one which should stand out from the pack in its public reception and revenue record. While the cast is predominantly juvenile, and the story entirely free from romance, there is a bumper crop of solid entertainment values for adults as well as children."
+ + **Boxoffice p69 Je 25 '38**

"An inspirational juvenile drama, replete with human touches and carrying a splendid message for youngsters everywhere. The picture will be widely praised by youth organizations and women's societies because of its regeneration theme and for the natural performance of its accomplished young actors."
+ **Film Curb p6 Jl 2 '38**

"Here is a heart-warming, human picture, certain to please the fans and deserving of much exploitation. Sam Wood has done an outstanding job of directing, blending the action and comedy effectively."
+ **Film Daily p5 Je 23 '38**

+ **Motion Pict Daily p4 Je 23 '38**

"This is a natural for the money, should garner good returns, in spite of its being one of Hollywood's very British pictures. Estimate: high rating program."
+ **Phila Exhibitor p153 Jl 1 '38**

"'Lord Jeff' is loaded with boxoffice balm and, if adequately advertised, it will spin the wickets into profitable engagements in all types of theatres. . . Some really excellent acting is turned in by the lads. . . Production has size, the appearance of authenticity and an air of good showmanship."
+ **Variety p14 Je 22 '38**

"To the extent that word of mouth affects business in these days of discriminating picture shoppers and supplements the value of the Freddie Bartholomew and Mickey Rooney names at the top of a capable supporting troupe, will 'Lord Jeff' profit. . . In the British market, especially, it should be a cleanup."
+ **Variety (Hollywood) p3 Je 18 '38**

LOVE FINDS ANDY HARDY. MGM 90-92min Jl 22 '38

Cast: Mickey Rooney. Judy Garland. Lewis Stone. Cecilia Parker. Fay Holden. Lana Turner

Director: George B. Seitz

Music: David Snell. Mack Gordon. Harry Revel. Roger Edens

Screen writer: William Ludwig

Another in the Judge Hardy series. In this one, the love affairs of young Andy Hardy, portrayed by Mickey Rooney, are the center of interest. Mickey becomes entangled with two young girls over dance dates and involved in the purchase of a second hand car.

Audience Suitability Ratings

"A: good; Y: very good; C: probably good."
+ **Christian Century** p975 Ag 10 '38

"Good. Family." DAR
+ **Fox W Coast Bul** Jl 16 '38

"Mickey Rooney and Judy Garland steal the show. Questionable taste in showing youngsters of this age indulging in so much kissing. Mature." Am Legion Auxiliary

"A family picture." Calif Cong of Par & Teachers

"Abounding in humorous situations is this human-interest story of 'puppy-love.' . . The characterizations are excellent and the story will appeal to the youngster in the adult as well as to the contemporary young folk. Family." Calif Fed of Business & Professional Women's Clubs

"Restrained and sympathetic direction presents tender sentiment, amusing foibles and serious family-life problems in a highly commendable and most entertaining manner. Easily the best of the series. Family." Gen Fed of Women's Clubs (W Coast)

"[It] surpasses its predecessors in humor, humanness and interest. Family." Nat Council of Jewish Women

"Constructive and delightful family film." Nat Soc of New England Women

"Another of the delightful Hardy Family series. A wholesome and entertaining picture for the whole family." S Calif Council of Fed Church Women
Fox W Coast Bul Jl 23 '38

"Here is a welcome addition to the series of pictures about the Hardy Family. Adolescents, 12-16: good; children, 8-12: interesting."
+ **Motion Pict R** p5 Ag '38

"General patronage."
Nat Legion of Decency Jl 21 '38

"A & Y: good; C: possible."
+ **Parents' M** p70 S '38

"Family. Outstanding. A vastly entertaining combination of the humors and egotisms and tendernesses of human nature."
+ + **Wkly Guide** Jl 16 '38

Newspaper and Magazine Reviews

"Latest and possibly the best of the Hardy Family series. Family."
+ **Christian Science Monitor** p13 Jl 30 '38

"'Love Finds Andy Hardy' is a touching and unpretentious little comedy that carries on in the films that series of stories about the Hardy Family. If Mickey Rooney continues to improve with each picture as he has lately, there's no telling to what heights he'll rise. His understanding and sincere portrayal of the adolescent Andy make this picture good entertainment." P. T. Hartung
+ **Commonweal** p370 Jl 29 '38

"It is pleasant to discover occasionally that a 'good' picture need not be either breathless spectacle or blood-pounding melodrama—that there is still room in the cinema for simple, straightforward, unaffectedly nice little family comedies whose only (and completely sufficient) excuse for being is that they entertain, lightly, amusingly, and decently." Jesse Zunser
+ **Cue** p10 Jl 23 '38

"Metro has a winner in this one. The story is about you and me and the people who live next door—just an honest-to-goodness recital of trifling things of importance only to those involved in them."
+ **Hollywood Spec** p7 Jl 23 '38

"You may find amusement in the heartthrobs of youth when adolescence gets involved with Life for the first time. . . Mickey Rooney helps a lot as Andy, and Judy Garland is the girl who disturbs him and sings three songs. Your liking for La Garland depends upon—well—your liking for La Garland. She is pretty sure of herself, but maybe you like that." (2 stars) Beverly Hills
Liberty p47 Ag 20 '38

"Besides being what is known as a natural for the family trade, 'Love Finds Andy Hardy' is an engaging comedy of adolescence. Altogether the best of the 'Judge Hardy' series, this screen account of a youngster's romantic growing pains is comparatively honest and almost always funny. . . Unless you are definitely allergic to juvenile screen dramas, you will find the offering exceedingly entertaining." Howard Barnes
+ **N Y Herald Tribune** p8 Jl 22 '38

"Our favorite neighbors, the Hardy's, are visiting again, this time in a felicitous little comedy which goes—and goes delightfully under the name 'Love Finds Andy Hardy.' . . Watching Mickey's Andy on the screen is practically as good as reading Mark Twain and Booth Tarkington; he's the perfect composite of everybody's kid brother." F. S. Nugent
+ **N Y Times** p10 Jl 22 '38

"'Love Finds Andy Hardy' [is] the [fourth] movie of a series I don't seem to appreciate. There is a cautious studio smack to these would be honest sketches of our domestic America and I'm afraid they're pretty soft custard." John Mosher
New Yorker p53 Jl 23 '38

"Fourth item in MGM's lively series on the homely, 100% American problems of the Hardy Family, 'Love Finds Andy Hardy' rises above the standard not only of its predecessors but also of most of its producer's most expensive features. Its numerous faults . . . serve mainly to emphasize its cardinal virtue, of preserving intact the mood and flavor of ordinary life in an ordinary U. S. town."
+ **Time** p38 Ag 8 '38

Trade Paper Reviews

"The latest in the 'Judge Hardy' series is first-rate, wholesome comedy which should prove even more popular than its three predecessors. Mickey Rooney, whose adolescent romances give the story its motivation, steals the picture. The remainder of the cast is comparably good, with Lewis Stone and Judy Garland particularly outstanding."
+ **Boxoffice** p25 Jl 16 '38

"Number four of the Judge Hardy Family series and the most entertaining to date—a delightfully human comedy which will register solidly with any and all types of audiences."
+ **Film Curb** p9 Jl 23 '38

"Designed as a family series picture, M-G-M has produced a box office 'sleeper' in this latest of the Judge Hardy group that should appeal tremendously to every type of audience. There is sparkling comedy, warm human emotions and true-to-life troubles and joys for the Judge and his family."
+ + **Film Daily** p5 Jl 13 '38
+ **Motion Pict Daily** p6 Jl 14 '38

"This one is tops in the 'Andy Hardy' series, good clean comedy made to order for the masses, offering plenty of entertainment for even the more discriminating. Estimate: better than average 'Judge Hardy' offering."
+ **Phila Exhibitor** p167 Ag 1 '38

"Best of the Judge Hardy series from Metro, this one has the class for first-run single bills where it will do good boxoffice business. In story, performances and production, it rates high bracket allocation. . . Sock entertainment."
+ + **Variety** p15 Jl 13 '38

"Metro's Judge Hardy's Family series, launched a year ago as something to fill lower brackets on dual programs, sails into top post classification with 'Love Finds Andy Hardy.' Packed with both entertainment and production value, and with Judy Garland as an extra added attraction, the picture is headed for excellent business wherever it is shown."
+ **Variety (Hollywood)** p3 Jl 11 '38

M

THE MAIN EVENT. Columbia 55min My 5 '38

Cast: Robert Paige. Jacqueline Wells. Arthur Loft. John Gallaudet

Director: Danny Dare

Original story: Harold Shumate

Screen writer: Leo Loeb

A prizefight story in which the champion is kidnapped and held for ransom.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A, Y & C: stupid."
— **Christian Century** p975 Ag 10 '38

"A somewhat synthetic yarn. Family." E Coast Preview Committee
Fox W Coast Bul Je 25 '38

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p46 Ag '38

Trade Paper Reviews

"A good action film which will entertain general audiences—for double bills."
+ **Film Curb** p20 Je 25 '38

"Chalk this up as a rather wild melodrama with a lot of far-fetched doings that are as close to reality as a fairy tale, but a thrill spectacle made for excitement and uncritical audiences. As such, it serves the purpose."
— + **Film Daily** p6 Je 22 '38

"Under average 'B' action thriller that has been shoddily and cheaply produced for Columbia by Ralph Cohn, with direction by Danny Dare that is anything but inspired. The No. 1 feature with this one should be more than ordinarily strong. . . Much of the scripting and direction is stupid as well as careless."
— **Variety** p14 Je 22 '38

MAN FROM MUSIC MOUNTAIN. Republic 54-58min Ag 15 '38

Cast: Gene Autry. Smiley Burnette. Carol Hughes. Ivan Miller

Director: Joe Kane

Original story: Bernard McConville

Screen writers: Betty Burbridge. Luci Ward

A western melodrama with music.

Audience Suitability Ratings

"The chief appeal of the production lies in its portrayal of the free and exhilarating life possible in the open country of the West. Family." E Coast Preview Committee
+ **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews

"Devotees of cowboy music should find 'Man From Music Mountain' a feast, for it abounds in the kind of homey songs that are sung by our brethren on the range. . . This is not a superior Western, but those who are not too exacting will see a good deal of entertainment value in it." Bert Harlen
+ — **Hollywood Spec** p12 Ag 20 '38

"Gene sings pleasantly, rides hard, outwits the villains, and steadily grows more personable as the hinterland's idol. He belongs to the great stratum which loves its heroes simple, direct, and not too quick on the histrionic trigger." (2 stars) Beverly Hills
Liberty p57 S 24 '38

Trade Paper Reviews

"Gene Autry hits the screen again in the kind of singing, shooting Western that has made his name a favorite with showmen and action fans. The sagebrush hero benefits this time from a more lavishly mounted vehicle which has as its framework a timely and fast-paced story, directed with a sure hand by Joe Kane."
+ **Boxoffice** p25 Ag 13 '38

"With Autry singing several engaging songs in his best style, plenty of fast action and a wild and woolly climax, this new Republic Western will appeal to the cowboy fans."
+ **Film Daily** p8 Ag 13 '38

Reviewed by Vance King
+ **Motion Pict Daily** p4 Ag 12 '38

"Republic Pictures has turned out its most ambitious Gene Autry starrer in 'Man From Music Mountain.' Songs and music, of the home-spun variety, so typical of past Autry horse operas, once more occupy a prominent spot, but coupled with one of Republic's better stories, it has a better chance at the boxoffice. In the provinces, it may even go as a single."
+ **Variety** p23 Ag 17 '38

"'Man From Music Mountain' will take its place as one of the most entertaining vehicles Republic has yet provided its No. 1 warbling sagebrusher."
+ **Variety (Hollywood)** p3 Ag 4 '38

MAN'S COUNTRY. Monogram 53min Jl 6 '38

Cast: Jack Randall. Ralph Peters. Marjorie Reynolds. Walter Long

Director: Robert Hill

Screen writer: Robert Emmett

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 7 '38

"A, Y & C: good Western."
+ **Parents' M** p54 O '38

Trade Paper Reviews

"Jack Randall's latest rates as a good, solid Western."
+ **Boxoffice** p29 Ag 6 '38

"This is a lively outdoor action film, that keeps Jack Randall in a steady whirl of riding, fighting and romancing. The story gets away from the formula stuff for Westerns, and introduces a lot of human touches that nicely enhance the thrill and action material."
+ **Film Daily** p6 Ag 3 '38

"'Man's Country' possesses more believable intrigue and suspense than is often found in these outdoor operas. Should serve on the after half of double-billers. . . Yarn has a couple of out-of-the-ordinary turns and seldom drags. . . Walter Long, playing both the good and ornery brothers, chips in with probably his best western film work."
+ **Variety** p15 Ag 3 '38

MARIE ANTOINETTE. MGM 160min (Roadshow special release)

Cast: Norma Shearer. Tyrone Power. John Barrymore. Robert Morley. Anita Louise. Joseph Schildkraut. Gladys George. Henry Stephenson. Cora Witherspoon. Joseph Calleia

Director: W. S. Van Dyke

Dance director: Albertina Rasch

Music: Herbert Stothart

Screen writers: Claudine West. Donald Ogden Stewart. Ernest Vajda

Based on the biography of same title by Stefan Zweig. It will be shown on a roadshow basis of two showings a day. The film portrays the colorful tragedy of its name character, married in 1770 to the Dauphin of France. Unhappy with her dull husband the gay, extravagant Austrian girl plunged into a succession of thoughtless gaieties. Count de Fersen becomes her lover, the Duc D'Orleans a traitor to her. Then comes the crushing of French monarchy by revolution and terror; the birth of power gathered in the hands of the masses accompanied by violence and bloodshed. The film ends on a tragic note—the fortitude of the royal pair as they ascend the guillotine.

A Group Discussion Guide to the screen version of Marie Antoinette, prepared by Trentwell Mason White, is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A: excellent; Y: mature; C: no."
+ + **Christian Century** p1078 S 7 '38

"Excellent. Extravagantly produced historical drama, expertly enacted. . . No lasting historical impression as clarifying facts are sacrificed for star-footage. Mature." DAR
+ + **Fox W Coast Bul** Jl 23 '38

"A most educational and commendable picture. Adults." Am Legion Auxiliary

"So great is the depth of feeling with which each of the cast plays his role that the audience stiffens in tense terror as the gleaming blade of the guillotine clatters to the apex and descends upon the proud but luckless Queen. A wise mixture of chamber and martial music, exquisite and authentic backgrounds, flawless photography, intriguing and elaborate gowns intensify the dramatic possibilities of S. Zweig's biography to the point of emotional exhaustion. Mature." Calif Cong of Par & Teachers

"Many may feel the picture is too ornate and the love story is unconvincing, but . . . the film is possessed of several affecting scenes that are hard to forget. Recommended to every thoughtful movie-goer. Mature." Calif Fed of Business & Professional Women's Clubs

"Tremendously spectacular. The story is appealingly presented. . . At times there seems to be too many people in the picture which detracts from the grandeur of the settings. In the ballroom scene the stately movements of the minuet are lost in the crowd. There also is an over abundance of grand entrances and exits, and the final view of the guillotine is not only distressing but revolting and entirely unnecessary. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 20 '38

"The first part of the picture is all magnificence; the latter part of it is heart-rending. . . Throughout the film the acting is capable. Adolescents, 12-16: good historical values but rather mature; children, 8-12: too harrowing."
+ **Motion Pict R** p5 Ag '38

"Adults."
Nat Legion of Decency Ag 4 '38

"A & Y: excellent; C: mature but very good."
+ + **Parents' M** p54 O '38

"Family. All possible pains have been taken to make a handsome and impressive historical picture, with a carefully chosen cast. Recommended to Committee on Exceptional Photoplays. Recommended for schools and libraries."
+ + **Wkly Guide** Ag 13 '38

Newspaper and Magazine Reviews

"There are some good scenes, notably the conversation between Dauphin and Dauphine after their marriage, and later, the vain attempt to escape the guillotine; and some good acting, notably by Robert Morley, who is excellent as Louis XVI. Few of the other characters emerge. The film lasts two hours and 38 minutes, but its entertainment value is hardly proportionate to its length. Adults and young people."
+ — **Christian Science Monitor** p17 S 3 '38

"Based in part on the book by Stefan Zweig, 'Marie Antoinette' in the films is most sympathetic, and is not meant to be an historic study of the queen or her times. . . If Norma Shearer is lovely as the princess, and there can be no doubt of it, she is even more beautiful as the queen-mother who suffers in prison when her husband and children are torn from her. . . The weakness of the film is the love story that's thrown in: Marie's affair with the Swedish Count de Fersen. Tyrone Power is convincing enough as the nobleman who chivalrously falls in love with the Queen; however Miss Shearer forgets that she is no longer Juliet; and somehow these extra love scenes detract from the main theme. Don't be discouraged by the slow-moving first half of this super-colossal Hollywood production. Excitement comes when the Revolution starts." Philip Hartung
+ **Commonweal** p451 Ag 26 '38

"With lingering, loving care and a fantastic disregard for expense, Metro-Goldwyn-Mayer has produced, in 'Marie Antoinette,' one of the great classic films of all time. It is an incomparably magnificent cinematic achievement. . . It is superbly written, beautifully photographed, brilliantly played, and faultlessly directed. You won't in the least mind its great length." Jesse Zunser
+ + **Cue** p10 Ag 20 '38

"Magnificently done; one of the greatest visual treats the screen ever has accorded the world. It is obvious Metro spared no money in its honest attempt to produce something extraordinary in the way of screen entertainment. Technically, 'Marie Antoinette' is a notable achievement. . . 'Seventh Heaven' made us cry; 'Marie Antoinette' leaves us cold. When we viewed 'Seventh Heaven,' we did not know what was going to happen to the boy and girl; when we view 'Marie Antoinette,' we know what is going to happen to Marie. History as a background is good screen material; history as the story is not. In an effort to enlist our sympathy for Marie, the woman, Metro recreates for her a personality of its own conception and disregards the facts of the history it is recording. . . Particularly towards the end when the picture should approach its climax swiftly, it is more irritating than entertaining."
Hollywood Spec p4 Jl 23 '38

"For all its great length, this filming of history moves with pace, power, and absorbing interest. Norma Shearer does the best work of her career as the little Austrian dropped into a mad, fantastic maelstrom. She is at once appealing lovely, and believable. The performance of Robert Morley is superb as the dullard Louis XVI, even if he isn't history. Tyrone Power, we regret to report, lacks color as the one flash of romance in the tragic queen's life. Superbly done historic romance." (4 stars) Beverly Hills
Liberty p53 Ag 27 '38

"'Marie Antoinette' is one of the historical-colossals where the pageant is actually secondary to a rather fresh story of love and personal tragedy, tied to history mainly through the costumes and sets. Robert Morley makes a grand figure of the slow and tortured Louis XVI; Norma Shearer carries the main pattern; Joseph Schildkraut and John Barrymore are good in their separate ways." Otis Ferguson
+ **New Repub** p105 Ag 31 '38

"Metro-Goldwyn-Mayer has lavished all its production resources on 'Marie Antoinette.' The result is the most sumptuous historical spectacle of the year. It is far more than a sad story of the death of kings. . . A poignant portrayal of the title role by Norma Shearer and an equally fine characterization of the doomed Louis by Robert Morley give eloquence and dramatic power to what might have been merely an elegant costume show. . . The tragedy is far better than the romance. The excellent Tyrone Power is ill-at-ease in the part of Count Axel de Fersen and he stays pretty much a grand opera figure throughout the production." Howard Barnes
+ + **N Y Herald Tribune** p14 Ag 17 '38

"The splendors of the French monarchy in its dying days have not simply been equaled, they have been surpassed by Metro-Goldwyn-Mayer's film biography, 'Marie Antoinette.' . . It's the queen's story and Miss Shearer seems to have been stuck with it as much as anybody. Her sincere efforts to breathe life into a weak script and to discount a marked unsubtlety of direction by personal histrionics are everywhere apparent, and it would not be fair to assume that any other screen actress could have made this particular Antoinette more real than she has done. . . As a whole, though, the script must be blamed for what, with the history of an era to draw from, is a surprising ineptitude of characterization." B. R. Crisler
+ — **N Y Times** p23 Ag 17 '38

"Actually the whole picture belongs to the ancient school of things. Big crowds, fancy clothes, and the lovers—they are all here, and I guess they have their enduring appeal. Long as it is—two hours and three-quarters, you know—the action holds up well. . . [One is] impressed by the sudden boldness with which Miss Shearer portrays the final tragedy and without any nonsense whatsoever becomes the woman on the guillotine. That guillotine moment is Director Van Dyke's most courageous detail—an ending to be commended in a film of an old fashion, big, costly, perhaps negligible." John Mosher
+ **New Yorker** p52 Ag 20 '38

MARIE ANTOINETTE—*Continued*

"The production, which set the studio back some two and a half million dollars, is dazzling on a grand scale and apparently authentic in its least detail, but its most memorable asset is the acting of a superlative cast. . . Considering the film's unusual length, Marie Antoinette is allowed to suffer overlong in prison. But despite that, and the inevitability of the Queen's fate, W. S. Van Dyke, director, and his cast sustain unflagging interest to the end—a difficult job of movie making handled with consummate skill. There will be differences of opinion about 'Marie Antoinette's' value as a historical document. As a portrait of a queen, it is both heart-warming and magnificent."
+ + **Newsweek** p21 Ag 22 '38

"Lest there be misgivings about the quality of this historical spectacle, we hasten to assure you that the screenplay of 'Marie Antoinette' is one of the most brilliant ever to be concocted. . . Lest there be misgivings about the quality of this spectacle, we hasten to assure you that something happened during the execution of this fabulous enterprise and 'Marie Antoinette' is a mammoth bore. *Somebody forgot to light the fire.*" Katharine Best
— **Stage** p48 S '38

"The French Revolution, MGM, Shearer & Power, Director W. S. Van Dyke II and $2,500,000 are probably an unbeatable combination in any language. Even for Hollywood's most extravagant moments, the scale on which this picture was produced remains gargantuan. . . Historians may be inclined to cavil at 'Marie Antoinette' for ignoring facts whenever convenient, but ordinary cinemaddicts will scarcely share their feelings. They are likely to guess instead that the picture is far superior to the revolution from which it was derived and that, if there are any disparities between them, they can be charged off to the fault of the latter, as the mishaps of a dress rehearsal."
Time p41 Ag 22 '38

Trade Paper Reviews

"Signaling the triumphant return to the screen of Norma Shearer, and destined to win universal acclaim as one of the most impressive and spectacular film offerings of all times, this lavish production has been beautifully and painstakingly mounted and motivated and should record staggering grosses in its de luxe and first-run engagements everywhere. It approaches the ultimate in perfection in every department."
+ + **Boxoffice** p31 Jl 30 '38

"[It] is at once magnificent entertainment and worthwhile instructional data. . . It is definitely, and has not pretended to be anything else, a prestige and roadshow picture. It is rattling good entertainment. . . Any motion picture exhibitor who is in a quandary about how to sell 'Marie Antoinette' should have his head examined. It is a great film." F. W. Ayer
+ + **Film Curb** p5 Ag 20 '38

"It should score heavily at the box office. Norma Shearer signalizes her return to the screen with a brilliant performance. . . W. S. Van Dyke faced a difficult task in directing . . . but acquitted himself splendidly. Hunt Stromberg rates many bows for the lavish production."
+ + **Film Daily** p5 Jl 13 '38

"An historical drama with a spectacular production, this is the tops in every detail. This . . . should be a big money maker. Norma Shearer returns to the screen for one of her best performances, handling a most difficult role with fine artistry. . . There is not a weak spot in the entire offering. This is one of the season's biggest, best pictures. Estimate: box office."
+ + **Phila Exhibitor** p167 Ag 1 '38

"Produced on a scale of incomparable splendor and extravagance, 'Marie Antoinette' approaches real greatness as cinematic historical literature. Its popular success on this account alone seems assured. As an attraction, however, it is strengthened by the appearance of Norman Shearer in the title part, a role demanding and getting superlative interpretation. Film begins its commercial career as a road show. Its length precludes continuous performances in its present form. With the heavy advertising which will accrue during its two-a-day showings, the film will be an established standout by the time it reaches regular release. Raised admission prices and extended engagements are its unquestioned box office expectation."
+ + **Variety** p15 Jl 13 '38

"The screen's finest artistry is exhibited in 'Marie Antoinette' to give showmen as choice an offering as could be commanded in this time of box office need. It is a great picture in every aspect, with superb performances to validate a passionate, tragic drama of grand proportions and emotional power, and will serve mightily to stimulate popular hunger for the best in film entertainment."
+ + **Variety (Hollywood)** p3 Jl 9 '38

MEET THE GIRLS. 20th century-Fox 60min O 7 '38

Cast: June Lang, Lynn Bari, Robert Allen, Ruth Donnelly

Director: Eugene Forde

Music director: Samuel Kaylin

Screen writer: Marguerite Roberts

First in a new series featuring June Lang and Lynn Bari and called the Big Town Girls series. A farce in which the two girls are seen as stowaways on a Pacific liner after being fired as cafe entertainers in Honolulu.

Audience Suitability Ratings

"A: poor; Y: unwholesome; C: no."
— **Christian Century** p1111 S 14 '38

"Fairly entertaining comedy. Excessive drinking. Adults." Am Legion Auxiliary

"Drinking scenes limit its suitability to adults only." Calif Cong of Par & Teachers

"A picture obviously produced for dual programs so one can expect little. The story lacked novelty and was further hampered by trite dialogue. Not recommended because of drinking, gambling and philandering. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Fast moving, broad farce. Adults." DAR

"Adults." Gen Fed of Women's Clubs (W Coast)

"Mediocre, slow-moving comedy. Mature." Nat Council of Jewish Women

"A crude uninteresting film with a dragging involved plot, lame dialogue and pathetic attempt at comedy. Adults only." Nat Soc of New England Women

"Waste of time." S Calif Council of Fed Church Women
— **Fox W Coast Bul** Jl 30 '38

"This is [a] thoroughly cheap, pointless picture. Adolescents, 12-16 & children, 8-12: no."
— **Motion Pict R** p6 Ag '38

"Adults."
Nat Legion of Decency S 8 '38

"A: poor; Y & C: no."
— **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"The whole tone of the picture is not especially pleasant, nearly everyone in it being a drunk, a martially unfaithful one, a thief, a blackmailer, an habitual gambler, or a groaning psychological case. Maybe I missed my guess as to the film's intended audience." Bert Harlen
Hollywood Spec p17 Ag 6 '38

Trade Paper Reviews

"Meager in both story and thespic accomplishments, this initialer in still another 20th Century-Fox series, being projected under the ambitious cognomen 'Big Town Girls,' fails to augur a very bright future for the group. As regards appeal and possibilities of establishing a series following, it falls considerably short of the company's established predecessors of this type—the 'Jones,' the 'Chans,' et al."
— **Boxoffice** p25 Jl 23 '38

"This is the first picture in the Big Town Girls series, which shows promise of winning popular favor. It's inexpensively produced, with story, situation given more thought than elaborate settings. Estimate: okay for duals, neighborhoods."
+ **Phila Exhibitor** p168 Ag 1 '38

"Nothing much to this. Just one of those sub-B items for double billing with a strong mate. Doesn't offer any visible selling angles, won't get any word-of-mouth and has no marquee rating."
— **Variety** p40 Ag 31 '38

"[It is] aimed primarily at the neighborhood trade. Made on modest budget, but well dressed and supported with cast of able and seasoned troupers, the introductory offering gets off to as good a start as most of the other popular and profitable 20th-Fox series had."
+ **Variety (Hollywood)** p3 Jl 16 '38

MEN ARE SUCH FOOLS. Warner 70-75min My 21 '38

Cast: Wayne Morris. Priscilla Lane. Humphrey Bogart. Penny Singleton. Hugh Herbert

Director: Busby Berkeley

Screen writers: Norman Reilly Raine. Horace Jackson

Based on the novel of the same title by Faith Baldwin. A tale of marital discord brought about by trying to mix a bride's business career with marriage. After the wife intimates that she is going to Paris for a divorce, her husband returns and is reconciled.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A & Y: stupid; C: no."
— + **Christian Century** p825 Je 29 '38

"Adults."
Nat Legion of Decency Je 30 '38

"A & Y: mediocre; C: no."
— + **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Jl 16 '38

"The trouble with 'Men Are Such Fools' is that Wayne Morris is such a completely stubborn, bull-headed, selfish fool that a girl would be even a greater fool to fall in love with him. . . Even with the help of Humphrey Bogart and Hugh Herbert, these two young people can't make something out of a story that isn't any too sure of itself in the first place." P. T. Hartung
— **Commonweal** p273 Jl 1 '38

"It is an amusing little comedy." Jesse Zunser
+ **Cue** p10 Je 18 '38

"Other depressants: 'Men Are Such Fools,' with Wayne Morris and Priscilla Lane, paws over that old story of marriage versus a career." John Mosher
— **New Yorker** p59 Je 25 '38

"[It is] a weak tale."
— **Newsweek** p24 Je 27 '38

"[It is] a feverish little study of love among junior advertising executives."
Time p26 Je 27 '38

Trade Paper Reviews

"This meagre effort from the romantic-charm school is set up for folk who don't know and care less. The unseasoned team of Priscilla Lane and Wayne Morris fails altogether in delineating the characters of Faith Baldwin's modern-day success story. To complete the cast blunder, such stalwarts as Humphrey Bogart and Hugh Herbert are brought in by the scruff of the neck. Theme is a cream puff; sophisticated, variably silly and incredible."
— **Boxoffice** p69 Je 25 '38

"Although some audiences may be mildly amused at the domestic disagreements of a young couple, the majority will rate this familiar stuff which lacks the original characterization or the hilarious situation necessary to lift it out of the program classification."
— + **Film Curb** p32 Je 25 '38

"Rates as very weak with poor incoherent story and trite dialogue. It is a vast expenditure of energy that produces neither suspense nor laughs or for that matter just plain ordinary interest. It is impossible to detail a coherent plot, for there is no such thing."
— — **Film Daily** p5 Je 17 '38

"Many familiar dramatic and comedy elements common to the emotionally disturbing situation of a career wife versus the sentimental hubby are employed here, and two or three of the incidents are amusing. . . But it is just a secondary picture, a shade better than others of its kind."
— + **Variety** p14 Je 22 '38

MEN OF THE SEA. Amkino 83min Je 20 '38

Cast: Boris Livanov. L. Vivien. V. Safronov. Leonid Kmit

Director: Alexander Feintsimmer

Screen writers: Alexander Zenovin. Alexander Shtein

Russian dialogue film with English subtitles. The film recreates the part played by the Baltic sailors in the defense of Petrograd in 1918.

Audience Suitability Ratings

"A: perhaps; Y: hardly; C: no."
Christian Century p878 Jl 13 '38

Newspaper and Magazine Reviews

"The increasing tendency of Soviet films to whoop it up for nationalistic propaganda is clearly evidenced in 'Men of the Sea.' It has considerable screen excellence, especially in its acting, but it is a far cry from such moving works as 'Potemkin' or the more recent 'We Are From Kronstadt.' . . The fact is that 'Men of the Sea' is an arrantly jingoistic film and suffers from all the maladies that go with this sort of treatment of the cinema." Howard Barnes
+ — **N Y Herald Tribune** p12 Je 21 '38

Trade Paper Reviews

"The friends of Russia will get satisfaction from the part their heroes play in the Revolution, but the picture is too long and the story rambles too much to make it effective. The acting is top-notch, and the technical aspects of the picture are on a high plane."
+ — **Film Daily** p4 Jl 1 '38

"Supposedly authentic boom-boom stuff showing how, against tremendous obstacles, treachery and sabotage, the Bolshevik fleet by following orders from Stalin successfully defended the Baltic and Petrograd. . . Maybe so, but it's just another Russian picture, not rating much comment. Histrionically okay, with no outstanding performance to be recorded, it proves to be another propaganda picture and no good for the American market or elsewhere outside of Russia."
— **Variety** p14 Je 22 '38

MERIDIAN 7-1212. See Time out for murder

THE MEXICALI KID. Monogram 56min S 14 '38

Cast: Jack Randall. Wesley Barry. Eleanor Stewart. William von Brincken. Ed Cassidy. Bud Osborne

Director: Wallace Fox

Screen writer: Robert Emmett

A western melodrama.

Trade Paper Reviews

"Here is a Western that rates high as entertainment. It is a solidly constructed vehicle that bares evidence of more intensive treatment than is usually accorded films of this type."
+ **Boxoffice** p21 S 10 '38

"Will suit a Saturday matinee audience with calls for more like it."
+ **Film Curb** p11 S 10 '38

"Exhibitors who cater to Western and action fans will find this up to standard. It contains all the familiar situations, but they are given enough fresh twists to satisfy the followers of cowboy yarns."
+ **Film Daily** p6 S 7 '38

THE MEXICALI KID—*Continued*

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p11 S 14 '38

"Familiar crooked-foreman-of-ranch sage saga that will get by without exciting Western fans. Short running time will be an asset in the twin bills for which it is destined since it lacks cactus equivalent of a 'name' performer. . . Director keeps everything on the hop which, combined with its brevity, makes it seem more active and entertaining while it lasts—but easily forgotten."
+ — **Variety** p13 S 7 '38

THE MISSING GUEST. Universal 65-68min Ag 12 '38

Cast: Paul Kelly. Constance Moore. William Lundigan. Edwin Stanley

Director: John Rawlins

Music director: Charles Previn

Screen writers: Charles Martin. Paul Perez

Based on the novel, Secret of the Blue Room, by Erich Philippi. A mystery melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews

"Among the cinematic small fry list 'Missing Guest,' with Paul Kelly as the daring reporter who gets the story, the murderer, and the girl in 65 minutes running time." Jesse Zunser
— + **Cue** p9 S 3 '38

"A singularly unfrightening spook show. . . Even a couple of killings do little to give an edge of excitement or suspense to the show. Bad as the melodrama is, though, it is great compared to the purported comic relief, which involves two private detectives in exceedingly unfunny antics. Instead of underlining what little horror there is in the film, they make the whole production look foolish." Howard Barnes
— **N Y Herald Tribune** p18 S 7 '38

"We hope this won't keep motion picture's greatest year from being motion picture's greatest year, but 'The Missing Guest' is more than just a title; it's a suggestion. . . The cast does as little with it as it deserves, and that is little enough." F. S. Nugent
— **N Y Times** p30 S 7 '38

"Not only the doors creak in 'The Missing Guest' but every line and shock effort does so, too. It's a quaint but feeble bit." John Mosher
— **New Yorker** p80 S 17 '38

Trade Paper Reviews

"Resorting to all the standard sequences of its type, even to the clutching hand and assorted trap-doors, this hokum-laden chiller will do its unassuming duty as program fare, chiefly because of the excellent work of Paul Kelly in the top spot. His performance transcends a weak supporting cast and story."
— + **Boxoffice** p41 Ag 20 '38

"Melodrama with haunted house setting suffers from lack of coherent plot."
— + **Film Daily** p15 S 9 '38

Reviewed by Vance King
+ — **Motion Pict Daily** p17 S 9 '38

"Feeble murder mystery for bottom billing in the duals. It hasn't a visible selling angle. . . There are enough sliding panels, hidden stairways, phantom voices and clutching hands to make a satire to end all murder mysteries. But this one is so bad it can't even be viewed as a gag. If possible, the production and direction are worse than the writing."
— — **Variety** p15 S 14 '38

"Though lacking in marquee names, 'The Missing Guest' is a well-built and highly entertaining whodunit capable of holding its audiences interested through to the final fade. It will fill the second spot on dual bills."
+ **Variety (Hollywood)** p3 Ag 15 '38

MR. CHUMP. Warner 60min Ag 5 '38

Cast: Johnnie Davis. Lola Lane. Penny Singleton. Chester Clute

Director: William Clemens

Screen writer: George Bricker

A tale of a small town dreamer who makes a fortune on paper through his stock manipulations. When he tries to do the same thing with stolen bank funds he finds himself in the penitentiary.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 11 '38

"A: poor; Y & C: no."
— **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p13 Ag 13 '38

Trade Paper Reviews

"In sponsoring this unripened tomato Warner either selected the title of 'Mr. Chump' in hopes that lots of exhibitors are naive to a point approaching the uttermost or else have assumed new roles of sly and artful kidders. . . When the proceedings appear to be at an end, as in a two-reeler, they are resumed."
— **Boxoffice** p25 Jl 23 '38

"Johnnie Davis makes good with several hot numbers he plays on his trumpet at appropriate places through the footage. He also sings a couple of swingy songs notable for their loudness rather than any musical quality. But his trumpeting and Harlem style hi-de-hoing as noted will go big with the swing addicts, and the exhibitor booking this number can play these elements up with confidence, and stop there. The story is loosely written, illogical, and jumpy. Perhaps the thing that is most annoying is the utter disregard for human reactions to given situations."
— + **Film Daily** p6 Ag 12 '38

"A weakling, it will be liked best by jazz-loving youngsters, to whom the name of Davis may mean something. He has apeared in several of this company's musicals, is handy with the cornet, best at very hot singing. He is not so convincing as an actor, nor appealing; though the story is written around him. Estimate: weak low dualler."
— **Phila Exhibitor** p169 Ag 1 '38

" 'Mr. Chump' will serve as a relief for dualers featuring a melodrama or 'smart' fare on the upper shelf. Very light in texture, names and all else, it is just that which will put it across with the mob which likes its humor on a platter and not dressed up in any fancy garb. Has the homey Hardy touch, but stresses the clown side of a small town family group. A little fantastic—but fun!"
+ **Variety** p12 Ag 10 '38

"Comedy drama emphasizing a few novel twists that provoke mild laughter, 'Mr. Chump' will serve to fill out the dualers, but stands small chance of rising above that mark. Aimed to boost Johnnie Davis toward more pretentious roles than he has had in the past, the offering not only misses fire, but more than likely will boomerang against the trumpet-playing comic's chances. Main criticism of the picture lies in its casting, especially in the case of Lola Lane."
— **Variety (Hollywood)** p3 Jl 21 '38

MR. MOTO TAKES A CHANCE. 20th century-Fox 57-63min Je 24 '38

Cast: Peter Lorre. Rochelle Hudson. Robert Kent. J. Edward Bromberg. Chick Chandler

Director: Norman Foster

Music director: Samuel Kaylin

Original story: Willis Cooper. Norman Foster

Screen writers: Lou Breslow. John Patrick

Based on the character created by J. P. Marquand. Another in the Moto series with the action taking place in the wilds of Sumatra.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 16 '38

"A & Y: fantastic; C: harmless but not much positive value."
Parents' M p70 S '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Jl 23 '38

"If you are familiar with the sing-song repartee and the perhaps slightly monotonous charm of Mr. Moto, as impersonated by Peter Lorre, you will have learned to expect from this small Japanese secret agent all that he gives you in the latest chapter of his biography, entitled 'Mr. Moto Takes a Chance.'" B. R. Crisler
N Y Times p15 Je 13 '38

Newsweek p24 Je 27 '38

Trade Paper Reviews

"This Peter Lorre leerer well fulfills its mission of supplying the action fans with an eccentric, albeit suspenseful type of melodrama. While the motivation is forced, audiences who have become familiar with the Mr. Moto series will overlook discrepancies in continuity for the crafty domination of Lorre's detective role. Generally, the performances, direction, mystery twists and Oriental backgrounds are all that could be wished for in budget adventure. Family."
+ — **Boxoffice** p27 Je 18 '38

"Mr. Moto and some incredible adventures in a mediocre action film."
— + **Film Curb** p14 Je 18 '38

"For some reason, the producers of the Mr. Moto series have gone into lurid melodrama on this one, and it is not good melodrama at that. It is all wildly exciting and very unbelievable stuff, and may thrill the youngsters, but will afford little entertainment for mature minds."
— **Film Daily** p6 Je 16 '38

"Newest in 'Mr. Moto' series is too melodramatic in its implausibilities to stack up well with predecessors. However, it still will attract Peter Lorre's followers, who like to see him as an Oriental sleuth. But it won't win new friends. Best for twinners."
— + **Variety** p14 Je 15 '38

MR. MOTO'S LAST WARNING. 20th century-Fox 74min

Cast: Peter Lorre. Ricardo Cortez. Virginia Field. John Carradine

Director: Norman Foster

Music director: Samuel Kaylin

Screen writer: Philip MacDonald

Another in the Mr Moto series based on the character created by John P. Marquand. In this Mr Moto tackles and solves a weighty international problem.

Audience Suitability Ratings

"Mystery drama with a capable cast, unusual and interesting sets but poor direction has made the picture so serious and heavy that at times it borders on farce. A large cast in the beginning and the difficulty in understanding the dialect used makes the plot hard to follow. A lighter touch would add much to the Moto series. Too confused and too gory for children. Adults." Am Legion Auxiliary

"Fair family picture." Calif Cong of Par & Teachers

"Well-sustained suspense, swift-moving direction of capable cast, and intriguing locale keep this picture well up to standard in this series of detective-mystery stories. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Adults." DAR

"Excellent mystery story. Mature." Nat Council of Jewish Women

"There are many tense situations which, although interesting in themselves, overburden the plot. Mature." Nat Soc of New England Women

"All lovers of mystery and intrigue will enjoy this picture. . . Tense and exciting, with some comedy relief. Mature." S Calif Council of Fed Church Women
Fox W Coast Bul S 3 '38

Newspaper and Magazine Reviews

"Again the invincible, redoubtable, and phenominally lucky Mr. Moto comes to the aid of humanity, and with a prowess and cunning that should please his many fans mightily. . . The art work, photography, and editing are first-rate." Bert Harlen
+ **Hollywood Spec** p15 Ag 6 '38

Trade Paper Reviews

"All in all, the picture will amply repay the consideration of Moto fans and should satisfy all customers as a programmer."
+ **Boxoffice** p31 Jl 30 '38

"Up to standard of the Mr. Moto series, this one provides plenty of thrills. Audience reaction was good. Estimate: okay for dual support."
+ **Phila Exhibitor** p169 Ag 1 '38

"'Mr. Moto's Last Warning' is by no means the best of the Moto murder mystery series, but is nevertheless a sprightly melodrama that will get its share of applause on double bills. Hasn't as much action as some of its predecessors and is a bit draggy in spots. Not enough so, however, to hurt the high standing of the series as a whole."
+ — **Variety (Hollywood)** p3 Jl 22 '38

MOTHER CAREY'S CHICKENS. RKO 80-82min Jl 29 '38

Cast: Fay Bainter. Anne Shirley. Ruby Keeler. James Ellison. Walter Brennan. Frank Albertson

Director: Rowland V. Lee

Music director: Frank Tours

Screen writers: S. K. Lauren. Gertrude Purcell

Based on the novel of the same title by Kate Douglas Wiggin and on the play by Kate Douglas Wiggin and Rachel Crothers. This is the tale of Mother Carey who loses her husband in the Spanish-American War and then has a constant battle to establish a home and keep her children.

Audience Suitability Ratings

"A & C: very good; Y: excellent."
+ + **Christian Century** p1047 Ag 31 '38

"Good. Family." DAR
+ **Fox W Coast Bul** Jl 16 '38

"Delightfully entertaining and appealing. . . The director and actors have depicted so loving and charming a home life that the picture should prove an inspiration to all. Family." Am Legion Auxiliary

"An excellent cast brings to life the characters of Kate Douglas Wiggin. . . This [is] wholesome entertainment for all ages." Calif Cong of Par & Teachers

"This will prove an enjoyable feature for family audiences. Although the picture inclines toward the saccharine and sentimental at times, it is played with warmth and sincerity. Family." Calif Fed of Business & Professional Women's Clubs

"A beautiful picturization of family life, with all the elements of good entertainment, delightful people, human interest, comedy, pathos, and pleasing romance. . . Refreshing entertainment for the entire family." Gen Fed of Women's Clubs (W Coast)

"The direction is understanding, the story simple but poignant, and life of the period maintained throughout. Family." Nat Council of Jewish Women

"Constructive social drama nicely blended with gentle humor. Family." Nat Soc of New England Women

"Pathos is tempered by appropriate comedy, the whole providing excellent entertainment for the family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** Jl 23 '38

MOTHER CAREY'S CHICKENS—*Cont.*

"There is something reminiscent of "Little Women' in this picture, although the period depicted is a few decades later. It has the same simplicity and charm and homespun humor. . . The costumes are quaint and charming, the humor is natural, and the characterizations are unusually good. Adolescents, 12-16: excellent; children, 8-12: yes."
+ + **Motion Pict R** p6 Ag '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A, Y & C: excellent."
+ + **Parents' M** p54 O '38

"Family. A fine old-fashioned family story with a touch of romance. Plenty of sentiment and comedy."
+ **Wkly Guide** Jl 16 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p13 Jl 30 '38

"You get a bit doubtful about the Careys' real lack of funds as you see beautiful bouquets of flowers, fresh crisp dresses and polished finger nails. But the kids will love this picture and never even wonder where the money comes from." P. T. Hartung
Commonweal p390 Ag 5 '38

"This is a great heaping dish of sweetness, light, and sentimentality and well done into the bargain. It tugs at the heart strings, yanks at the tear ducts, and snuggles right down with a vengeance into the gushy side of human nature. Those who enjoy their goo unadulterated will love it. Other moviegoers should steer clear." Oliver Claxton
Cue p9 Ag 6 '38

"One of those sweet, tender, wholly human pictures; told simply, acted brilliantly, superbly directed. It is dramatized domestic simplicity, streaked with comedy to keep the lump in your throat from choking you. . . 'Mother Carey's Chickens' is about us, warms the cockles of our hearts, appeals to children who have parents, parents who have children, and people who wish they were parents. See it and you will find yourself seated at a gentle emotional feast. . . There is no acting in it, no straining for effect, no bid for tears either of laughter or sympathy. Therein lies its strength as entertainment."
+ **Hollywood Spec** p12 Ag 6 '38

"The makers of this film call it an epic of American girlhood. But don't be scared off. It is a pleasant, gently moving story of a provincial era—a departed era of leisure, open carriages, bad architecture, and prim morals." (3 stars) Beverly Hills
Liberty p51 S 3 '38

" 'Mother Carey's Chickens' is a far better film after the half-way mark than it is at the outset. . . [It] is, at best, wholesome entertainment." R. W. Dana
+ — **N Y Herald Tribune** p8 Ag 5 '38

"Right down to its pinfeathers, 'Mother Carey's Chickens' is a good show. . . Old-fashioned it may be. Possibly it deserves that priggish adjective 'wholesome.' But it's a rollicking, folksy comedy for all its vintage and as delightful an entertainment as one dare hope to meet in such unpleasant weather." F. S. Nugent
+ **N Y Times** p11 Ag 5 '38

" 'Mother Carey's Chickens' is a decent bid for the attention of the juvenile audience and, as such, is hereby recommended. . . This is a costume picture (Spanish-American War) and pretty well done, too. It should give Nanny and the children a very pleasant afternoon." Russell Maloney
+ **New Yorker** p45 Ag 6 '38

"The carefully produced screen version effectively captures the spirit of the original for movie-goers who like their entertainment with a high tears-and-saccharine content."
+ **Newsweek** p24 Ag 8 '38

"The picture settles down to being a pleasant little period piece about a mother and her brood of four. There are some good spots of genial humor, mostly attributable to an engaging youngster named Donnie Dunagan who has his own inimitable way of putting a scene over, and to Virginia Weidler, who seems to have gathered what Kate Douglas Wiggin had in mind. *Sugar was never this sweet.*" Katharine Best
+ — **Stage** p49 S '38

"Filmed with a heartiness and warmth calculated to reawaken memories of toasty nights around the parlor base-burner, 'Mother Carey's Chickens' joins Metro-Goldwyn-Mayer's homely Judge Hardy and Twentieth Century-Fox's happy-go-lucky Jones Family in cinema's new grand march to the tune of Home, Sweet Home."
+ **Time** p28 Ag 1 '38

Trade Paper Reviews

"For folks that like homespun melodrama with a dash of comedy and a spot of old-fashioned tear jerker stuff, 'Mother Carey's Chickens' more than satisfies. It is a picture headed for better results in neighborhood houses than in key runs, not that it is not 'A' house entertainment, but simply because plebians in their own homey surroundings will appreciate it more."
+ **Boxoffice** p25 Jl 23 '38

"This picture should produce great word-of-mouth advertising. It is clean, wholesome and honest. No matter when you play it, be sure to spot it for a week-end, so that youngsters, as well as adults, will be able to see it."
+ **Film Curb** p6 Ag 13 '38

"Heart-warming story capably handled by able cast should please fans generally."
+ **Film Daily** p5 Jl 25 '38
+ **Motion Pict Daily** p4 Jl 26 '38

"High rating, human picturization of thoroughly American story, here is an excellent family picture, with moving, convincing performances from every player. It is definitely a mass picture; clean, happy, human; it should build by word of mouth, do especially well outside of the more cosmopolitan spots."
+ **Phila Exhibitor** p168 Ag 1 '38

"As homespun as they come, the Kate Douglas Wiggin story of many years back makes relishing screen material but will probably draw better in the hinterlands than in the keys. Not a smash, 'Mother Carey's Chickens' is, however, good enough entertainment to suggest better than average business generally. The picture has been well plotted, carefully cast and, in the direction, piloted to gather the desired flavor of the time and folk concerned in Miss Wiggin's novel."
+ **Variety** p17 Jl 27 '38

"Pandro Berman has sent what promises to prove a panacea for boxoffice ills. Mixture of comedy and drama, 'Mother Carey's Chickens' will warm the hearts of exhibitors, for it contains all the ingredients necessary to start the turnstiles clicking again. From screen play on down, it is packed with a display of showmanship that matches, and at times surpasses, the finest of Producer Berman's previous efforts."
+ **Variety (Hollywood)** p3 Jl 22 '38

MY BILL. Warner 60min Jl 16 '38

Cast: Kay Francis. Bonita Granville. Anita Louise. Bobby Jordon. John Litel. Dickie Moore

Director: John Farrow

Screen writers: Vincent Sherman. Robertson White

Based on the play, Courage, by Tom Barry. Kay Francis portrays a widowed and financially embarrassed mother whose three eldest children leave her to live with a wealthy aunt because they do not approve of her management. The youngest boy remains with her. He becomes friendly with a wealthy recluse who dies leaving a fortune to him. When Mother's Day comes round, the three prodigal children return for a reunion.

Audience Suitability Ratings

"A: perhaps; Y: mature; C: doubtful."
Christian Century p951 Ag 3 '38

"Will hold its audience because of its rich human values, its skillful direction, and its convincing acting. . . Wholesome entertainment for all the family." Calif Cong of Par & Teachers

"This picture is very pleasant 'hokum' with plenty of heart interest and human appeal. Family." Calif Fed of Business & Professional Women's Clubs

"Most entertaining is this well staged, well told human interest story. . . While not always entirely convincing, the picture will be greatly enjoyed for its sympathetic appeal. Mature." Gen Fed of Women's Clubs (W Coast)

"An obvious, overdrawn story with a happy denouement which will prove interesting because of an excellent cast, good direction, and human treatment. Family." Nat Council of Jewish Women

"Nicely staged social drama with a good cast who hold the interest and make an overdrawn, improbable story very appealing. Without too much analysis, the film will provide many with an hour's enjoyment of vicarious tears and triumphs. Family." Nat Soc of New England Women

"Appealing human interest story. . . An amusing wholesome story, entertaining throughout. A refreshing change from the eternal triangle and sex plot. Excellent family entertainment." S Calif Council of Fed Church Women

"The plot includes a number of stock situations (such as a crochety old woman whose heart is softened by Bill's engaging personality) and some of the action seems overdrawn particularly the odious behaviour of the three selfish children. However, the picture is technically nicely finished product and the story has considerable appeal, although the allusions to the irregular love affair of the mother and possibly doubtful parentage of the small boy are unnecessary to the plot and out of place in this type of entertainment. Adolescents: perhaps; children: mature problem." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** Jl 2 '38

"General patronage."
Nat Legion of Decency Je 30 '38

"A: mediocre; Y: possible; C: no."
— + **Parents' M** p70 S '38

"A real family picture with something to please every age."
+ **Wkly Guide** Jl 2 '38

Newspaper and Magazine Reviews

" 'My Bill' may err in the psychology of its characters, but it happens to be one of those old-fashioned sentimental comedies that can boast of a good deal of amusement." Mordaunt Hall
+ **Boston Transcript** p3 Jl 16 '38

"Family."
Christian Science Monitor p15 Jl 16 '38

"This little item is a Mother's Day number with carnations, false sentiment and strained financial deals. . . Frankly, one can hardly blame the other children for going with their rich aunt." P. T. Hartung
— **Commonweal** p351 Jl 22 '38

" 'My Bill' is the latest in the long list of unhappy celluloid accidents that have landed, with depressing regularity, on Miss Francis. It is about time somebody did something about it."
— **Cue** p10 Jl 9 '38

"What is the matter with the box-office? See 'My Bill' for answer. It is a dialogue marathon, a stream of speeches so full of words that in hurling them at one another, the players have no time for shading, emphasis or pauses to give them meaning. . . It does not reveal in even one scene the remotest understanding of the screen as a medium."
— **Hollywood Spec** p6 Je 25 '38

"Kay Francis recently announced her retirement from movies after her next picture. We know it is rude to point, but we think it would have been smarter if she had retired before she ever made this one. . . You know, there are things you can do with your evenings besides go to picture shows. There's the radio, there's darning—why, you might even read a book!" (2 stars) Ruth Waterbury
Liberty p52 Jl 23 '38

"Kay Francis is notably unconvincing as the irresponsible, shin-high mother of four dreadful children, who tries to hold her brood together for no good reason that I could see. It is not entirely her fault. The film has been made over from a theatrical offering of ten years ago, which wasn't a good play in the first place and has become an even worse motion picture. The material is verbose, sentimental and so fatuously plotted that you know everything that is going to happen long before it occurs." Howard Barnes
— **N Y Herald Tribune** p12 Jl 7 '38

"The Colbrook brood remains a problem family, and we hope the Warners will forgive us for saying there have been few problems that interested us less. . . It is all too pat, too incredible, too unimportant. . . In fairness, the audience seemed to accept it philosophically and, as philosophically, probably forgot all about it the moment it left the theatre. Perhaps that is the kindest thing to do." F. S. Nugent
— + **N Y Times** p24 Jl 7 '38

Reviewed by John Mosher
New Yorker p51 Jl 16 '38

"Minus her usual expensive wardrobe, Kay Francis doesn't stand a chance against this ridiculous story of an irresponsible but gallant mother's love for her four children—three of them the most objectionable brats every characterized on the screen."
— **Newsweek** p26 Jl 18 '38

Time p21 Jl 18 '38

Trade Paper Reviews

"Kay Francis's fans will find no beautiful gowns or sophisticated situations in this story of mother-love, discouragement and sacrifice, but—providing the shock of seeing this erstwhile glamour girl as the mother of four screen children is not too great, and if audiences can take sentiment in healthy doses—they will discover that Miss Francis has found herself as an actress in a warm, moving vehicle. Family."
+ **Boxoffice** p69 Je 25 '38

"Miss Francis will delight the women fans although male patrons may become restless at the picture's lack of action. It is a sentimental and human tale of small town gossip, meddling relatives and ungrateful children capably directed by John Farrow and, in the main, convincingly acted."
+ — **Film Curb** p4 Jl 16 '38

"Very human story of a mother and her children scores with heart-warming qualities."
+ **Film Daily** p6 Jl 8 '38
+ **Motion Pict Daily** p14 Je 27 '38

"It is a top-notch job in every department. . . This is frankly a tear-jerker, but it should click with the mass, garner plenty of favorable word-of-mouth comment."
+ **Phila Exhibitor** p156 Jl 1 '38

"Kay Francis is featured in the role of a widowed and penniless mother of four children ranging between 10 and 19 years. She doesn't look a day over 24 herself. This picture is not the answer to the problem of shortage of first run product. It isn't, in fact, the answer to anything."
— **Variety** p14 Je 15 '38

"Frankly a tear jerker—but without too many tears—'My Bill' has every chance of being taken to heart by the mob, from the main stem acers to the neighborhoods, for nice business. It does more for Kay Francis than anything she's had in a long time and may mark a turning point in her latterly uncertain career."
+ **Variety (Hollywood)** p3 Je 14 '38

MY LUCKY STAR. 20th century-Fox 90min S 2 '38

Cast: Sonja Henie. Richard Greene. Joan Davis. Cesar Romero. Buddy Ebsen. Arthur Treacher. George Barbier. Louise Hovick. Billy Gilbert. Patricia Wilder. Paul Hurst

Director: Roy Del Ruth

Music and lyrics: Mack Gordon. Harry Revel

Music director: Louis Silvers

Original story: Karl Tunberg. Don Ettlinger

Screen writers: Harry Tugend. Jack Yellen

This is an ice skating film with a college background. Sonja Henie is a model in a

MY LUCKY STAR—*Continued*

Fifth Avenue shop who is sent by her shop to popularize sports clothes in college. While at school she falls in love with Richard Greene and is expelled because of an involvement in the marriage of a show girl Louise Hovick and the son of Miss Henie's employer, Cesar Romero.

Audience Suitability Ratings

"A: perhaps; Y: probably entertaining; C: fair."
+ — **Christian Century** p1111 S 14 '38

"General patronage."
Nat Legion of Decency S 8 '38

"Family. A pleasant picture."
+ **Wkly Guide** S 3 '38

Newspaper and Magazine Reviews

"It seems to me that the Sonja Henie Formula for film comedy-spectacles is beginning to wear itself out. . . [It is] an obvious, but reasonably entertaining and frothily light, ice-musical. As such things go, it's passable, but not terribly astonishing." Jesse Zunser
+ — **Cue** p9 S 10 '38

"Skating, adult; story, childish. A poor mixture. Century shows as little realization of what it has in Sonja Henie as it has demonstrated in the case of Shirley Temple. . . Whatever your tastes may be, to sit through what you do not like in 'My Lucky Star' will prove too great a price to pay for waiting for what you like. If Century's sole purpose in making the picture had been to begin the end of Sonja's screen career, it could not have made a better job of it."
— + **Hollywood Spec** p12 S 3 '38

"Sonja Henie goes to college, sings a refrain or two and wears a lot of fancy costumes in 'My Lucky Star.' I would have preferred more Skating. For the new picture of the glamour girl on ice is a muddled concoction, offering little enough rhyme, reason or wit, while the star herself still is far better at intricate figures than at singing or acting. . . As for the narrative . . . it is awful. . . It would seem obvious, after witnessing 'My Lucky Star,' that Miss Henie as a screen actress is a very fine skater and that the more skating she is permitted to do the better her vehicles will be." Howard Barnes
— + **N Y Herald Tribune** p6 S 10 '38

"The long and short of it, in spite of all the believe-it-or-nots, is that Miss Henie skates brilliantly, especially in an Alice in Wonderland ballet which is staged late in the picture, and that the de-iced portions of the film are fairly amusing." F. S. Nugent
+ **N Y Times** p20 S 10 '38

"Indubitably, Sonja Henie's skating in 'My Lucky Star' is an extraordinary exhibition, and I myself thought the final ballet, an Alice in Wonderland concoction, quite lively and neat. There happen to be only three or four interludes on the ice, however, and the rest of the movie is pretty dull. . . As a co-ed, Miss Henie is not entirely at ease, and I can't feel she lends much conviction to her lines expressing worry lest her undergraduate beau lose his degree because of his devotion to her." John Mosher
— + **New Yorker** p80 S 17 '38

"The plot is adolescent in its appeal, but high-lighted by the star's skating."
Newsweek p24 S 19 '38

Trade Paper Reviews

"For exhibitors and fans alike, the latest Sonja Henie picture is a lucky star indeed, since it maintains the high entertainment standards established by its predecessors and should fare equally well as a money-getter."
+ **Boxoffice** p31 S 3 '38

"The dazzling wizardry of Sonja Henie's skating, plus a fast-moving story, amusing comedy and tuneful music, make this new 20th-Fox musical comedy a swell all-around audience pleaser. Miss Henie skates in several well-adapted sequences, but there is never too much of her brilliant artistry."
+ **Film Daily** p8 S 12 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 Ag 30 '38

"'My Lucky Star' is Sonja Henie's fourth picture and, while not the strongest, it has enough strength to prove adequately entertaining for the masses. With the aid of the draught the Henie name has gathered, it will do satisfactorily at the box office, although far from a smash. In her preceding trio the petite Norska champ had better support as well as more surefire comedy."
+ — **Variety** p15 S 14 '38

"Sonja Henie can do no wrong at the box office. Her pictures are money shows, and this one will not be an exception. Projected against a college atmosphere, keynoted to youthful exuberance and graced with the most intricate skating Miss Henie yet has exhibited, 'My Lucky Star' has an abundance and variety of entertainment ingredients and production elegance. For special feminine appeal, Miss Henie is trigged out in an assortment of costumes which amounts to a gorgeous fall and winter fashion show of sports clothes."
+ **Variety (Hollywood)** p3 Ag 27 '38

MYSTERIOUS MR. MOTO. 20th century-Fox 62-65min O 21 '38

Cast: Peter Lorre. Mary Maguire. Henry Wilcoxon. Erik Rhodes. Harold Huber. Forrester Harvey

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Philip MacDonald. Norman Foster

Another in the Mr Moto series based on the character created by John P. Marquand. This time Mr Moto goes to London to track down a band of assassins.

SEE ALSO issue of June 27

Audience Suitability Ratings

"Enjoyment is a matter of taste for criminal pictures. Impossible complicated situations, slow in spots. Average direction. Too exciting for children. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Fairly clever idea, but adaptation may bewilder rather than mystify audience. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Unsuitable and overstimulating for children. Adults." Gen Fed of Women's Clubs (W Coast)

"The story is a trite one, but well directed and acted. Mature." Nat Council of Jewish Women

"Complicated mystery melodrama, well worked out and interesting. Mature." Nat Soc of New England Women

"A convincing and well presented mystery drama. A well directed picture providing good entertainment for all lovers of mystery. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 11 '38

"Good film of its kind. Adolescents, 12-16: mature; children, 8-12: exciting."
+ **Motion Pict R** p6 Jl '38

"General patronage."
Nat Legion of Decency Je 23 '38

"A: good melodrama; Y: mature; C: too tense."
+ **Parents' M** p54 O '38

Newspaper and Magazine Reviews

"You'll get a chill and a thrill watching this." (2½ stars) Ruth Waterbury
Liberty p48 Jl 30 '38

Trade Paper Reviews

"Estimate: better than average Moto."
+ **Phila Exhibitor** p146 Je 15 '38

O

OUTLAW EXPRESS. Universal 56min Je 17 '38

Cast: Bob Baker. Cecilia Callejo. Don Barclay. Leroy Mason. Forrest Taylor

Director: George Waggner

Screen writer: Norton S. Parker

A western melodrama featuring the pony express.

Audience Suitability Ratings

"While the plot is a fairly good one and the scenery beautiful, acting and direction are amateurish and crude. Family." E Coast Preview Committee
— + **Fox W Coast Bul** Jl 9 '38

"General patronage."
Nat Legion of Decency Jl 7 '38

Trade Paper Reviews

"Mark this down as a spirited Western for cowboy fans. The characters enter into the proceedings in a sprightly manner and despite its lapses, the film will hold its own. Bob Baker continues to stand out."
+ **Boxoffice** p31 Jl 30 '38

"Handsome Bob Baker sings well and often in this intermittently-exciting Western. . . Unfortunately, the star's songs tend to slow up the action with only the latter half of the film stirring up anything like the thrills expected in an outdoor adventure picture."
+ — **Film Curb** p9 Jl 30 '38

"Fair Western. The confirmed devotees of the cowboy sagas, and the Bob Baker fans, will like this new Universal release. Bob Baker uses his pleasing voice to advantage and the rest of the cast give him ample support. There is enough action to please the average fan, and there is plenty of fast riding."
+ — **Film Daily** p6 Jl 20 '38

"Routine, but enlivened by the very pleasant, handsome Baker presence, his fine song delivery, the story is reasonably exciting, taking time out often to enable Baker to sing. Estimate: okay Western."
+ **Phila Exhibitor** p169 Ag 1 '38

"'Outlaw Express' is just another horse opera. Coupled with faulty direction, a nebulous, stereotyped story and poor casting, this opus is a low bracket dualer. The youngsters may go for this one, particularly because of Bob Baker, who warbles, fights rustlers and romances with equal abandon."
— **Variety** p12 Jl 20 '38

P

PAINTED DESERT. RKO 59min Ag 12 '38

Cast: George O'Brien. Laraine Johnson. Ray Whitley. Stanley Fields. Maude Allen

Director: David Howard

Music: Ray Whitley. Oliver Drake

Music director: Roy Webb

Original story: Jack Cunningham

Screen writers: John Rathmell. Oliver Drake

Story deals with the difficulties that beset some of the pioneer ore miners of the Southwest.

Audience Suitability Ratings

"The photographic effects are beautiful but story, acting and direction present no outstanding features. Family." E Coast Preview Committee
+ — **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency Ag 18 '38

"Family. A very pleasant Western employing more than the usual plot and working it out with unusual attention to detail and personalities."
+ **Wkly Guide** Ag 6 '38

Newspaper and Magazine Reviews

"Unusual is the Western that has adult appeal. Unusual, therefore, is Producer Bert Gilroy's picture, 'Painted Desert.' He has selected a plausible, carefully worked out story, given it a good cast, and embellished it with production values ordinarily lacking in pictures of this category. . . There have been few good, exciting mining stories. I think this one emerges well ahead of the rest. . . [It] is an intelligent picture that has appeal for all. What it needed most was a clear musical background." Robert Joseph
+ **Hollywood Spec** p22 Ag 6 '38

Trade Paper Reviews

"Western fans who have come to depend upon George O'Brien's screen appearance as reliably good entertainment are slated for disappointment in this."
— **Boxoffice** p29 Ag 6 '38

Reviewed by Vance King
Motion Pict Daily p4 Ag 8 '38

"George O'Brien's final picture on his RKO contract, since renewed, will prove fat fodder for the O'Brien clientele. It's cram full of action, has a better than average western story, excellent direction and acting, and is the type of attraction that devotees of the great outdoors will eat up. . . Exhibitors who play the O'Brien films need have no worry about 'Painted Desert.' It is made to order for their clientele and should reflect excellent returns at the box office."
+ **Variety (Hollywood)** p3 Jl 30 '38

PANAMINT'S BAD MAN. 20th century-Fox 60min Jl 8 '38

Cast: Smith Ballew. Noah Beery, Sr. Stanley Fields. Evelyn Daw

Director: Ray Taylor

Original story: Edmund Kelso. Lindsley Parsons

Screen writers: Luci Ward. Charles Arthur Powell

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 14 '38

"A, Y & C: good Western."
+ **Parents' M** p56 O '38

"Family. A typical stage-coach Western . . . given more than the usual vitality by the colorful vigor of Noah Beery and Stanley Fields."
+ **Wkly Guide** Jl 9 '38

Trade Paper Reviews

"Good Western for the fans, the routine formula is distinguished slightly by an interesting plot twist."
+ **Phila Exhibitor** p154 Jl 1 '38

"History of the Smith Ballew saddle sagas has been anything but popular with exhibitors or box office, and 'Panamint's Bad Man' won't correct the low standing. Neither does it shake the musical angle, which always tends to slow the Westerns. There's only one song, 'I've Got Some Ridin' to Do,' but it figures very much. . . The picture would be plenty flat if it weren't for bits by Fields and Beery."
— + **Variety** p27 Ag 10 '38

"Sagebrush fans will be able to take 'Panamint's Bad Man' in their stride without caring much one way or the other. Average Western that offers no more than the usual brand of horse opera entertainment, this one has only nice production and camera work to hold it in its level."
+ — **Variety (Hollywood)** p3 Jl 11 '38

PAROLED FROM THE BIG HOUSE. Syndicate 57min

Cast: Jean Carmen. Richard Adams. George Eldridge. Walter Anthony

Director: Elmer Clifton

Original story: George Plympton

A melodrama of the methods whereby gangsters secure paroles and continue their law breaking activities.

PAROLED FROM THE BIG HOUSE —*Continued*

Trade Paper Reviews

"This is one of those Hollywood hybrids which are better forgotten. The only outstanding feature of the film is its mediocrity. It abounds in the script, sound, photography and acting. The subject of paroled convicts sets off the proceedings, but the film immediately lapses into the old gangster hokum."
— **Boxoffice** p41 Ag 20 '38

"This offering is strictly a programmer, but despite technical faults and a lack of names in the cast, it has enough action to hold the interest of fans who like this type of picture."
+ — **Film Daily** p11 Jl 29 '38

"It actually is a cheaply directed, ineptly written, edited story of the type found in pulp magazines. A stag matinee audience in a grind house received it apathetically, laughing slightly at one of the comedy characters. . . It is all very amateurish. Estimate: dualler in every way."
— **Phila Exhibitor** p170 Ag 1 '38

PASSPORT HUSBAND. 20th century-Fox 74min Jl 15 '38

Cast: Stuart Erwin. Harold Huber. Joan Woodbury. Pauline Moore. Edward Brophy

Director: James Tinling

Original story: Hilda Stone

Screen writers: Karen De Wolf. Robert Chapin

Stuart Erwin portrays a not-very-bright friend of Harold Huber who uses Erwin as a tool in trying to win a fiery Latin dancer, Joan Woodbury. She is declared an undesirable alien and Erwin is persuaded to marry and protect her—so that Huber and Miss Woodbury may continue their friendship.

Audience Suitability Ratings

"It is regrettable that Stuart Erwin's clever acting should be used as a caricature of decency and high ideals. As a rich but dumb and honest young man he is made the butt of gangsters' jokes, tricks, and even his marriage becomes a ruse for the gangster's moll to avoid deportation." Calif Cong of Par & Teachers

"A lightly amusing comedy. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Stuart Erwin very good. Mature." Gen Fed of Women's Clubs (W Coast)

"The droll proverb spouting of Stuart Erwin and Joan Woodbury's fiery Mexican temper somewhat relieve the dullness of the production. Mature." Nat Council of Jewish Women

"Good cast and acting wasted on a gangster comedy with an inferior, hopelessly involved plot. The story is silly and much of it is in poor taste. Direction uneven. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Jl 9 '38

"Stuart Erwin's characterization is the one bright spot in a tiresome film. Adolescents, 12-16: not recommended; children, 8-12: no."
— + **Motion Pict R** p6 Ag '38

"Adults."
Nat Legion of Decency Jl 21 '38

"A: mediocre; Y: mature; C: no."
— + **Parents' M** p70 S '38

"Family. Farcical and funny in a familiar way."
Wkly Guide Jl 16 '38

Newspaper and Magazine Reviews

"Tame stuff. Adults and young people."
— + **Christian Science Monitor** p13 Jl 30 '38

"[It] provides Stuart Erwin with one of the liveliest, funniest and most enjoyable comedy dramas of his career. James Tinling's direction is excellent throughout. The picture moves with lightning speed. Suspense, laughter, with no let down. Occasionally I felt that a pause would have been refreshing." Tom Miranda
+ **Hollywood Spec** p11 Jl 9 '38

"Of practically no consequence, but neither pretending to be, is a minor farcical item called 'Passport Husband.' . . Pretty light and wacky stuff it is. But with Mr. Erwin doing his familiar best (or worst) as a typical dumbbell, with Joan Woodbury as a fiery rhumba-dancer and with a nice assortment of muggs . . . it shouldn't hurt any one's feelings, except in an agreeable way. In brief, no double-bill will suffer because of it." Bosley Crowther
— + **N Y Times** p11 Ag 5 '38

Trade Paper Reviews

"Here is another tip-top programmer from Sol Wurtzel's film-making unit which compares favorably with many of the current season's so-called 'A' product. The story is a broad burlesque throwback to the whirlwind farce of silent-picture days."
+ **Boxoffice** p28 Jl 2 '38

"Weak comedy misses with involved yarn that gives Erwin little chance for laughs."
— **Film Daily** p7 Jl 26 '38
Motion Pict Daily p6 Jl 11 '38

"This is a comic racketeer opus, with plenty of action, giggles, for dual fare. Audience reaction was good."
+ **Phila Exhibitor** p155 Jl 1 '38

"This is a peculiar satire on gangdom. Makes no sense and is mixed up, but in its daffiness lets go two or three good gags. Romantically okay with some spirited action, enough for okay secondary consideration where the program mills grind."
— + **Variety** p17 Jl 27 '38

"This entry from Sol Wurtzel's B workshop will fall in step with the vogueish laugh parade and match stride for stride with its running mate on the dualer. . . While the film lacks in marquee draft, it has plenty of what it takes to send 'em home talking."
+ **Variety (Hollywood)** p3 Je 24 '38

PHANTOM RANGER. Monogram 52-54min My 27 '38

Cast: Tim McCoy. Suzanne Kaaren. Karl Hackett. John St Polis

Director: Sam Newfield

Original story: Stanley Roberts. Joseph O'Donnell

Screen writer: Joseph O'Donnell

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 12 '38

Trade Paper Reviews

"It's no telling what they'll do next for an idea in a Western. . . The picture is weak on action and not up to the McCoy standard."
— + **Boxoffice** p28 Jl 2 '38

"Plenty of action and fight stuff with good plot puts this over nicely."
+ **Film Daily** p6 Je 20 '38

"Estimate: okay McCoy."
+ **Phila Exhibitor** p140 Je 1 '38

"There's action galore in this Tim McCoy Western. A little too melodramatic and cluttered with implausibilities, the picture has several original twists and nice suspense. Should satisfy where McCoy is a favorite. As with most oats operas, 'Phantom Ranger' is weakest when it becomes talky. Dialog is replete with mustang cliches."
+ — **Variety** p14 Je 22 '38

PIONEER TRAIL. Columbia 55min Jl 15 '38

Cast: Jack Luden. Joan Barclay. Dick Botillier

Director: Joseph Levering

A western melodrama.

Audience Suitability Ratings

"Trite story of western banditry with little of interest except the efforts of a superbly in-

telligent dog to recommend it. Adults and young people." E Coast Preview Committee
— + **Fox W Coast Bul** Ag 13 '38

"General patronage."
Nat Legion of Decency Ag 4 '38

Trade Paper Reviews

"[It is] another quasi-historical Western. Estimate: another Western."
+ — **Phila Exhibitor** p167 Ag 1 '38

POET AND CZAR. Amkino 72min Ag 24 '38

Cast: D. Zhuraviev. S. Azanchevski. N. Khokhlov. G. Sochevko. G. Rizhov

Director: Moissei Levin

Music: N. Streinikov

Based on the poem, Journey to Erzerum, by Alexander Pushkin. Filmed in Russia with English subtitles. Pushkin, a disbeliever in the policies of the ruler, Nicholas I, flees from St Petersburg in 1829 to aid his friends, the Decembrists, at the siege of Erzerum, although ordered by the Czar to desist.

Newspaper and Magazine Reviews

"The film is a static compendium of incidents, marked by frenetic thespian poses that build up a strangely pitiful picture of a man who is tortured by himself as much as his oppressor, the Czar. 'Poet and Czar' is essentially a character study, which loses potential force in the manner of its presentation. . . There are sequences of tragic beauty when one catches the anguish of the poet's soul, but they are subsequently dissipated by a succession of fatuous postures." R. W. Dana
+ — **N Y Herald Tribune** p13 Ag 25 '38

"The lives of the poets make better reading than screen material: it is impossible to portray a tortured soul, the composition or recitation of a sonnet or ballad, without lapsing into an occasional fine frenzy of hamminess. The task of D. Zhuraviev, therefore is a peculiarly difficult one, and his achievement as the police-hounded Pushkin, the friend of revolutionaries, is not distinguished. . . There is little cinematic eloquence, and practically no bite in the telling. We aren't at all sure that Pushkin himself would approve." B. R. Crisler
— + **N Y Times** p15 Ag 25 '38

Trade Paper Reviews

"Propagandistic picture falls below standard set by recent Russian films."
— + **Film Daily** p7 S 1 '38

"Story-telling ability of Russian film producers shows marked advancement in this feature. . . Chief regret is that such vigorous acting, direction and all-round yeoman production should be wasted on the revolutionary theme, which has been worn threadbare by Soviet producers."
+ — **Variety** p13 S 7 '38

PORT OF SEVEN SEAS. MGM 78-81min Jl 1 '38

Cast: Wallace Beery. Frank Morgan. Maureen O'Sullivan. John Beal. Jesse Ralph

Director: James Whale

Music: Franz Waxman

Screen writer: Preston Sturges

Based on the play Fanny by Marcel Pagnol. The scene is Marseilles—port of seven seas. Maureen O'Sullivan portrays the daughter of a water-front shop keeper in love with a young man who leaves her for the sea. She finds that she is to have a child and when an older man asks to marry her she tells him her secret. He is willing to marry her and they are very happy. When the young sailor returns three years later, he tries to take the girl away but his father convinces him that she must stay with her husband.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: good of kind; Y: too mature; C: no."
+ **Christian Century** p903 Jl 20 '38

"Mature. The film is sprinkled with some good comedy and characterization."
Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"This mixture of seriousness and levity happens to have been directed by the efficient James Whale, who has a happy faculty for making the implausible thoroughly entertaining. Although the fun here is occasionally a trifle extravagant, it is never annoying, for Mr. Beery and Mr. Morgan work together splendidly." Mordaunt Hall
+ **Boston Transcript** p5 Jl 2 '38

"The picture's merits are largely due to an almost matchless performance by Frank Morgan. It's too bad Wallace Beery's starring demanded that he be given so much footage. One can almost see Director James Whale being torn between duty to Mr. Beery and admiration for Mr. Morgan. Adults and mature young people."
+ **Christian Science Monitor** p17 Jl 2 '38

"Count this creaking drama, stillborn out of the French theater of Pagnol, as one of those lamentable cinematic mistakes of these steaming hot July dog days." Jesse Zunser
— **Cue** p12 Jl 16 '38

"'Port of Seven Seas' is almost two pictures in one. The first half is characterized by delicately muted, winsome comedy, while the remainder of the film departs abruptly from its chosen course into practically mawkish sentimentality, relieved only fitfully by the excellent playing of Wallace Beery and Frank Morgan. . . If John Beal had remained at sea, perhaps 'Port of Seven Seas' might have had a better chance." R. W. Dana
— + **N Y Herald Tribune** p12 Jl 15 '38

"While it is true that some scenes are prolonged to the last limit of strain, the point is that nearly all are individually successful, like good vaudeville turns. And if the story doesn't seem to matter much to anybody, we can apreciate that circumstance, too." B. R. Crisler
N Y Times p13 Jl 15 '38

"This is about Marseilles life and handles with what we used to call 'daring' that unmarried-mother theme. It sounds exciting, of course, with glamour and everything. Really, though, it's all Wallace Beery again, and he's no glamour boy." John Mosher
New Yorker p53 Jl 23 '38

"From a strange medley of mood by Marcel Pagnol called 'Fanny' comes this Hollywood version to accentuate each disposition until the contrast becomes something of an exercise in somnambulism. . . In deadly seriousness are we asked to accept these contradictory moods, and in deadly seriousness do we refuse. There is much prattle about 'the little one.' *Have you read any good books lately?*"
— **Stage** p97 Ag '38

"[It is] a chatty little genre study in which . . . a combination of unmarried motherhood, international commerce and life along the Marseilles docks seem about as turbulent as Wednesday morning in a day nursery. However, shunning both scandal and excitement, 'Port of Seven Seas' has quiet, anecdotal charm."
Time p42 Jl 11 '38

Trade Paper Reviews

"It is a characterization drama interlarded with comedy lines and overladen with heavy dialogue. Frank Morgan steals the picture with an unusual character portrayal."
+ — **Boxoffice** p25 Jl 16 '38

"Rich in French waterfront atmosphere and warmly human characterizations of Marseilles townsfolk, this adaptation of the Pagnol stage play is, unfortunately, too talky for general appeal. . . Audiences accustomed to movement in a filmplay will fail to find this entertaining."
— **Film Curb** p6 Jl 2 '38

"Powerful romance-drama with unusual love story distinguished by some fine acting."
+ **Film Daily** p6 Je 28 '38

PORT OF SEVEN SEAS—*Continued*

"Genuine and touching drama. Leisurely yarn with little movement and not much action. But tastefully produced, skillfully directed, and played with glowing intensity. Not the sort of film to arouse an immediate stir, but it should be respectfully received and seems likely to build on word-of-mouth. Not an easy picture to sell, for there are no spectacular values to plug."
+ **Variety** p12 Je 29 '38

PRIDE OF THE WEST. Paramount 55min Jl 8 '38

Cast: William Boyd. George Hayes. Russell Hayden. Charlotte Field

Director: Leslie Selander

Original story: Clarence E. Mulford

Screen writer: Nate Watt

A western melodrama. Another in the Hopalong Cassidy series.

Audience Suitability Ratings

"A: hardly; Y & C: good of kind."
— + **Christian Century** p1047 Ag 31 '38

"Worthwhile for all who enjoy Westerns." Calif Cong of Par & Teachers

"This Western [is] good entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"Family." Nat Council of Jewish Women

"Good Western. Family." Nat Soc of New England Women

"Good entertainment for all who care for a western thriller which is free from drinking and also from killing of men or animals. Family." S Calif Council of Fed Church Women

"A fast-moving Hopalong Cassidy Western with better than usual dialogue, some nice incidental singing and typical scenic backgrounds beautifully photographed. Adolescents: excellent; children: depends on the individual." Women's Univ Club, Los Angeles
Fox W Coast Bul Jl 2 '38

"General patronage."
+ **Nat Legion of Decency** Je 30 '38

"A, Y & C: very good Western."
+ + **Parents' M** p71 S '38

Trade Paper Reviews

"Fast action against a background of rugged beauty, skillfully piloted by Director Leslie Selander under the production eye of Harry Sherman, makes this Hopalong Cassidy screen yarn a strong bidder for audience interest—and money. Grooved neatly in the melodramatic vein, it races along to the climactic punch that action fans desire."
+ **Boxoffice** p28 Jl 2 '38

"Lively Hopalong Cassidy adventure keeps thrills piling up in action Western."
+ **Film Daily** p6 Ag 19 '38

+ **Motion Pict Daily** p9 Jl 19 '38

"Audience reaction was fair. Estimate: good Western."
+ **Phila Exhibitor** p154 Jl 1 '38

"This new Hopalong Cassidy outdoor melodrama is a fall tonic, even for those who have noted continued improvement in this series, based on Clarence E. Mulford dramas. 'Pride of the West' is better written, better directed and better acted than a majority of its predecessors. Picture will bolster the duals, and easily rates solo spotting in houses which lean towards Westerns."
+ **Variety** p23 Ag 17 '38

"Entertainment and production values continue to increase in each succeeding number in the now firmly established Hopalong Cassidy series. 'Pride of the West,' latest link in the chain, is no exception."
+ **Variety (Hollywood)** p3 Je 15 '38

PRISON BREAK. Universal 68min Jl 15 '38

Cast: Barton MacLane. Glenda Farrell. Paul Hirst. Constance Moore

Director: Arthur Lubin

Original story: Norton S. Parker

Screen writers: Norton S. Parker. Dorothy Reid

A melodrama in which Barton MacLane, a fisherman, lands in jail, stops a prison break, becomes known as a paroled felon and finally vindicates himself by capturing an escaped convict.

Audience Suitability Ratings

"A: hardly; Y: unsuitable; C: no."
— + **Christian Century** p1111 S 14 '38

"General patronage."
Nat Legion of Decency Ag 4 '38

"A: sordid; Y & C: unsuitable."
— **Parents' M** p56 O '38

"Mature."
Wkly Guide Jl 16 '38

Newspaper and Magazine Reviews

"'Prison Break' succeeds in being both placid and preposterous. By a piece of script sleight of hand, it combines tuna fishing with a convict uprising and a double romance with an exposition of parole laws. These varied themes get equally inept treatment." Howard Barnes
— **N Y Herald Tribune** p14 Jl 13 '38

"You probably will be as confused about it as we were—not knowing whether to relax and take it as just another moderately good Class B melodrama, or to muster your indignation over the seemingly iniquitous parole system. In either case, it's not a bad show at all." F. S. Nugent
+ — **N Y Times** p17 Jl 13 '38

Trade Paper Reviews

"Here is a substantial and well-knit drama. . . Never rising to great literary heights, it nevertheless has a message, which it tells in straightforward and telling fashion. There are a few swell heart tugs, the suspense is always properly drawn and the acting is entirely credible." Family."
+ — **Boxoffice** p25 Jl 23 '38

"Carrying a saleable, if misleading title, this is a well-produced programmer which should satisfy the action fans and fit in with a stronger feature on dual bills. Average program fare."
+ — **Film Curb** p12 Jl 23 '38

"Fast-moving melodrama with capable cast will fit nicely on any program."
+ **Film Daily** p5 Jl 13 '38

+ **Motion Pict Daily** p5 Jl 26 '38

"A high rating programmer, action fans, adults, will especially like it. It has action, suspense, convincing performances, natural motivations, dialogue all through. Its human approach makes it a mass picture. Its grimness may make it unsuitable for certain family spots; but adolescents will certainly enjoy the fighting."
+ **Phila Exhibitor** p169 Ag 1 '38

"Story of undying sacrifice, with over-emphasis of prison background, never quite arouses the sympathy or interest intended. The material for an intriguing yarn is visible, but it doesn't pan out. This is due to numerous dull touches in the earlier stanzas and some unlikely episodes that figure importantly in the general scheme of things. 'Prison Break' is strong enough only for secondary spots on duals."
— + **Variety** p12 Jl 20 '38

"Woven against colorful background of fishing wharf and penitentiary and based on solid story foundation, 'Prison Break' is convincing, exciting and potent drama of a man's fight against odds, which will carry its share of entertainment on almost any program with more than ordinary satisfaction."
+ **Variety (Hollywood)** p3 Jl 20 '38

PRISON FARM. Paramount 67-69min Je 17 '38

Cast: Shirley Ross. Lloyd Nolan. John Howard. J. Carrol Naish. Porter Hall. Marjorie Main

Director: Louis King

Music director: Boris Morros

Original story: Edwin V. Westrate

Screen writers: Eddie Welch. Robert Yost. Stuart Anthony

Miss Ross portrays a stenographer who helps Nolan when he cannot find work. He holds up an armored car, kills a guard, and both the girl and he are arrested and sent to a brutal prison farm. Nolan is killed in an escape attempt and Miss Ross falls in love with a prison physician.

Audience Suitability Ratings

"A: hardly; Y & C: certainly not."
— + **Christian Century** p927 Jl 27 '38

"While the technical excellence of the acting and direction is beyond question, the locale suffers from over-use as a setting and the story of an innocent girl and her sweetheart who is a murderer, though interesting, is harrowing. Adults & young people." E Coast Preview Committee
— + **Fox W Coast Bul** Je 25 '38

"A well-managed picture which will appeal to those who like realism and tense action heightened by old-time galley-slave tactics in a modern setting. Sincere performances by well chosen cast, but story depressing. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Realistic, tense and exciting, in some of its sequences, is this forceful presentation. . . Adult entertainment." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Story is not always convincing. A dreary picture of debatable value. Adults." Nat Soc of New England Women

"Sordid from beginning to end, the description of prison mis-management, crime and corruption, is very unpleasant. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** Jl 2 '38

"Adults."
Nat Legion of Decency Je 23 '38

"A: matter of taste; Y & C: no."
Parents' M p71 S '38

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Jl 9 '38

"Reviewing of Class B motion pictures would be less of a chore if they were all of the caliber of 'Prison Farm.' . . There is no program credit for the writer or writers of this piece. Some one deserves a palm for the bright lines of the story. . . This simple fable is made convincing by Lloyd Nolan and Shirley Ross." J. P.
+ **N Y Herald Tribune** p4 Jl 16 '38

" 'Prison Farm' [is a] new and surprisingly good melodrama. With a little more production value (a budgetary increase would have done the trick) 'Prison Farm' could take its place alongside some of its sponsors' more pretentiously staged, yet less entertaining, productions. . . What makes the film interesting, despite its somewhat time-worn theme, is the vigorous manner in which the story is presented under Louis King's sure directorial hand and through the solid performances of people like Mr. Nolan, Marjorie Main, Porter Hall and J. Carrol Naish." T. M. P.
+ **N Y Times** p13 Jl 15 '38

Trade Paper Reviews

"Only a so-so melodrama, this fails to realize the dramatic potentialities of which a nicely written script and a competent directorial job by Louis King gave promise—inadequacies of the cast being largely to blame. Too, the story sinks into the sordid and depressing and for that reason will probably not have wide appeal. Family."
— + **Boxoffice** p69 Je 25 '38

"A powerful story of the brutality of prison life, this drama holds the interest from start to finish and should attract audience attention in the majority of situations. Although lacking in star names, the picture can boast of excellent performances in the leading roles and a well-nigh perfect supporting cast of hard-boiled prison types."
+ **Film Curb** p10 Jl 23 '38

"Here is a gripping program offering that holds interest from the start. Louis King turned in an excellent job of directing and gained fine performances from his principals."
+ **Film Daily** p5 Je 21 '38

+ — **Motion Pict Daily** p7 Jl 1 '38

"Tight, capable programmer, worth top dual billing in neighborhoods, this carries special appeal for the crime fans in the action houses. While it is a sordid story, it is morally suitable for families. Estimate: high rating dual action programmer."
+ **Phila Exhibitor** p145 Je 15 38

"Paramount's contribution to the procession of penal institution epics is first-rate entertainment despite lightweight star names. . . Picture's running time and cast make it fit nicely into the dual-program groove, where it will lend hefty support."
+ **Variety** p12 Jl 20 '38

"If Paramount executives and other major studio tops are really serious in their widely-publicized efforts to ascertain the cause of the general public's present thumbs-down attitude toward the talkers, they might take 67 minutes off to view 'Prison Farm.' It contains everything that goes to make a first class production with the exception of the two most important ingredients—entertainment and names useful for marquee purposes. . . [It is] depressing Word-of-mouth advertising is going to boomerang against its chances."
— **Variety (Hollywood)** p3 Je 17 '38

PROFESSOR BEWARE. Paramount 90min Jl 29 '38

Cast: Harold Lloyd. Phyllis Welch. Raymond Walburn. Lionel Stander. William Frawley. Thurston Hall

Director: Elliot Nugent

Original story: Crampton Harris. Francis M. Cockrell. Marian B. Cockrell

Screen writers: Delmer Daves. Jack Cunningham. Clyde Bruckman

A typically wild Lloyd chase comedy in which he portrays a young archeologist in a museum on the Pacific coast who is arrested for lending a stranger his clothing. When Lloyd learns that a delay at the trial will keep him from taking ship in the East for research in Egypt, he grabs a suitcase and starts off pursued by police for the three thousand mile trip to the boat.

Audience Suitability Ratings

"A & Y: entertaining; C: good if not too exciting."
+ **Christian Century** p1022 Ag 24 '38

"Good. Hilarious gags relieve the tedium of a far-fetched story. . . Dialogue slips ethically. Mature-family." DAR
+ **Fox W Coast Bul** Jl 16 '38

"Harold Lloyd has again brought up a side-splitting comedy, reminiscent of earlier days, but containing some new gags that will convulse you. Family." Am Legion Auxiliary

"Fantastic and a bit slow-moving, it is nevertheless clean fun for those who enjoy the slapstick brand of humor. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"An entertaining, cleverly directed, well-staged farce, based on the amusing and hilarious adventures of a young scientist. . . Though the picture is long, interest is held by humor, swift action, laugh-provoking situations and the personal charm of Harold Lloyd. Good entertainment for all ages." Gen Fed of Women's Clubs (W Coast)

"A clever, unusual story with good comedy, excellent cast, and first rate production and,

PROFESSOR BEWARE—*Continued*

though some of the slapstick situations seem outmoded and forced, the comedy situations are hilarious. Family." Nat Council of Jewish Women

"Hilarious farce with scant dialogue and an abundance of action. A gag man's triumph which will produce helpless laughter in most audiences. Family." Nat Soc of New England Women

"Harold Lloyd again comes to the screen in one of his fine clean comedies and, although this one verges on the slapstick variety, it never reaches vulgarity. . . Enough laughs to satisfy the whole family." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Jl 23 '38

"Like most of Harold Lloyd's pictures, this one abounds in slapstick and has many amusing adventures. It is not up to his usual standard as it drags at intervals and the comedy is sometimes forced. Rating as a family picture, it has enough hilarious episodes to keep the children diverted, although some of the references are beyond their understanding. Adolescents, 12-16: entertaining; children, 8-12: yes."

+ — **Motion Pict R** p6 Ag '38

"General patronage."

Nat Legion of Decency Jl 21 '38

"A, Y & C: excellent."

+ + **Parents' M** p71 S '38

"Family."

Wkly Guide Jl 16 '38

Newspaper and Magazine Reviews

"One of the best of the Lloyd products, with more action than talk. Adults and young people."

+ **Christian Science Monitor** p15 Ag 6 '38

"The appearance of a new Harold Lloyd picture should be an occasion for rejoicing among ardent film-goers. . . In 'Professor Beware' you discover the same enthusiastic Harold Lloyd (amazing, after all these years), the same wild, Mack Sennett chases, the same use of gags and the same good luck saving him from each catastrophe that were all part of every one of his pictures. However, 'Professor Beware' seems a little flat, a little emptier than usual." P. T. Hartung

+ — **Commonweal** p370 Jl 29 '38

"There is plenty of slapstick and a surfeit of near-comedy, but too little genuine wit, humor, and novelty. As a result the picture is hardly more than a two-reel farce pulled out to eight-reel length. It offers an hour and a half of just passable filmfare." Jesse Zunser

— + **Cue** p12 Jl 16 '38

"Harold Lloyd returns in a transcontinental semi-slapstick comedy, rather old-fashioned in style, but, after a slow start, vigorously and uproariously developed. Straightforward, hearty stuff and quite enjoyable."

+ — **Film Wkly** p21 Jl 23 '38

"One hour and a half of just good fun. And you can laugh at the fun without losing half of it. Harold Lloyd's comedy is elemental, is for all ages and all degrees of intelligence—the kind of comedy which leaves laughter unrestrained by virtue of being presented visually. That is getting back to the first principles of screen entertainment."

+ **Hollywood Spec** p5 Jl 23 '38

"This glorified chase is not one of Lloyd's best comedies. It is confused and strained in getting under way, the cutting is abrupt, but the farce has its moments." (3 stars) Beverly Hills

Liberty p49 Ag 13 '38

"The great tradition of screen comedy is continued brilliantly in Harold Lloyd's new film. The show has structural flaws, including a ponderous start and an uneven pace, but they do not keep it from being an exceedingly funny blend of pantomime, farce and slapstick. To my mind the bespectacled master clown has never been more engagingly assured." Howard Barnes

+ + **N Y Herald Tribune** p11 Jl 14 '38

"Harold Lloyd's gag men . . . have gone far back in their researches for material for 'Professor Beware.' Out of comedy's unabridged dictionary they have drawn practically every slapstick cliché. Duly assembled, sprayed with a new story coating, cheerfully presented by the comic professor himself, they add up to a mildly amusing picture, not one of Mr. Lloyd's best." F. S. Nugent

— + **N Y Times** p17 Jl 14 '38

"The comedy belongs to the wild old school of things, and the Harold Lloyd pedagogue of the piece must suffer every indignity that has entertained the world since movies began. . . The purpose of the film is to keep your nerves jumping every minute, but after a while you may get used to the sensation and find it a bit monotonous. Such films must sag at times, I suppose. . . Though you may have snoozed off during the affair, you will come to for this crazy business and doubtless wander out from the cinema palace pleased in general." John Mosher

+ **New Yorker** p50 Jl 16 '38

" 'Professor Beware' is the ultimate in screen chases. . . After getting off to a dragging start, Elliot Nugent, director, keeps the compendium of gags and acrobatic thrills moving to a slam-bang finish. . . While 'Professor Beware' will be welcomed by Lloyd fans, it fails to measure up to the comedian's best efforts."

+ **Newsweek** p24 Jl 18 '38

"About half way, after a confusing and massive plot structure is thoroughly in your hair, the film gathers up its latent momentum, pauses for one last lazy sigh, and plunges into pure comedy for all it is worth. Bluntly, the second half is first-rate. *Good times.*"

+ **Stage** p97 Ag '38

"It is a talkie which would be funnier if it did not give the impression of being an overstocked museum of silent comedy technique."

+ — **Time** p21 Jl 18 '38

Trade Paper Reviews

"This Harold Lloyd laughfest was worth waiting for. It contains enough hilarious comedy, original touches, and pace to roll up significant grosses. . . Lloyd himself was never in better form."

+ **Boxoffice** p25 Jl 16 '38

"Harold Lloyd, who always gets his laughs in a legitimate manner without resorting to wise-cracks or ridiculous clowning remains at the top of his comic form in this new feature fun frolic. After a full hour devoted to a cross-country chase during which the comedian and his able assistants scatter a goodly supply of laughs, the new comedy winds up with a screamingly funny free-for-all fight sequence which is guaranteed to keep any audience in stitches."

+ **Film Curb** p7 Jl 16 '38

"Making his first picture in two years, Harold Lloyd has a box office winner in 'Professor Beware.' Making no pretense at the comedy being other than slapstick, it is riotously funny, with a smash climax good for plenty of belly laughs from any audience. The story has been skillfully devised to make the most of the comedy situations, and consequently it is, and remains, a comedy throughout."

+ **Film Daily** p5 Jl 14 '38

+ **Motion Pict Daily** p6 Jl 14 '38

"Harold Lloyd returns to the screen in a picture that rates with his better offerings. Whether it will overcome a handicap apparent when other Lloyds were released, (that he does not appear often enough in films,) is for the exhibitor to decide. It has the elements for showmanship."

+ **Phila Exhibitor** p168 Ag 1 '38

"When bigger and better chase pictures are made, Harold Lloyd will make them. . . Both Lloyd and the audience are out of breath after 3,000 miles cross country, but most of the exhaustion is from laughing. . . 'Professor Beware' compares favorably with the best Lloyd has done in sound pictures."

+ **Variety** p15 Jl 13 '38

"Curiosity on the part of Harold Lloyd's legion of old fans will have a good deal to do with initial reception of 'Professor Beware.' It is not his best, but measures up well to general standard and brand of entertainment he has set over a long span of years. . . 'Professor Beware' lacks the finesse of some of Lloyd's other pictures, has less comedy modulations, but has fresh and hilarious gags

done in the technique of his earlier features and is refreshingly long on antic action and short on talk."
+ **Variety (Hollywood)** p3 Jl 12 '38

PUGACHEV. Amkino 80min Jl 5 '38

Cast: K. Skorobogatov. K. Mukhutinov. Y. Maliutin. V. Garden. M. Pavikov

Director: P. Petrov-Bitov

Music: V. Shebalin

Screen writer: Olga Forsh

Filmed in Russia with English subtitles. The film is a reconstruction of the doomed revolt of Emelian Pugachev who, by persuading his followers that he was Czar Peter III, led a Cossack uprising against Catherine the Great.

Audience Suitability Ratings

"A: good of kind; Y & C: little interest."
+ **Christian Century** p999 Ag 17 '38

Newspaper and Magazine Reviews

"It is historically interesting and the title role is notably performed, but it is apt to leave one a bit confused from an ideological as well as a dramatic standpoint. For one thing, the film appears to have been awkwardly cut for its New York showing, with extended subtitles substituted for motivating action." Howard Barnes
— + **N Y Herald Tribune** p8 Jl 6 '38

Trade Paper Reviews

+ — **Motion Pict Daily** p9 Jl 19 '38

"It is a plodding tale. Might have been made with greater imagination and romance. Has the material. Acting is okay in spots, but on the whole the picture is not so good. When it tries to be funny, it is stupid, instead."
— **Variety** p17 Jl 13 '38

R

RACKET BUSTERS. Warner 71min Jl 16 '38

Cast: George Brent. Walter Abel. Humphrey Bogart. Gloria Dickson. Allen Jenkins

Director: Lloyd Bacon

Screen writers: Robert Rosson. Warren Duff

Based on the racket-busting activities of Thomas E. Dewey, district attorney of New York. This is a tale of a racketeer who takes over a truckmen's association as first move in an attempt to control New York City's food supply. This film is not to be confused with "Smashing the Rackets", an RKO production also based on the activities of New York's district attorney.

Audience Suitability Ratings

"A: hardly; Y: undesirable; C: no."
— + **Christian Century** p999 Ag 17 '38

"Adults."
Nat Legion of Decency Ag 25 '38

"A: good melodrama; Y & C: no."
+ **Parents' M** p56 O '38

"Family."
Wkly Guide Jl 30 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 20 '38

"Lloyd Bacon's good direction, some excellent photography, the well staged fights in the Washington Market, the repeated portrayal of fear on the parts of the truck drivers and their wives, the earnest struggle by the prosecutor to get the cowed victims of the racketeers to expose Martin and his gang make 'Racket Busters' memorable." P. T. Hartung
+ **Commonweal** p390 Ag 5 '38

"This is a smartly paced bit. . . All in all, the film is good, light entertainment. It gets along at a good gallop, and does not linger over the scenes." Oliver Claxton
+ **Cue** p10 Jl 30 '38

"As a straight melodrama it has considerable suspense and action, with a fine free-for-all fight at the finish. . . This is no such challenging document as 'Black Legion' or 'They Won't Forget,' but it is a comparatively fresh and exciting screen reworking of yesterday's big news. . . The situations are generally credible, although sometimes heavily accented for the purposes of melodrama. A good job of screen article writing has been adroitly staged in this offering. . . All in all, 'Racket Busters' is a much better than average melodrama with a message." Howard Barnes
+ **N Y Herald Tribune** p10 Ag 11 '38

"It has box-office potentialities. . . [Warner Brothers] have based their bitter fiction upon actual court records and testimony taken in the rackets investigation, which gives it a documentary authority which is both instructive and compelling. . . The value of a film such as 'Racket Busters' would seem to lie more in its appeal to public reason than to public sentiment or heart throbs." Bosley Crowther
N Y Times p13 Ag 11 '38

Reviewed by John Mosher
New Yorker p53 Ag 20 '38

"Although New York's district attorney, Thomas E. Dewey, forbade the use of his name and activities on the screen, this robust and exciting melodrama is reminiscent of his racket-busting career."
+ **Newsweek** p19 Ag 1 '38

"In 'Racket Busters,' Mr. Dewey is represented by Special Prosecutor Allison (Walter Abel), whose facial resemblance to his original is as startling as the difference in their methods. . . [It is] reasonably good entertainment."
+ — **Time** p41 Ag 22 '38

Trade Paper Reviews

"Fairly smooth and exciting melodrama. Stocked liberally with gangster hokum, there is enough action to make this a pretty good box-office bet. Although the picture makes a slight effort to portray the significance of the conflict involved, it is only a superficial one."
+ — **Boxoffice** p41 Ag 20 '38

"The story has just enough fiction based on fact in it to make it top-notch entertainment in the field of social drama. . . This is definitely a film for serious-minded adults."
+ **Film Curb** p6 Ag 13 '38

"This should do well in both class, mass city spots. It has tough talk, fighting, gunfire; it also has literate passages, messages for the socially minded. Estimate: strong action programmer."
+ **Phila Exhibitor** p169 Ag 1 '38

"'Racket Busters' is just another gangster picture, full of familiar boilerplate, but one which attempts a note of authenticity by assuring audiences through a foreword that it is based on court records and other data in connection with the trucking racket in New York City. . . The box office potentialities rate from fair to good, depending on how well the picture is sold and what interest is aroused in the Dewey angle. . . Houses whose patronage strongly support gangster fare should do considerably over average even if the picture is no knockout."
+ — **Variety** p23 Ag 17 '38

"Combining stark drama with fast action, and serving the mixture in large quantities, 'Racket Busters' is first division screen fare aimed at the masses, with whom it will click. It is sufficiently potent in both entertainment and production strength to warrant top position on two-feature programs."
+ **Variety (Hollywood)** p3 Ag 19 '38

THE RAGE OF PARIS. Universal 75min Jl 1 '38

Cast: Danielle Darrieux. Douglas Fairbanks, Jr. Mischa Auer. Louis Hayward. Helen Broderick

Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning. Felix Jackson

The new French import, Danielle Darrieux, portrays a French girl out of a job who tries to get work as a model for Douglas Fairbanks. When she fails she arranges for financing from

THE RAGE OF PARIS—*Continued*

Mischa Auer, head waiter at an expensive hotel, with the purpose of marrying Louis Hayward, friend of Fairbanks. Fairbanks, convinced she is a gold digger, seeks to disillusion Hayward and then falls in love with Miss Darrieux himself.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: good of kind; Y: doubtful theme; C: no."
+ **Christian Century** p799 Je 22 '38

"Highly amusing is this light comedy. Family." Am Legion Auxiliary

"Delightful sparkling social comedy. Mature." Calif Cong of Par & Teachers

"Diverting social comedy with a charmingly provocative appeal because of the personality of the little French star. . . The title of this picture not applicable to the story. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. The play is amusing, rather risque, but sure to be popular. Adults." DAR

"This [is a] gay, sparkling comedy. . . An evening of delightfully refreshing entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"Sparkling dialogue, intriguing situations, attractive casting and clever directorial touches make this engaging entertainment. Mature." Nat Council of Jewish Women

"Clever dialogue and good acting in a smoothly paced social comedy. While the sophisticated story is not novel, it is amusing, with some deft characterizations. Adults." Nat Soc of New England Women

"Light, entertaining fast-moving comedy. . . Intriguing and clever episodes, clean humor, and an unexpected turn in the romantic angle combined with an excellent, well-directed cast, raises this picture over the commonplace class. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Je 18 '38

"A treat is in store for audiences who have not heretofore had the opportunity of seeing Danielle Darrieux on the screen. Her American debut in 'The Rage of Paris' is a fortunate occasion for film patrons who enjoy frothy, sophisticated comedy. Adolescents, 12-16: sophisticated; children, 8-12: no."
+ **Motion Pict R** p7 Jl '38

"Objectionable in part."
Nat Legion of Decency Je 30 '38

"A: very good; Y: mature; C: too sophisticated."
+ **Parents' M** p47 Ag '38

"Outstanding. Old theme and old plot, but handled very well with many amusing lines and comic situations. Very good entertainment and capable acting. Family."
+ + **Wkly Guide** Je 18 '38

Newspaper and Magazine Reviews

"Danielle Darrieux, in her first American-made picture, sparkles gaily and proves the further versatility of her talents. The film itself, an inconsequential comedy romance, does not measure up to Mlle. Darrieux. . . Come again soon, Mlle. Darrieux. Adults and young people."
+ **Christian Science Monitor** p15 Je 18 '38

"The trivial plot is largely atoned for by the excellent acting of Danielle Darrieux and Douglas Fairbanks, Junior. Pleasant frothy entertainment."
+ **Film Wkly** p21 S 3 '38

"There is nothing much to the story itself, yet it is a really brilliant piece of screen writing. . . Producer Buddy De Sylva certainly is entitled to take a big bow. He has given the screen one of its outstanding comedies of this or any other season."
+ + **Hollywood Spec** p7 Je 18 '38

"Danielle Darrieux is an actress of skill, personality, and warmth, for in this, her first American exhibit, they have given her the Kiki routine—all pouts, pajamas, and sex appeal. She carries this charade with such ardent grace that you forget its hoary age and are completely bewitched." (3 stars) Ruth Waterbury
Liberty p53 Jl 16 '38

"Danielle Darrieux makes an auspicious Hollywood debut in 'The Rage of Paris.' The photoplay itself is a featherweight comedy, but with her vivid beauty and artistry, Henry Koster's deft direction and first-rate supporting playing, it becomes a refreshing and delightful entertainment. . . The film would be an event for the actress's performance alone, but hers is not the only fine acting to be seen in it. There is Douglas Fairbanks, jr. for example, giving a brilliantly knowing impersonation." Howard Barnes
+ **N Y Herald Tribune** p4 Jl 2 '38

"Danielle Darrieux's coming-out party in 'The Rage of Paris' proved to be one of the more pleasant events of the current season. Although, strictly speaking her picture is no great shakes, Miss Darrieux's charm and talent are enough to keep any one from speaking strictly. It is in one of the season's better entertainment brackets." F. S. Nugent
+ + **N Y Times** p10 Jl 2 '38

"In this rather bedroomish though quite innocuous farce, which won't shock survivors of a more staid era, Mademoiselle Darrieux is funny, appealing, pretty, and provoking and contributes a nice freshness to what might otherwise have seemed too familiar a story. . . Old fogies out on a spree are sure to love the thing. So are most people." John Mosher
+ **New Yorker** p58 Je 25 '38

"Mme. Darrieux is charming throughout the picture, particularly in the stripping sequence and a bedroom scene. . . Fairbanks turns in a capable performance, while the wisecracking Helen Broderick and the banjo-eyed Mischa Auer are as reliable as ever. The whole thing is fast paced, splendid fun."
+ **Newsweek** p23 Je 27 '38

"The introduction of Mlle. Danielle Darrieux to an American public which thinks of 'Mayerling' with a sigh is perhaps Hollywood's most courageous act of the season. From the fragile, tragic cloak of that drama she moves to the tomboyish clowning of 'The Rage of Paris' with an ease we suspect to be real talent. . . Mlle. Darrieux exhibits a gusto in her acting and an unconcern with the Gallic tongue that make the picture compulsory for comedy-lovers. *Give yourself a treat.*"
+ + **Stage** p97 Ag '38

"Suspecting that it needed if not another Deanna Durbin, at least a running mate of comparable calibre, Universal acquired one, with the same lucky initials, in the noteworthy French person of 21-year-old Danielle Darrieux. . . Result is a pleasingly preposterous little fable which, while more sophisticated than any of Miss Durbin's contributions, rivals them in its fresh and energetic charm."
+ **Time** p18 Jl 4 '38

Trade Paper Reviews

"Danielle Darrieux's first American picture caught on with the premiere audience at the Astor in New York and she was generously applauded by circuit buyers and exhibitors who attended. There are numerous situations which provoked laughs from the audience, which at times made it impossible to catch the dialogue. It is entertaining and is certain to gain new admirers for the French star."
+ **Boxoffice** p25 Je 18 '38

"Danielle Darrieux's long-awaited American debut lives up to every expectation. . . A bright and entertaining light comedy which should sell Miss Darrieux to the American movie going public."
+ **Film Curb** p15 Je 18 '38

"This is grand entertainment every foot of the way. Estimate: box office."
+ + **Phila Exhibitor** p155 Jl 1 '38

REFORMATORY. Columbia-Darmour 59min Jl 21 '38

Cast: Jack Holt. Bobby Jordan. Charlotte Wynters

Director: Lewis D. Collins

Screen writer: Gordon Rigby

The action takes place in a reformatory where wayward boys are beaten by brutal prison guards. Holt is called to take charge, institutes the honor system and helps the boys after sundry complications.

Audience Suitability Ratings

"A: fair of kind; Y: perhaps; C: no."
+ — **Christian Century** p1078 S 7 '38

"Mediocre. Unconvincing, sentimental story Mature." DAR
— + **Fox W Coast Bul** Jl 16 '38

"General patronage."
Nat Legion of Decency Jl 7 '38

"A: good of kind; Y & C: unsuitable."
+ **Parents' M** p71 S '38

"Not strikingly original, but its sincerity puts it over. Family."
+ — **Wkly Guide** Jl 2 '38

Newspaper and Magazine Reviews

"The scenes are well photographed, the settings are carefully constructed, and although the story is more or less obvious, it is one that will evidently appeal to the younger generation." Mordaunt Hall
+ **Boston Transcript** p5 Jl 23 '38

"Adults and mature young people."
Christian Science Monitor p15 Jl 23 '38

"A rather good little melodrama, considering that it is evidently a low-budget picture. It has a good deal of human interest, the plot hangs together well, and the action is smooth." Bert Harlen
+ — **Hollywood Spec** p9 Je 25 '38

Reviewed by B. R. Crisler
N Y Times p13 Je 27 '38

Trade Paper Reviews

"Another typically workmanlike creation from Producer Larry Darmour, this should hit the spot with Jack Holt fans and add another notch to this veteran's gun as one of the screen's most competent and virile action stars. Family."
+ **Boxoffice** p69 Je 25 '38

"Holt fans will rejoice to find their idol giving another strong-jawed characterization in a fast-moving picture with a powerful theme."
+ **Film Curb** p5 Jl 2 '38

"This is effective entertainment, the picture being well produced, directed and acted. Lewis D. Collins turned in a swell job of directing and holds interest to the end."
+ **Film Daily** p6 Je 20 '38

+ **Motion Pict Daily** p5 Je 23 '38

"This does not have an exactly original plot. In fact, most audiences will realize long before it comes, what the ending will be. However, it has been well done, holding interest all the way, due to convincing characterizations, plenty of action, realistic dialogue, Jack Holt's toughly genuine acting. Estimate: good crime programmer, dualler."
+ **Phila Exhibitor** p153 Jl 1 '38

"An extremely inferior picture of its kind. It is imitative of nearly all reformatory yarns and not as good as most of them. Of course, the children are a certain selling angle, plus Jack Holt, but not nearly enough to overcome the lack of romantic appeal. It's for the bargain programs."
— — **Variety** p12 Je 29 '38

"For its ultimate destiny on the lower rung of a dualer, Larry Darmour has turned out a fast moving, punchy picture in 'Reformatory.' As neighborhood fare it'll do a job. Title is the only thing against it, the studio could have well retained its original identity, 'Orphans of the Law.' "
+ **Variety (Hollywood)** p3 Je 15 '38

RETURN TO LIFE. Frontier films-Garrison 45-50min Ag 3 '38

Director: Henri Cartier

Commentator: David Wolff

Music: Charles Koecklin

Filmed behind the Loyalist lines in Spain, this is a review of the accomplishments of International Medical Aid. The commentary is in English. A documentary film about the rehabilitation of civilians and soldiers injured in the Spanish War.

Audience Suitability Ratings

"A & Y: good of kind; C: no."
+ **Christian Century** p1078 S 7 '38

Newspaper and Magazine Reviews

" 'Return to Life' lacks both the adroit cutting and the cumulative pace and mood which characterizes superior films of its kind. Moreover the commentary by David Wolff is random and repetitive. . . The clinical sections are not designed for squeamish spectators." Howard Barnes
— + **N Y Herald Tribune** p10 Ag 4 '38

"Unless you happen to be concerned with the bandage-rolling, stretcher corps, orphanages, bread lines and convalescent homes of the film, then you might as well cross it off your list. If you are interested, the picture will reward that curiosity by providing a full and pictorially faultless report on the work of International Medical Aid. . . Except for that accusingly dramatic voice [of David Wolff's] which turns every crutch into a propaganda weapon, the picture might very easily have been simply a photographic report of a medical group to its patrons. We prefer to forget Mr. Wolff's part in it and think of it just that way—as the story of behind-the-lines Spain." F. S. Nugent
N Y Times p15 Ag 4 '38

Trade Paper Reviews

"Strictly a propaganda picture, [it] still has other aspects that hold a strong human interest value and the technical work is above par. . . The film misses being a good documentary as the scenes used wander from one mood to another."
+ — **Film Daily** p7 Ag 10 '38

"Assorted newsreel and Spanish Loyalist government pictures strung together rather loosely, but helped by the fairly intelligent running comment of David Wolff. The film's weakness lies in the fact that it must depend largely on the narrator's work to hold attention. Scenes are not unusual enough to help the single voice running through 45 minutes of footage. A little more care in film editing and rearrangement of sequences might have aided. . . Production may serve in certain arty spots, especially where the exhibitor is certain of the anti-Fascist leanings of his audiences."
Variety p27 Ag 10 '38

RICH MAN, POOR GIRL. MGM 65min Ag 12 '38

Cast: Robert Young. Lew Ayres. Ruth Hussey. Lana Turner. Sarah Padden

Director: Reinhold Schunzel

Music: Dr William Axt

Original story: Edgar Franklin

Screen writers: Joseph A. Fields. Jerome Chodorov

Based on the play, White Collars, by Edith Ellis. A millionaire, in love with his secretary, a member of a family of white collar workers, wants to assist her family. Pride prevents the family from accepting his aid and the girl his offer of marriage. When the family are told of the rich man's disposal of his wealth they all do an about face. This is the third filmization of the story.

Audience Suitability Ratings

"A & Y: fair; C: no interest."
+ — **Christian Century** p1078 S 7 '38

"An intimate, well told story of an average family. Good entertainment for mature audiences." Am Legion Auxiliary

"This [is] excellent entertainment for all with particular appeal for the millions who themselves have tried to put the best foot forward despite environment and for those who have attempted to repose on a springless bed davenport. Family." Calif Cong of Par & Teachers

"This familiar story, tho exaggerated in detail, is amusing in its satirical implications. If audiences like the picture, it will be due mainly to the untiring efforts of a clever cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

RICH MAN, POOR GIRL—*Continued*

"A pleasant little tale with clever repartee, fine acting and subtle direction. Family." Nat Council of Jewish Women

"Clever, realistic, social comedy. Family." Nat Soc of New England Women

"Clean entertaining picture, which, under clever direction and a good cast, presents the story of wholesome home life in a middle class American family. . . Too bad this fine portrayal is marred by drinking (unnecessary to the plot) at a family dinner. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 20 '38

"General patronage."
Nat Legion of Decency Ag 18 '38
Scholastic p12 S 17 '38

"Family."
Wkly Guide Ag 13 '38

Newspaper and Magazine Reviews

"[It is] an excellent film, something in the line of a provocative stage comedy. . . Its characters run true to form and the narrative, with a few somewhat extravagant scenes, reveals that after all there is a degree of selfish greed for gold in most people. Certainly the persons in this picture are a little unusual, but their conduct is quite credible and the portrayals of all in the cast are most efficient." Mordaunt Hall
+ + **Boston Transcript** p7 Ag 27 '38

"Family."
Christian Science Monitor p15 Ag 27 '38

Newspaper and Magazine Reviews

"[It is] the usual Cinderella romance, tedious and typical, but enlivened by some comedy and skillful performances." Jesse Zunser
— + **Cue** p10 Ag 20 '38

"The chief asset of the picture is the able performances on the part of the entire cast. . . 'Rich Man, Poor Girl' personifies to the nth degree the photographed stage play type of motion picture. The story is told principally with shots of first one character and then the other talking or doing some trivial bit of business." Bert Harlen
Hollywood Spec p11 Ag 20 '38

"Nowhere does the picture get its toes into life. Nor is it divertingly enough done to be as successful as was the Broadway play from which it grew. Some of this, it seems to us, is due to the direction. Director Schunzel does not know his America." (1 star) Beverly Hills
Liberty p50 S 17 '38

"Some day, perhaps, the small wage earner will receive his cinematic due in a photoplay of epic proportions. Meanwhile, 'Rich Man, Poor Girl' passes as reasonably amusing hot-weather entertainment." J. P.
+ — **N Y Herald Tribune** p8 Ag 19 '38

"[It is] a genial and heart-warming little comedy which crackles and pops so pleasantly that you can hardly hear its joints creak. . . Metro's forces have been able to imbue it with liveliness and charm. And just who has waved the wand is not, on the surface, detectable." Bosley Crowther
+ **N Y Times** p13 Ag 19 '38

"Robert Young and Ruth Hussey present their interpretations of a romance that has painful economic problems. Lew Ayres, as a brother of Communistic tendencies, is possibly the liveliest figure in the film. Strangely enough, the rôle isn't as sympathetic as many might expect it to be." John Mosher
New Yorker p58 Ag 27 '38

"[It] is a strictly minor effort for a major studio."
— **Newsweek** p22 Ag 29 '38

"A dreary excursion into pseudo-economics apparently designed to give some new faces a chance to show what they can do. What they can't do is act. Robert Young and Lew Ayres try to give some professional substance to the thing, but they are outnumbered. *No.*" Katharine Best
— **Stage** p49 S '38

"Social philosophy is complicated by the most thoroughly tiresome Cinderella romance of the summer season."
— **Time** p23 Ag 29 '38

Trade Paper Reviews

"The theme has been utilized countless times before, but in this case has been given sufficient new plot twists to make it moderately entertaining fare. Cast members all down the line are excellent, but cumbersome direction and a spotty script prove to be the film's major handicaps."
+ — **Boxoffice** p25 Ag 13 '38

"All that can be said to recommend this picture is the acting of Lew Ayres. . . The picture may appeal to the middle-class audience that enjoys a gripe against the rich, but the ending will sour even them. Conclusion: no plot, no sense, no good; a class B with one good actor."
— **Film Curb** p6 Ag 13 '38

"There is a lack of clear definition in the motivation of this story, with the result that its semi-serious social problem being handled without any forthrightness bogs down into an amiable comedy-romance type of picture that puts it in the run-of-the-mill class with so many others of this type."
— + **Film Daily** p7 Ag 23 '38

Reviewed by Vance King
+ **Motion Pict Daily** p4 Ag 10 '38

"It is a trifle lightweight in marquee strength, but should build through word-of-mouth. . . Plot isn't new, yet the faithful character studies and deft directorial touches in this make it refreshingly new."
+ — **Variety** p22 Ag 17 '38

"Whatever its technical rating, 'Rich Man, Poor Girl' is, on the score of sheer quality, as sweet an A entry as is being made or offered to any exhibitor. It will make the customers laugh a lot, gulp a little, admire exceptionally fine performances and adroit direction and send them out charmed and cheered by its amusing humanness to talk it up to the neighbors. Picture will stand up equally in the keys and the subsequents, will certainly prosper and may easily mount to surprising grosses."
+ **Variety (Hollywood)** p3 Ag 6 '38

RIDERS OF THE BLACK HILLS. Republic 55-61min Je 15 '38

Cast: Robert Livingston. Ray Corrigan. Max Terhune. Ann Evers. Roscoe Ates

Director: George Sherman

Original story: Betty Burbridge. Bernard McConville

Screen writer: Betty Burbridge

A western melodrama presenting the Three Mesquiteers.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 30 '38

"A, Y & C: very good Western."
+ + **Parents' M** p71 S '38

Trade Paper Reviews

"Better than the average Western spiced up by a horse-racing plot innovation which helps make things more interesting. Family."
+ **Boxoffice** p69 Je 25 '38

"Several fresh angles and new characters are introduced in this latest of the Three Mesquiteers series and a generally entertaining action film is the result. . . The Three Mesquiteers will please generally in one of the ridingest Westerns in some time."
+ **Film Curb** p8 Jl 16 '38

"This one presents the Three Mesquiteers, and is about the finest they have done in their long series. It is certainly one of the strongest Westerns seen in a long time, for it goes from one fast riding sequence into another, and all very logically worked out in the plot, and the rides are handled so skillfully that they are in no way a duplication of the one that has gone before."
+ + **Film Daily** p5 Je 17 '38
+ — **Motion Pict Daily** p7 Jl 1 '38

"Routine story, with some mass comedy, this does not have enough of the usual action, pace, closely packed story."
+ — **Phila Exhibitor** p154 Jl 1 '38

"Literally a film on the hoof. There's no end of horses, chases and assorted saddle acrobatics from the racetrack to the range. For all the hard riding, the film is entertaining, brevity and variance of plot from cactus carbon helping much. As good a double depot filler as the next, possibly better on strength of growing reputation of the larrupin' trio."
+ **Variety p14 Je 22 '38**

ROAD DEMON. 20th century-Fox 65min D 2 '38

Cast: Henry Arthur. Joan Valerie. Henry Armetta. Tom Beck. Bill Robinson

Director: Otto Brower

Music director: Samuel Kaylin

Screen writers: Robert Ellis. Helen Logan

First in a new series called Sports Adventures. An auto racing story with some of the action taking place on the Indianapolis Speedway.

Audience Suitability Ratings

"Too exciting for the smaller children—otherwise good family entertainment." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Disjointed and rather tiring as to plot and lines, this very mediocre film is partially saved by an excellent performance on the part of Henry Armetta. Mature." Nat Council of Jewish Women

"Vivid, well photographed and very tense social drama of auto racing. Incident of loaded trucks racing on the public highway is handled much too lightly." Nat Soc of New England Women

"Swift-paced story appealing to the fans of auto racetrack sport. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul S 3 '38**

"General patronage."
Nat Legion of Decency S 8 '38

Trade Paper Reviews

"Boasting the best race sequences ever captured on film, this second in the 'Sports Adventures' series is well constructed and well paced and should be a riot with juvenile audiences and thrill fans."
+ **Boxoffice p25 Ag 27 '38**

"A combination of action and comedy makes this a lively number of the program variety. It is a swell show for the children and for the folks who want action, thrills, suspense, and the like. The race with its threatening crack-ups keeps one on edge while the auto stuff is on the screen."
+ **Film Daily p7 Ag 23 '38**

Reviewed by Vance King
+ **Motion Pict Daily p15 S 1 '38**

"[It is] an hour's arresting action entertainment. It will fit in satisfactorily as program support in the general run of houses and will rise to the cream spot in not a few. Indianapolis Speedway is used as background and stock shots have been skillfully combined with the aptly contrived melodrama to enhance the dangerous moments in the film, including flash of at least one actually fatal accident."
+ **Variety (Hollywood) p3 Ag 18 '38**

THE ROAD TO RENO. Universal 68min S 23 '38

Cast: Randolph Scott. Hope Hampton. Helen Broderick. Alan Marshall. Glenda Farrell

Director: S. Sylvan Simon

Music director: Charles Previn

Screen writers: Charles Kenyon. F. Hugh Herbert

Based on the novel of the same title by I. A. R. Wylie. This film exploits the "divorce mill" and the dude ranches of Reno. Hope Hampton portrays an opera star who goes to Reno to divorce her cowboy husband, Randolph Scott and to marry Alan Marshall. Her husband resents her career and fights the divorce action. When Hope finds that her friend, Glenda Farrell, has set her cap for the personable Randolph she calls the divorce off.

Newspaper and Magazine Reviews

"A gay and tuneful picture comes from Universal in 'The Road to Reno.' What principally makes the piece noteworthy, however, is its direction. . . Action as a whole is breezy and whimsical, the director revealing a sense for comedy." Bert Harlen
+ **Hollywood Spec p14 S 3 '38**

Trade Paper Reviews

"Affording some little embarrassment to the school of thought that holds 'they never come back,' here is an expertly tailored and impressively produced feature which provides a custom-tailored vehicle for the triumphant return to the screen of Hope Hampton. The picture adroitly blends just the proper amounts of music, comedy and hokum to provide topflight entertainment."
+ **Boxoffice p31 S 3 '38**

"Reno, with its divorce mill, serves as an entertaining background for this enjoyable romantic comedy. It is the sort of thing that should play to gratifying returns."
+ **Film Daily p8 Ag 31 '38**

Reviewed by Vance King
+ + **Motion Pict Daily p14 S 1 '38**

"[It] provides Hope Hampton with an entertaining vehicle for her return to the screen. She is given an excellent song repertory to display a cultivated voice and range of delivery, plays the light dramatic role with spirit and charm, and showcases enough talent and personality to warrant promising continuance in pictures. Picture is one which, properly exploited, will get the coin. And it has plenty of exploitation material: a satirical revelation of how the Reno divorce mill operates."
+ **Variety (Hollywood) p3 Ag 26 '38**

ROLLIN' PLAINS. Grand national 57min Jl 8 '38

Cast: Tex Ritter. Harriet Bennett. Snub Pollard

Director: Al Herman

Music: Walter Samuels

Original story: Jacques Jacquard. Ciela Jacquard

Screen writers: Lindsley Parsons. Edmond Kelso

A western melodrama.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Jl 21 '38

Trade Paper Reviews

"It is the usual Ritter action Western, with Harriet Bennett furnishing what romantic interest there is. Estimate: okay Ritter."
+ **Phila Exhibitor p161 Jl 15 '38**

" 'Rollin' Plains', newest Tex Ritter opus of the wide-open spaces, won't roll many silver cartwheels through the box office window. Although it is peopled with familiar western characters, film looks like it was tossed together between takes on some other feature. Production, scripting, directing and part of acting smack of the quickie school, and net result measures up to that description."
— **Variety p40 Ag 31 '38**

ROMANCE OF THE LIMBERLOST. Monogram 75-84min Je 22 '38

Cast: Jean Parker. Eric Linden. Hollis Jewell. Marjorie Main

Director: William Nigh

Screen writer: Marion Orth

Based on the novel Girl of the Limberlost by Gene Stratton-Porter. Jean Parker portrays an orphan; Eric Linden is the son of a judge who comes to the aid of the girl and defends a boy on trial for the murder of a

ROMANCE OF THE LIMBERLOST —*Continued*

cruel bully in this swampland romance. This is a remake of Girl of the Limberlost produced by Monogram in 1934.

Audience Suitability Ratings

"A: poor; Y: harmless; C: hardly."
— **Christian Century** p855 Jl 6 '38

"General patronage."
Nat Legion of Decency Je 30 '38

"A, Y & C: very good."
+ **Parents' M** p47 Ag '38

Newspaper and Magazine Reviews

"Of its type, it is well produced and played. Adults and young people."
+ **Christian Science Monitor** p17 Jl 2 '38

"Some vivid performances, direction of sometimes distinguished sensitiveness, and fine scenic investiture make of 'Romance of the Limberlost' an independent production possessing considerably greater quality than the average of such films. . . Occasional naivete in handling the story material, however, robs it of complete genuineness, and makes dubious the appeal of the film for discriminating audiences. . . One is inclined to lay the fault of the picture—its frequent reversion to the 'Little Nell' school of melodrama—to the screen play, to that and to occasional directorial lapses in the way of heavy-handedness." Bert Harlen
+ — **Hollywood Spec** p10 Je 25 '38

"City slickers may titter a bit at this, but among the simpler of heart it should find a grateful audience. It is, confessedly, old-fashioned and gentle, tear-compelling and spotlessly pure." (2½ stars) Ruth Waterbury
Liberty p46 Ag 6 '38

Newsweek p24 Je 27 '38

Trade Paper Reviews

"This is a human, earthy and appealing melodrama of the swamp folks. The picture should fare well in any situation and should prove a bell-ringer in smaller communities where audiences crave their celluloid entertainment without the Hollywoodian subtleties that have marked too many recent productions. Family."
+ **Boxoffice** p69 Je 25 '38

"For its most important offering to date, Monogram Pictures has wisely turned to an early novel by the widely-read Gene Stratton-Porter in producing another wholesome and deeply-affecting romantic drama which is certain to register strongly with family audiences. . . A tender and appealing romantic drama—ideal for family audiences."
+ **Film Curb** p11 Je 18 '38

"This production is by way of being a personal triumph for Director William Nigh, who visualized a tale of an earlier sentimental vintage such as Gene Stratton-Porter wrote for an older generation, and by his sincere treatment made it very impressive and convincing in spite of the homespun quality and the trappings and customs of an age that is gone. The film is also a personal triumph for Marjorie Main."
+ **Film Daily** p6 Je 16 '38

+ **Motion Pict Daily** p6 Je 16 '38

"Estimate: high rating family picture, especially good for small town spots."
+ **Phila Exhibitor** p153 Jl 1 '38

"Strictly dual fare and should have difficulty even there excepting in less particular spots. . . Faulty direction and cutting help retard early minutes. Considerable pruning needed to bring its 80 minutes within reasonable bounds and speed it up."
— **Variety** p12 Jl 20 '38

"This, Monogram's most auspicious effort for the year, is a worth-while filmization of the widely read Stratton-Porter novel. Friends of Gene Stratton-Porter's tomes will find that Marion Orth's adaptation contains all the entertaining elements of the original, as well as new and added twists serving to build up the author's work."
+ **Variety (Hollywood)** p3 Je 14 '38

ROOM SERVICE. RKO 75-78min S 30 '38

Cast: Groucho Marx. Chico Marx. Harpo Marx. Cliff Dunstan. Frank Albertson. Lucille Ball. Ann Miller

Director: William A. Seiter

Screen writer: Morrie Ryskind

Based on the play of the same title by John Murray and Allan Boretz. A slapstick farce in which Groucho is a fly-by-night play producer who lives with his co-workers in a hotel room for which he cannot pay while they attempt to stage a play with no financial backing and with no clear title to the play. Together with Chico and Harpo, Groucho turns the proceedings into a bedlam when they run into complications with their country-bumpkin author and the long-suffering hotel management.

Audience Suitability Ratings

"Family."
Wkly Guide S 10 '38

Trade Paper Reviews

"Exhibitors who have been scanning the horizon of the new season for an attraction to pack in the customers and have the latter summarily rolling in the aisles, can promptly tag this one as the McCoy. . . [It] finds the Marx Brothers right in their element, and furthermore the picture is a typical example of how the grist mill of Hollywood can grind out an attraction more exceedingly fine than the more limited facilities of the stage."
+ + **Film Daily** p7 S 14 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 S 8 '38

"[It] is a natural for the box office. Will do plenty of business and satisfy on the laugh score. There may be captious ones who'll miss (1), Groucho's standard rasslin' with a feminine vis-a-vis; (2), Harpo's harp solo; (3), Chico's equally standard pianology. But the change of pace is a good idea and, basically, the Marxes have a more staple story structure upon which to hang their buffoonery."
+ **Variety** p15 S 14 '38

"The Marx brothers venture off their beaten path in trouping the screen version of 'Room Service' and the result, while sound and generous entertainment, falls short of hilarious heights reached in some of their previous offerings. . . The story does lay some limitations on the antic leeway of the star trio, and audiences accustomed to their peculiar brand of humor may find it somewhat less diverting and certainly somewhat less screwy."
+ **Variety (Hollywood)** p3 S 7 '38

S

SAFETY IN NUMBERS. 20th century-Fox 55min S 9 '38

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Ken Howell. George Ernest. June Carlson

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Dorothy Manney. Zena George

Screen writers: Joseph Hoffman. Karen De Wolf. Robert Chapin

Another in the Jones Family series. In this the Joneses have to deal with swindlers who pretend that a town swamp is a valuable mineral spring and sell stock to make money.

Audience Suitability Ratings

"Good. Another highly enjoyable Jones Family episode. Family." DAR
+ **Fox W Coast Bul** Ag 13 '38

"Another enjoyable chapter in the life of the Jones Family. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"For the large and appreciative audience for these Jones Family series this will provide a pleasant evening. However, it is not up to the usual entertaining standard of others. Family." Calif Fed of Business & Professional Women's Clubs

"A story with a clever plot, sparkling dialogue, and human sequences kindle anew the continued interest in the Jones Family series. Family." Nat Council of Jewish Women

"Naturally acted, diverting domestic comedy pervaded by a fine spirit of family loyalty and cooperation. A good addition to the Jones Family series and a valuable, entertaining film for family audiences." Nat Soc of New England Women

"A wholesome freshness pervades this presentation of the Jones Family, which upholds its proverbial standard of entertainment and charm, and proves that loyalty, co-operation and love are the foundations of secure home life. . . The whole is lightened by excellent comedy providing clean entertainment for the family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 20 '38

"General patronage."
Nat Legion of Decency Ag 25 '38

"Family-juvenile."
Wkly Guide Ag 20 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p17 S 3 '38

"One would not have believed that the earlier Jones Family pictures could be topped in entertainment value, but this one does it. The preview audience, a representative neighborhood assemblage, surrendered itself wholly to its spell, mused, tittered, roared, and screamed. Encompassing more physical action than have most of the other pictures of the series, 'Safety In Numbers' is a film of extraordinary vitality, one engrossing event tumbling on another." Bert Harlen
+ **Hollywood Spec** p12 Ag 20 '38

"Nothing can hurt the Joneses, not even the obviousness of their scripts. . . Taken by and large, the Joneses are a powerful lot, and it would take a powerful lot of resistance (and more than we can muster) to deny the friendliness and likability of their pictures." F. S. Nugent
+ **N Y Times** p17 S 6 '38

"'Safety in Numbers,' with the 'Jones Family,' [doesn't] seem anything more than amateur stuff." John Mosher
— + **New Yorker** p80 S 17 '38

Time p46 S 12 '38

Trade Paper Reviews

"[It] can be expected to perform yeoman service at the boxoffice. In story, production and direction it maintains the established high order."
+ **Boxoffice** p25 Ag 13 '38

"Good family number with the Jones Family hitting the human note for laughs."
+ **Film Daily** p15 S 9 '38

Reviewed by Gus McCarthy
Motion Pict Daily p6 Ag 9 '38

"The Jones Family series continues blithely on its way, garnering maximum of laughs with their homey carryings-on in this latest effort. . . The number of writers appears to have been a handicap. It requires Malcolm St. Clair's best directorial skill consequently to take it over numerous rough or incongruous spots. 'Safety in Numbers' will fill the bill with those going for Jones Family films and may even win new friends through the medium of swift action and absurd antics."
+ **Variety** p12 S 7 '38

"Sustaining the excellent entertainment and box office calibre of the series, this Jones Family entry opens up with a more slapbang brand of action and comedy and a pace which romps it through its domestic problems in less than an hour."
+ **Variety (Hollywood)** p3 Ag 5 '38

SHOPWORN ANGEL. MGM 85min Jl 8 '38

Cast: Margaret Sullavan. James Stewart. Walter Pidgeon. Hattie McDaniel. Nat Pendleton

Director: H. C. Potter

Screen writer: Waldo Salt

Based on a Saturday Evening Post short story published in 1918, Private Pettigrew's Girl, by Dana Burnet. This is a second filming of the story. It is the tale of an actress, Margaret Sullavan, mistress to Walter Pidgeon, her producer. The action is war time and the devil-may-care Margaret almost runs over James Stewart, a doughboy from Texas. First amused by him, she is quickly attracted and feels both love and pity for him in his lonely passage to the front line trenches. Just before he sails she marries him with Pidgeon acting as best man. Later while she is singing in a night club, Pidgeon brings her the official notification of Stewart's death in action.

Audience Suitability Ratings

"While on the surface no attempt has been made to put over an argument against war, at the same time the movie very definitely is a plea for peace."
+ **Bul on Current Films** Ag 10 '38

"A: very good of kind; Y: mature; C: no."
+ + **Christian Century** p903 Jl 20 '38

"Excellent. Exceptionally fine characterizations by Margaret Sullavan and James Stewart mark this poignant, thought-provoking drama. . . Fine cast; excellent direction; notable montage. Adults." DAR
+ + **Fox W Coast Bul** Jl 9 '38

"Excellent emotional acting under able direction, aided by flawless production values, holds audience attention. Mature." Calif Cong of Par & Teachers

"Poignant emotional social drama which holds the interest because of its human appeal, compelling story and the interesting characterizations. Adults." Calif Fed of Business & Professional Women's Clubs

"Dramatic and highly entertaining is this picture with its wartime atmosphere. . . Emotionally appealing and constructive and forceful in showing the futility and wanton destruction of war. Adults." Gen Fed of Women's Clubs (W Coast)

"A sentimental and touching story, well acted and skillfully directed. Adults." Nat Council of Jewish Women

"A poignant, realistically acted social drama of the Great War. Mature." Nat Soc of New England Women

"Interesting story. [It] emphasizes the futility of war. Well presented and cast. Mature." S Calif Council of Fed Church Women

"There is depth and genuine interest in this production. . . It reaches a high emotional standard and is one of the few recent productions which deserves wholehearted praise. Adolescents, 12-16: too mature; children, 8-12: unsuitable." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** Jl 16 '38

"Adults."
Nat Legion of Decency Jl 14 '38

"A: excellent; Y: mature; C: no."
+ + **Parents' M** p71 S '38

"A pleasant story. Mature."
+ **Wkly Guide** Jl 9 '38

Newspaper and Magazine Reviews

"Even those who have fond recollections of the splendid old film, 'The Shopworn Angel,' will by no means be disappointed with the current edition of this story. It is an affecting and charming picture, one that has at least three players whose work transcends anything they have done hitherto for the screen. . . Although several of the episodes will bring a lump to the throats of many, every opportunity for comedy has been depicted." Mordaunt Hall
+ **Boston Transcript** p5 Jl 16 '38

SHOPWORN ANGEL—*Continued*

"Adults."
Christian Science Monitor p15 Jl 9 '38

"There's a rare treat in store for those who go to see 'The Shopworn Angel.' . . Everything about [it] puts it in a class by itself—unless one were to quibble and object to the closing scenes in which there seems to be too much of waiting for the soldier boy to be killed off." Philip Hartung
+ + **Commonweal** p329 Jl 15 '38

"Margaret Sullavan's personal triumph in a worthy re-make of a story dated in sentiment as well as setting. Sincerity of acting and war-time atmosphere give the whimsical plot a lot of sentimental appeal."
+ **Film Wkly** p21 Jl 30 '38

"A beautiful story, beautifully told; a picture without a flaw. . . Salt's script is notable for its reliance on the camera. . . 'Shopworn Angel,' in short, is one of the few completely intelligent talkies we have had."
+ + **Hollywood Spec** p6 Jl 23 '38

"The three principals are each of them compelling, and very real in their respective performances, with Miss Sullavan so bringing the role of the girl up to the ranks of art that you will remember her and her story with understanding fondness for months after the film has faded away." (3 stars) Ruth Waterbury
Liberty p45 Ag 6 '38

"The human quality here is owing partly to the schooled restraint of writing and direction, but even more to the unaffected appeal and warmth of Margaret Sullavan, James Stewart and Walter Pidgeon. . . I think you will enjoy the picture. The direction is clean, competent. The abundant talk is carried nicely by spacing and focus of interest. As to atmosphere, the period is carried out with a certain thorough attention to details way above the head of the current audience." Otis Ferguson
+ **New Repub** p308 Jl 20 '38

"Although one may question the wisdom of remaking old films, one must admit that Metro has done a good job on 'The Shopworn Angel.' It is definitely dated, but it has considerable distinction. . . H. C. Potter, who is one of the best young directors in Hollywood, has staged the show with such skill and imagination that it recaptures much of the engaging and moving quality which marked the original photoplay ten years ago. It is only a pity that so much talent was not expended on fresher and more exciting material. Unless I am mistaken, 'The Shopworn Angel' boasts two of the finest actors [Miss Sullavan and James Stewart] appearing on the screen today." Howard Barnes
+ **N Y Herald Tribune** p10 Jl 8 '38

"If you don't mind taking plot luck, 'The Shopworn Angel' may strike you as moderately moving entertainment. If you are at all particular about your stories, and the people in them, it may seem moderately boring: in either case, your reaction is likely to be a moderate one. Everybody connected with the film seems to have been defeated at the outset by the basic emotional, mental, and moral poverty of the story." B. R. Crisler
+ — **N Y Times** p11 Jl 8 '38

"If 'Shopworn Angel' didn't happen to be well done and quite expertly acted, I am afraid it would just be incredible and absurd. In fact, I think it is incredible but that that doesn't much matter. . . Personally, I suspect that the various editors, authors, and creative figures concerned decided to meet death before they would end the story in a conventional style. Mostly because of Miss Sullivan, they haven't been able to destroy the story, but they have wrenched it pretty far from the limits of plausibility." John Mosher
+ **New Yorker** p57 Jl 9 '38

"There is a blithe, gentle quality about the picture—probably the influence of Pettigrew's disposition, which is a joy forever—that makes it a pleasant excursion into unreality. . . *A nice session with old times.*"
+ **Stage** p97 Ag '38

"As it emerges from its previous tellings, 'The Shopworn Angel' is still a tear jerker in the grand manner—simple, senile and heroically sentimental. An example of Hollywood recent Recession-prompted hunt for old stories available for revival 'The Shopworn Angel' illustrates one consequence: in the effort to remain consistent, the Hays organization has failed to censor material which it passed in 1929, although the characters involved scarcely meet the moral requirements of 1938's purified cinema sex life."
Time p43 Jl 11 '38

Trade Paper Reviews

"Here is an engrossing picture glowing with human warmth. It's strong on feminine appeal and should be a welcome antidote for those summer boxoffice blues. Vitalizing the somewhat confused proceedings with dramatic power is Margaret Sullavan's magnificent performance which shines out from the emotional tinsel embellished in the story."
+ **Boxoffice** p11 Jl 9 '38

"That Margaret Sullavan is one of the screen's greatest dramatic actresses is once again demonstrated by her magnificent portrayal of the blase showgirl, Daisy Heath. . . A splendid re-make of a touching wartime tale."
+ **Film Curb** p6 Jl 16 '38

"This production starts a trend of war pictures. . . If they are all as finely produced and acted as this one the public is in for a treat. It is played with a very small cast of principal characters . . . who present a brilliant exhibit of fine and sensitive acting such as is seldom to be found in one production."
+ + **Film Daily** p8 Je 29 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p5 Je 25 '38

"Estimate: good drama, especially for women."
+ **Phila Exhibitor** p161 Jl 15 '38

"Moderately favorable box office prospect. Reputation of the original picture should give it a start, while the sentimental story has popular appeal. Picture is skilfully directed and played, and the Margaret Sullavan-James Stewart names are emerging as hypos for the marquee. . . Possibly it's the Breen influence, anyway, the present version seems a softer one, without the stark edges of the original and as a result less absorbing."
+ **Variety** p15 Jl 13 '38

" 'The Shopworn Angel' is emotional drama of the finest quality. It is definitely a box office stimulant and will do substantial business. . . For women the love dilemma is sure fire, with the brusque, war-time soldier comedy to balance for the male customers."
+ **Variety (Hollywood)** p3 Jl 6 '38

THE SHOW GOES ON. Gaumont British 70min My 25 '38

Cast: Anna Neagle. Tullio Carminati. Robert Douglas. Horace Hodges

Director: Herbert Wilcox

Original story: Ray Lewis

Screen writers: Florence Tranter. Monckton Hoffe

Filmed in England. Released previously under the titles Look Out for Love and The Girl in the Street. The film tells the tale of a little London street singer who is befriended by a worldly-wise young diplomat who finances her education and makes it possible for her to become a famous star.

SEE ALSO issues of April 4 under title Look Out for Love and June 27 under title Girl in the Street

Audience Suitability Ratings

"A: fair; Y & C: no."
+ — **Parents' M** p70 S '38

Trade Paper Reviews

"Spotty triangle drama about trapeze performers with boxoffice value doubtful because of the unconvincing manner in which the story is unreeled."
— **Boxoffice** p25 Ag 27 '38

"[It] is a picture that is slow in building but has a hard punch at the climax. . . An audience not too critical will find entertainment once the first two reels are past. . . Friday night as a single feature or equal part of a double feature suggested." M. S. Meyers
+ — **Film Curb** p20 Ag 20 '38

"Exciting suspense of trapeze near-tragedy highlights story of circus life."
Film Daily p6 Ag 19 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p3 Ag 16 '38

"The discordancy of excellent production and casting with the discrepancy of an oft-told romance under the Big Top is unfolded in 'The Show Goes On.' . . A poor British-made even for the native trade; for U.S. audiences, dull stuff. Outside of some excellent camera shots of the trapeze performances, there's little in the film to recommend it."
— **Variety** p22 Ag 17 '38

SING YOU SINNERS. Paramount 85-88min S 2 '38

Cast: Bing Crosby. Fred MacMurray. Ellen Drew. Donald O'Connor. Elizabeth Patterson

Director: Wesley Ruggles

Screen writer: Claude Binyon

A story of a mad household—three talented boys and their mother. One of the brothers is unable to marry because he supports the rest of the family. Everything turns out well, however, when another brother's optimistic scheme for getting rich is finally successful.

Audience Suitability Ratings

"Family." E Coast Preview Committee
Fox W Coast Bul Jl 30 '38

"A musical comedy with a trite plot, overlong and tiresome in spots, but which is made into fair, light entertainment by an excellent cast. Ethics are confused. Mature." Am Legion Auxiliary

"The naturalness of family scenes, tuneful music and excellent character portrayals make it appealing light entertainment. Mature." Calif Cong of Par & Teachers

"The director was successful in establishing the mood of normal, middle-class life and was careful that the happy-go-lucky tactics of one son was not shown as superior to the good hard plugging of his brother. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. One not to be missed. Sound ethics. Fun for everyone. Family." DAR

"Excellent entertainment. Family." Nat Council of Jewish Women

"Interesting and amusing domestic drama with music. Good comedy relief. Family." Nat Soc of New England Women

"It is high in ethical values and constructive values as it emphasizes loyalty to family, the value of a good steady job, the effect on the whole family of one member's actions and their willingness to adjust themselves to circumstances. Drinking and gambling are not pleasantly presented. Interest throughout is well sustained. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Ag 20 '38

"General patronage."
Nat Legion of Decency Ag 4 '38

"A, Y & C: excellent."
+ + **Parents' M** p71 S '38

"The Committee on Exceptional Photoplays finds this new Bing Crosby film so deceptively human and natural in its treatment that its remarkable excellences as a piece of moviemaking may easily be overlooked. . . Don't let the fact that the picture is excellent entertainment obscure the equally important fact that it is a first-rate production artistically."
+ + **Wkly Guide** Jl 30 '38

Newspaper and Magazine Reviews

"A thoroughly entertaining movie. . . Mr. Crosby has never been better and the rest of the cast is fine. Laurels also for dialogue, story and direction. Adults and young people."
+ + **Christian Science Monitor** p15 S 10 '38

"In 'Sing You Sinners' the lalalala-dededah technique is, thankfully, missing. In its stead, we are offered a pleasant, vastly engaging, friendly little story of a ne'er-do-well who, believe it or not, winds up no better than he started. But thrown in between the first reel and the last are plenty of songs and dances, natural wit and spontaneous humor." Jesse Zunser
+ **Cue** p10 Ag 20 '38

"Pleasant entertainment with a good story."
+ **Film Wkly** p21 Ag 13 '38

"Bing's best. Best because he has a definite characterization which permits his presentation as an actor in a part to which his singing is incidental, and not as a singer to whose songs his acting is incidental. . . The picture is good entertainment because of the simplicity of its story."
+ **Hollywood Spec** p9 Ag 20 '38

"Bing Crosby is trying to get away from bo-bo-bo-boing in the Hawaiian moonlight. . . He plays with pleasant ruthlessness the lad who can't hold a job more than a few hours. You can give him sympathy or not, as you like. But he is real; he has the authentic touch of laziness. . . And there's one grand novelty song, Small Fry." (3 stars) Beverly Hills
Liberty p49 S 17 '38

"[It] would probably be a good Wesley Ruggles comedy if you could get it out and see it quietly somewhere. I thought the action stuff a little tortured and wished that Elizabeth Patterson were too; but the main thing was the character of Bing Crosby, who can sing and also be a swell feller. Might be worth seeing when it cools off." Otis Ferguson
New Repub p105 Ag 31 '38

"The delineation of the lovable, long-suffering Beebe family is sharp, but understanding; above all, it rings true to life. 'Sing You Sinners' is an unusually interesting film, technically and from an entertainment standpoint. . . In apportioning the credits, one becomes embarrassed. Perhaps it is sufficient to say that Mr. Binyon's story is intelligent and exceedingly well written, that Mr. Ruggles has directed the film with great wisdom, and that the acting is particularly good. . . 'Sing You Sinners' is an expert example of good filmmaking." R. W. Dana
+ + **N Y Herald Tribune** p10 Ag 18 '38

"[It is] the funniest comedy on Broadway, including all the side streets. . . Claude Binyon's story and Wesley Ruggles' direction are swell, and the two principal songs . . . are already being whistled about town. Incidentally, that's another thing we like about 'Sing You Sinners': not too much singing." B. R. Crisler
+ + **N Y Times** p23 Ag 18 '38

"Bing Crosby rests his voice for the most part throughout 'Sing You Sinners.' . . There are only two or three songs, all inconsiderable, worked into the piece, and for what reason Mr. Crosby was ever planted in the middle of it I don't know. . . Everybody is pleasant and harmless." John Mosher
+ — **New Yorker** p58 Ag 27 '38

"Bing Crosby's nearest approach to a straight dramatic characterization also shows the crooning baritone's increasing assurance as an actor. . . Devoid of any Crosby love interest, 'Sing You Sinners' may not be what some of his fans expect from him; but it's a good job."
+ **Newsweek** p21 Ag 22 '38

"One of the most wholesome treatments of a musical film is exemplified in this sane story of a slightly insane family. . . Mr. Crosby isn't the only sterling quality in this picture—the story is charming, the dialogue is especially novel, the cast is uniformly good, and the events mount hilariously and consecutively to a top-notch climax. *First-rate fun from the barrier to the finish line.*" Katharine Best
+ + **Stage** p49 S '38

"[It] combines the Sentimental Family plot with the Crooked Horse Race plot—perhaps an influence of the double feature. The Beebe family is distinguished from most cinema families by the fact that one member of it (Fred MacMurray) works. . . 'Sing You Sinners' is no preachment for the typically American virtues, but it is tolerable comedy, jigging playfully from farce to melodrama like a kite with no tail."
+ **Time** p23 Ag 29 '38

Trade Paper Reviews

"There's boxoffice TNT in every foot of Bing Crosby's latest, quite probably destined to be acclaimed his all-time best. Picture is incal-

SING YOU SINNERS—*Continued*

culably more human and meaty than former vehicles provided the crooner and, additionally, has action—and how."

+ + **Boxoffice** p25 Ag 13 '38

"Regardless of what type audience you have and what their likes or dislikes may be, there is absolutely no doubt the house will be in continuous good humor throughout the picture. What greater adulation any picture of this kind may receive can not be thought of at the present time. . . All in all—you will not miss on this one. There was no adverse audience reaction according to comments heard." M. S. Meyers

+ + **Film Curb** p8 Ag 27 '38

"This should be a box office honey in every type of theater. It has a human, heart-warming story and has been expertly produced and directed."

+ **Film Daily** p7 Ag 9 '38

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p6 Ag 9 '38

"Original story by Claude Binyon is homespun, down to earth and as natural as eggs for breakfast. . . One of the beauties of the finished job is that the tempo is even all the way, with no spurts or letdowns during any part of the 88 minutes. Wholesomeness pervades the entire story, direction and performances, with the plot and situations developing considerable charm."

+ **Variety** p22 Ag 17 '38

" 'Sing You Sinners,' containing an ideally proportioned mixture of rip-roaring fun, pathos and romance, is a bargain in boxoffice values at any price scale, and it will do major business regardless of the type of audiences before whom it is unreeled."

+ + **Variety (Hollywood)** p3 Ag 6 '38

SIX SHOOTIN' SHERIFF. Grand national 59min My 21 '38

Cast: Ken Maynard. Marjorie Reynolds. Jack Keckley. Bob Terry

Director: Harry Fraser

Screen writer: Weston Edwards

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 16 '38

Trade Paper Reviews

"Plenty of action and fine scenery offset a formula story in this new Grand National release. The dyed-in-the-wool horse opera fans and Ken Maynard's following will be pleased with the picture, as Ken Maynard rides his beautiful palomino, Tarzan, in dashing fashion, but he is getting a bit paunchy about the waistline."

+ **Film Daily** p6 Jl 7 '38

"Estimate: high-rating Maynard."

+ **Phila Exhibitor** p139 Je 1 '38

" 'Six Shootin' Sheriff' is a long way from being an outstanding Western, but it's far above the quality in story and entertainment of the recent Ken Maynard series. His bronc escapades haven't been good for many a moon, but 'Sheriff' is a step back in the right direction."

+ — **Variety** p23 Ag 17 '38

SKY GIANT. RKO 80min Jl 22 '38

Cast: Richard Dix. Chester Morris. Joan Fontaine. Harry Carey. Paul Guilfoyle. Robert Strange. Vicki Lester

Director: Lew Landers

Screen writer: Lionel Houser

Much of the action takes place at a training school for flyers, known as the toughest and best of its type. The director's son arrives at the school defying his father who wants him to stay out of flying. He falls in love with a girl who refuses to marry him unless he gives up flying.

Audience Suitability Ratings

"A: fair; Y: rather good; C: doubtful interest."

+ — **Christian Century** p951 Ag 3 '38

"Fair entertainment. It has some splendid pictures of flying but a weak and impossible story. . . All ends happily with the audience wondering what it was all about. Mature." Am Legion Auxiliary

"Nothing objectionable for any age." Calif Cong of Par & Teachers

"The direction may seem too leisurely at dramatic moments. The aerial pictures of snow-capped mountains and Arctic blizzards afford a basis of realism to dispel mere flights of fancy. Family-mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An excellent theme, high tribute to aviation, is cheapened by (1) depicting an Army disciplinarian as stupid enough to cause deaths of flyers; (2) flippant handling of marriage and divorce, unnecessary to the plot. Adults." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"A fairly interesting tale. Mature." Nat Council of Jewish Women

"Notably skillful photography, thrills in the air and interesting aviation mechanics are the leading features of this rather weak, implausible story. Mature." Nat Soc of New England Women

"With a suitable cast and excellent direction this picture will prove highly interesting to all aviation fans. . . A glorious thriller, with a story which carries out the theme. Family." S Calif Council of Fed Church Women

" 'Sky Giant' has a routine melodramatic plot and a climax which is a decided let down. On the other hand it deals with the training of transport pilots and has several scenes of flying which are of real interest. . . The expedition over Alaska to lay out a route for transport planes is the weakest part of the picture. It is poorly motivated and poorly executed. Adolescents, 12-16: flying of interest; children, 8-12: too exciting and of little value." Women's Univ Club, Los Angeles

+ — **Fox W Coast Bul** Jl 23 '38

"Objectionable in part."

Nat Legion of Decency Jl 21 '38

"A & Y: good; C: too exciting."

+ **Parents' M** p56 O '38

"Family."

Wkly Guide Jl 9 '38

Newspaper and Magazine Reviews

"An aviation melodrama such as you have seen under other titles. Adults and young people."

+ — **Christian Science Monitor** p13 Jl 30 '38

"This is a pretty good film in a smallish way. There are those who may say it is not as epic as 'Test Pilot,' and maybe it is not. But 'Sky Giant' has a fair enough story, if slightly on the routine side for its romance, and it is brightly done and brightly acted. If you don't demand to be lifted out of your seat by every foot of film, you should like it." Oliver Claxton

+ — **Cue** p10 Jl 30 '38

"[It] ranks with 'Test Pilot' as an entertaining and informative film."

+ **Hollywood Spec** p9 Jl 23 '38

"It was an easy guess that a batch of aviation melodramas would follow in the considerable wake of 'Test Pilot.' The smart film-goer might have anticipated that most of them would be no more than diluted versions of a rattling good show. Such a film is 'Sky Giant.' It represents very accurately what happens when more or less inspired screen treatment becomes merely a matter of production tricks. . . On the whole it is a labored and somewhat ridiculous handling of spectacular subject matter." Howard Barnes

— + **N Y Herald Tribune** p10 Jl 20 '38

"The story may not be a new model, but the dialogue has been streamlined and the players have hundreds of acting hours to their credit. Lew Landers's direction has effected a smooth balance of aerial thrills and airy chit-chat, and we were, on the whole, satisfied to see

everything work out as we had expected it would. We've no doubt RKO Radio and the Rialto's management will be equally pleased." F. S. Nugent
+ **N Y Times** p22 Jl 20 '38

"A rakish, strenuous aviation picture fits neatly into the present scheme of things. 'Sky Giant' is not a pretentious effort, but it has one scene of a plane falling some twenty-five thousand feet that is as exciting as any I can recall in flying films. . . The movie is crisp and more than merely a minor thriller of its kind." John Mosher
+ **New Yorker** p43 Jl 30 '38

"An unconvincing love story doesn't help the hardworking actors of this unpretentious carbon copy of 'Test Pilot' but enough excitement is whipped up to satisfy the thrill seekers."
+ — **Newsweek** p19 Ag 1 '38

"There are a couple of good air shots, but unfortunately these are used up by the time the climax comes. The high point of interest in this topical theme is a *walk* through a studio snowstorm. That's not very high. *Stay where you are.*" Katharine Best
— + **Stage** p49 S '38

Trade Paper Reviews

"Interesting aviation feature. . . Its entertainment and boxoffice values are limited by a very obvious and cliche-laden story. Family."
+ — **Boxoffice** p25 Jl 23 '38

"Coming at a time when the American public is unusually air-minded because of the Hughes round-the-world flight and Corrigan's 28-hour New York to Europe air crossing, this drama of test pilots will merit exceptional attention. The story is continuously interesting although lacking in powerful thrill sequences and a plausible romantic story."
+ **Film Curb** p11 Jl 23 '38

" 'Sky Giant' takes off for RKO at the same time the papers are full of ocean hops, and with a capable cast and a popular appeal, it should go over with audiences in general. The production value is O.K., and the direction of Lew Landers keeps the story moving."
+ **Film Daily** p7 Jl 19 '38

+ **Motion Pict Daily** p5 Jl 19 '38

"This is a strong 'B.' On credit side, it has clean, handsome, effective production, a story with some dramatic flourishes. It also drags in some spots. Estimate: good action melodrama."
+ **Phila Exhibitor** p161 Jl 15 '38

"If programmers were graded, this would be an A production in that category. Good for the lighter weight first-run houses and the upper berth of double deckers. . . Has mild name appeal in Dix, Morris and Harry Carey, and good heart interest in Joan Fontaine plus a slice of timeliness via loads of recent aviation doings. Film goes slightly melodramatic and Carey is inclined to overact a bit, but neat performances of Morris, Dix and Fontaine, and situation and dialog, more than overcome hurts."
+ **Variety** p12 Jl 20 '38

"Here is a picture that expands far beyond its low-cost limits, and hits the silversheet as a piece of theatre merchandise that will provide appeal for all audiences. . . [It] will no doubt be awarded first position by the majority of exhibitors booking it. With the names of Richard Dix and Chester Morris for marquee lure, it will not only draw, but will also send the patrons away with a feeling that they have had their money's worth."
+ **Variety (Hollywood)** p3 Jl 15 '38

SMASHING THE RACKETS. RKO 80min Ag 19 '38

Cast: Chester Morris. Frances Mercer. Rita Johnson. Bruce Cabot. Edward Pawley

Director: Lew Landers

Music director: Frank Tours

Screen writer: Lionel Houser

Based on a series of Saturday Evening Post stories on District Attorney Thomas E. Dewey by Forrest Davis. A gang-buster tale of the activities of a big city prosecutor.

Audience Suitability Ratings

"An educational and constructive crime picture. Convincingly acted with good direction. Adult." Am Legion Auxiliary

"Adults: a matter of taste." Calif Cong of Par & Teachers

"Suspenseful and interesting expose of rackets and racketeers. Often reminiscent of 'Marked Woman,' an early picturization of the activities of Thomas E. Dewey of New York, this film never approaches it for forceful, honest, uncompromising drama. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Strong, gripping, interesting expose of graft and racketeering. Mature." Nat Council of Jewish Women

"Timely, well acted, somewhat involved melodrama which grips the attention closely up to a rather perfunctory ending. Informative. Adults." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women
Fox W Coast Bul Ag 13 '38

"Adults."
Nat Legion of Decency Ag 25 '38

"Family. Melodrama with some instructional value."
Wkly Guide Ag 13 '38

Newspaper and Magazine Reviews

"Adults."
Christian Science Monitor p15 Ag 27 '38

"Manufactured melodrama possessing some excitement." (1½ stars) Beverly Hills
Liberty p49 S 17 '38

"Patrons, who fancy homicidal films, should find 'Smashing the Rackets' their dish. . . After all these years of underworld photoplays, there is very little new about the plot. . . Call it old stuff, handled rather excitingly. . . The production has considerable stereotyped suspense, even if it has almost no conviction." Howard Barnes
+ — **N Y Herald Tribune** p10 Ag 9 '38

"Capably performed by a large cast . . . 'Smashing the Rackets' rates as a better-than-average gang-buster melodrama. The most extraordinary thing about it is that Mr. Morris is going straight for a welcome change." Bosley Crowther
+ **N Y Times** p22 Ag 9 '38

Reviewed by John Mosher
New Yorker p53 Ag 20 '38

"[While the first half is] a reasonably authentic transcript from reality, 'Smashing the Rackets' winds up in such a confusion of melodrama, involving another crook (Bruce Cabot), the prosecutor's fiancée (Frances Mercer) and her ill-behaved sister (Rita Johnson), that perceptive cinemaddicts will readily perceive why District Attorney Dewey threatened to sue the producers if his name were connected with the enterprise. . . [It] is reasonably good entertainment."
— + **Time** p41 Ag 22 '38

Trade Paper Reviews

"Slow-paced and unoriginal, this racket-busting feature lacks the punch and sparkle necessary to keep a sustained interest, the acting contributions in general being superior to the script and motivation."
— + **Boxoffice** p33 Jl 30 '38

"This is one of the most vivid and realistic gangster stories ever produced. . . There are some fine gangster types in strong bits."
+ **Film Daily** p5 Ag 11 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p4 Ag 12 '38

"It is so well done it should serve to revive any waning interest in this type of screen fare. Exhibitors can cash in on this one through proper exploitation. Estimate: top-spot offering that can be sold."
+ **Phila Exhibitor** p168 Ag 1 '38

" 'Smashing the Rackets' will need more than a 'Greatest Motion Pictures Year' campaign to get by. Only for the duals as the second feature. except where two 'B's' are used. . . The producer, seemingly didn't give much thought

SMASHING THE RACKETS—*Continued*

to anything but a title—which isn't bad—and a plot that tries to mirror the story."

— + **Variety** p12 Ag 10 '38

"First to the starting post in the cycle of pictures now being readied by Hollywood around the life and activities of New York's Prosecutor Dewey, 'Smashing the Rackets' proves itself an entertaining pace-maker. . . Exhibitors will be able to add to their take by giving the offering the proper exploitation."

+ **Variety (Hollywood)** p3 Jl 16 '38

THE SONG OF FREEDOM. Treo-British lion 66min

Cast: Paul Robeson. Elizabeth Welch. George Mozart. Esme Percy

Director: J. Elder Wills

Original story: Major Claude Wallace. Dorothy Halloway

Screen writers: Fenne Sherre. Ingram D' Abbes

Filmed in England with an almost all-Negro cast. Story has Paul Robeson as a dock worker in London, singing in bars at night. An impresario hears him and makes him a great concert artist. This newly acquired wealth enables Robeson to return to Africa where he proves that he is of royal blood and becomes head of a tribe.

Trade Paper Reviews

"Paul Robeson stamps his presence on this film in a magnificent, and often times, stirring manner. In short, that just about sums up the proceedings. It is his picture and the final effect is one of admiration for his glorious voice and fine acting. Also one of respect for the British producers who had the dramatic integrity to put two colored players in the leads."

+ **Boxoffice** p21 S 10 '38

"The singing of Paul Robeson is the only bright spot in this hodge-podge picture that lacks even good production values. The picture may do business in the grind houses and in spots where Robeson will attract a following, but there is a lack of taste in the production of the film which will bar it for many other exhibitors. The musical selections chosen for Robeson to sing do not give him the opportunity that he deserves."

— + **Film Daily** p10 Jl 15 '38

"Poor production, an almost entirely Negro cast make this mostly for the colored houses, although the name of Paul Robeson may be exploitable for some 'art' houses."

— + **Phila Exhibitor** p170 Ag 1 '38

SOUTH RIDING. Korda-United artists 85-90min Jl 1 '38

Cast: Edna Best. Ralph Richardson. Edmund Gwenn. Ann Todd

Director: Victor Saville

Screen writer: Ian Dalrymple

Filmed in England. Based on a novel of same title by Winifred Holtby. It deals with local politics of a typical English agricultural community. A school mistress aids a country squire in protecting his land from crooks and finally wins him although they feel antagonism for each other at first.

Audience Suitability Ratings

"Complete and utter naturalness distinguishes the acting, which is intuitive as well as intelligent and has the further aid of direction that is keenly perceptive. . . Perfect entertainment for the discriminating taste. Adults." E Coast Preview Committee

+ + **Fox W Coast Bul** Ag 27 '38

"Adults."

Nat Legion of Decency Ag 11 '38

"A: excellent; Y: very mature; C: unsuitable."

+ + **Parents' M** p71 S '38

"The Committee on Exceptional Photoplays thinks very highly of this picture. . . It has the values, but not the flavor, of a documentary film, but the essential interest is in human beings, who are unusual in movies in their truth to human nature and in the importance, as individuals and as members of a social system, of their problems. The actors are all superlatively good, and so is the atmosphere of the locale in which they live. Here is definitely a movie with unusual interest for mature and intelligent minds, at the same time full of genuine emotional appeal."

+ + **Wkly Guide** Ag 20 '38

Newspaper and Magazine Reviews

"Anglophiles will love 'South Riding.' Plain U. S.ers will find it a slow moving, quiet picture full of arguments." Philip Hartung

Commonweal p430 Ag 19 '38

"The story that goes with this is nothing much in the way of originality, but the treatment and the acting give it life and honesty. It is excellently photographed, with some beautiful soft shots of the English countryside, and it never commits the motion picture sin of over-long scenes." Oliver Claxton

+ **Cue** p10 Jl 30 '38

"Well-varied and vivid drama of Yorkshire life and character. Sincere acting and convincing atmosphere, marred only by pompous closing scenes. Well worth seeing."

+ **Film Wkly** p31 Ag 20 '38

" 'South Riding' is so good probably because the English studios had no bright ideas about making it better. It is exact and ponderous and thus tells the story of class disintegration the best way. It's an old story but new in regional color and in this kind of treatment in pictures, and the best word is that of my friend Jim, who points out it's good in spite of itself. A minor must, I suppose you could call it." Otis Ferguson

+ **New Repub** p105 Ag 31 '38

"Victor Saville's production of 'South Riding' is more than an eloquent and engrossing entertainment. It has an integrity of treatment which rarely is to be found on the screen. The theme is not particularly striking, but it has been handled with such balanced power that the result is a beautiful and moving photoplay. . . There are times when it tends to become episodic and literary. On the whole it has an irresistible sweep and drive. . . While the script and the staging are noteworthy, it is the acting which is responsible for most of the honesty and power in 'South Riding.' . . You will be making a mistake if you fail to see it because of its essentially British idiom. Here is a screen drama which can be recommended unqualifiedly." Howard Barnes

+ + **N Y Herald Tribune** p8 Ag 2 '38

" 'South Riding' is not doomed to popular success. Its mood is too quiet, its issues are too unimportant to arouse the fascinated attention of an audience which responds only to the drama of boy getting girl. . . The greatest tribute one can give any film edition of a book is to say that it has been faithful to its characters and to their actions. . . They have admirably recreated on the screen a novel which essentially was not screen material. If you find it too quiet, blame it on that, not on the studio, or the players." F. S. Nugent

+ — **N Y Times** p15 Ag 2 '38

"That all stories of life in Yorkshire and similar localities need not be dull may be discovered by an inspection of 'South Riding.' . . There are incidentals which . . . serve to enliven the piece. Without them the story might seem too drab, yet they are not dragged in merely for sensationalism. They are part of the whole thing, well handled and woven together to make what seems an honest and sensible sketch of the Yorkshire district. Yorkshire, it appears, may divert even Westchester." John Mosher

+ **New Yorker** p43 Jl 30 '38

"From historical and costume drama, at which they are consistently proficient, the British now turn to a story of contemporary country life to present one of the finest film dramas of assorted lives ever to be made. . . It is a superlatively literate and convincing composite of character. . . You have seen no more noteworthy drama of private lives this year. *It is screen composition at its best.*"

+ + **Stage** p102 Ag '38

"It investigates the problem (utterly novel for screen audiences) of local government in a modern, British rural community. It pursues the investigation with gusto, diligence and considerable pictorial vigor."
+ **Time** p42 Jl 11 '38

Trade Paper Reviews

"It is not for the film bargain hunters; rather for those who want rich, forceful drama. Similarly, the title weakness must be overcome."
+ — **Boxoffice** p11 Jl 9 '38

"A magnificent picture of the life and loves of British country squires—ideal entertainment for class audiences."
+ **Film Curb** p10 Jl 2 '38

"A powerful drama of English country life, this is one of the best dramas to come from the British studios in a long time. . . The human drama it presents is so moving and dramatic that it should find a ready appeal to American audiences."
+ **Film Daily** p8 Je 29 '38

Reviewed by C. S. Aaronson
Motion Pict Daily p7 Jl 1 '38

"Very good class, art, melodrama, with special feminine appeal, this is slow, quiet, parochially English, with emphasis on poignancy of personal drama, a heightening suspense, all of it illuminated by fine, talkative acting performances."
+ **Phila Exhibitor** p155 Jl 1 '38

"There are enough requisites in this old English melodrama to excite attention. Yet the alien title, lack of names or even an unusual story will destine this Alexander Korda picture almost exclusively to arty houses and double bills."
+ — **Variety** p17 Jl 27 '38

SPAWN OF THE NORTH. Paramount 105-110min Ag 26 '38

Cast: George Raft. Henry Fonda. Dorothy Lamour. Akim Tamiroff. John Barrymore. Louise Platt. Lynne Overman. Fuzzy Knight. Vladimir Sokoloff. Duncan Renaldo

Director: Henry Hathaway

Screen writer: Jules Furthman

Based on the novel of the same title by Barrett Willoughby. Three years in the making, this is a film with an unusual locale—salmon spawning season in Alaska during pioneer days when Indians held special rituals and piracy in the fishing industry was known. Amid the roar of icebergs and night battles among the fishermen, this is the tale of two boyhood friends, Henry Fonda and George Raft. When they grow up, Fonda becomes a lawful fisherman and Raft a member of a gang of Russian thieves who prey on the other fishermen. In a battle Fonda shoots his friend who atones for his sins by driving the pirates into a crashing glacier.

A guide to the discussion and appreciation of Spawn of the North prepared by William Lewin, is for sale by the Educational and Recreational Guides, Inc., 1501 Broadway, Room 1418, New York, at fifteen cents per copy.

Audience Suitability Ratings

"A: fair of kind; Y: strong; C: no."
+ — **Christian Century** p1111 S 14 '38

"Good. The technical excellence of several difficult scenes makes this melodrama absorbing. Mature." DAR
+ **Fox W Coast Bul** Ag 27 '38

"Objectionable in part."
Nat Legion of Decency S 8 '38

"Picturesque characters and action. Family."
Wkly Guide Ag 27 '38

Newspaper and Magazine Reviews

"Virile enough in its background and in certain of its scenes, this is an action drama which has tried to substitute the honeyed word for the good right arm. Since Alaska seems less adapted to the problem play than to the tavern brawl the substitution is not successful. The technicians have made some exciting scenes. Adults and young people."
— + **Christian Science Monitor** p17 S 3 '38

"Set against gorgeous Alaska scenery with unusual opening shots of salmon swimming and leaping to their spawning grounds, 'Spawn of the North' spins an exciting adventure tale." Philip Hartung
+ **Commonweal** p505 S 9 '38

"Mixed in with a lurid, sensational, gaslight-era melodrama of the Alaskan salmon fisheries are some of the most thrilling natural cataclysms the films have yet photographed. . . When the camera leaves its human actors (capable though they are) to turn to the story's background, the picture becomes a thing of impressive beauty. . . It is all properly exciting and adequately entertaining." Jesse Zunser
+ — **Cue** p9 S 10 '38

"Misses. Producer Al Lewin and Director Henry Hathaway had at their command all the ingredients which go into the making of a picture with epic sweep, but in the nearly two hours it takes to show it on the screen, it succeeds only in being dull and tiresome, for all that it has a great background to give it physical strength and story elements which could have given it dramatic strength. There is too much straining to make George Raft both hero and villain."
— **Hollywood Spec** p9 S 3 '38

"[It is] a rousing old-fashioned spectacle. . . Henry Hathaway has staged the sequences with bang-up effect. He may not have made the personal narrative much more convincing than the doings of a thriller serial, but he has made it generally exciting and entertaining. Even the romance has enough good lines in its telling and economy in its filming to keep it from being downright preposterous. . . 'Spawn of the North,' in its particular category, is a handsome and exciting show." Howard Barnes
+ **N Y Herald Tribune** p16 S 8 '38

"'Spawn of the North' is a satisfactorily wild-eyed tale of the Alaskan salmon fisheries. . . Handwrought for the masculine trade the film finds a surprising store of red meat in the tinned salmon industry. Director Hathaway has built excitement steadily in the two-man and free-for-all battles between the pirates and the honest fishermen. . . Mr. Hathaway's main objective is creation of a brawling, robustious, 110 per cent male melodrama. There's nothing wrong with the objective, and only the veriest bit amiss with the director's attempts to realize it." F. S. Nugent
+ **N Y Times** p27 S 8 '38

Reviewed by John Mosher
New Yorker p79 S 10 '38

"Both as a personal narrative and a panorama of the last American frontier it leaves a good deal to be desired. As novel, lusty melodrama, it is thoroughly satisfactory. . . Its histrionics and assorted themes are chiefly of value as an excuse for its colorful presentation of a little-photographed locale, a dramatic use of the famous Taku Ice Cap as the glacier thunders newborn icebergs into the sea, and the staging of something new and grimly realistic in the way of wholesale screen slaughter."
+ — **Newsweek** p23 S 5 '38
Time p33 S 5 '38

Trade Paper Reviews

"Robust drama of America's last frontier, the salmon fishing waters of Alaska and the war between the trap-site owners and fish pirates, this expensively and beautifully produced and masterfully directed feature provides action galore for those who like their entertainment in the raw, with a softening garnish of romance for the customers who crave more delicate fare."
+ **Boxoffice** p25 Ag 27 '38

"This is definitely in for big box office everywhere. It is a lusty, roaring tale of the Alaska scene, introducing material never before witnessed on the screen in connection with the salmon fishing industry. The picture is noteworthy for the authentic backgrounds, and the evidence is plentiful that no time or expense was spared in making the production ring true in every detail."
+ + **Film Daily** p15 S 9 '38

SPAWN OF THE NORTH—*Continued*

Reviewed by Vance King
+ + **Motion Pict Daily** p2 Ag 17 '38

"Impressive scenes of the Alaskan waters, backgrounded by towering glaciers which drop mighty icebergs into the sea, imperiling doughty fishermen and their frail craft, lift 'Spawn of the North' into the class of robust out-of-door films where the spectacular overshadows the melodrama. The visual features are so realistic and terrifying that audiences will find complete satisfaction in the production. Its photographic excellence will win attendance. . . [It] is deserving of the favorable comment which its production features will stimulate."
+ **Variety** p12 Ag 24 '38

"Flashing an attractive title, parading a cast of considerable aggregate pull and pulling no punches in its frank and colorful melodrama, 'Spawn of the North' is a strong box office offering. Exciting and tempestuous action is cast against one of the most fascinating backgrounds seen on the screen in years. . . Albert Lewin has put lavish production and smart showmanship into an outstanding piece of entertainment which has all the earmarks of prosperous life."
+ + **Variety (Hollywood)** p3 Ag 16 '38

SPEED TO BURN. 20th century-Fox 60min Ag 21 '38

Cast: Michael Whalen. Lynn Bari. Marvin Stephens. Henry Armetta

Director: Otto Brower

Music director: Samuel Kaylin

Original story: Edwin Dial Torgerson

Screen writers: Robert Ellis. Helen Logan

An adventure tale of race tracks, crooked horse fixers and gamblers.

SEE ALSO issue of June 27

Audience Suitability Ratings

"Excellent entertainment. Family." Am Legion Auxiliary

"Family. Adults: good; 14-18: yes; 8-14: mature." Calif Cong of Par & Teachers

"Satisfying unpretentious picture. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Diverting story of a boy's devotion to a horse. Absorbing for children." DAR

"Amusingly entertaining if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"Fairly interesting story. Family." Nat Council of Jewish Women

"This picture does not differ from others with a race track plot. The background is too hackneyed in both acting and treatment to have high entertainment value. Waste of time." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 25 '38

"Adolescents, 12-16: entertaining; children, 8-12: little interest."
+ **Motion Pict R** p8 Jl '38

"General patronage."
Nat Legion of Decency Je 30 '38

"A, Y & C: good of kind."
+ **Parents' M** p56 O '38

"Family-juvenile. A delightful Italian family, headed by Henry Armetta, is good enough to go on in a series."
+ **Wkly Guide** Ag 20 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Ag 27 '38

"All of the big Hollywood producing companies are going in for series of pictures involving the same characters. The theory being, of course, that you will come back to watch old friends facing new problems. 'Speed to Burn' is the first yarn built about Papa Gambini, proprietor of a small spaghetti parlor, Mama Gambini, young Tony Gambini, who takes accordion lessons, and Tony's sister or two." (2 stars) Beverly Hills
Liberty p58 S 24 '38

"The only thing unpredictable about horse-race pictures is whether they're going to be worth watching—with the odds usually heavy against them. But 'Speed to Burn' is one of those long-shot selling-platers which, surprisingly enough, comes in. This is not to say that it's a cinematic Man o'War. But, played on the minor circuits, it should give the customers their thrills." Bosley Crowther
+ — **N Y Times** p25 S 9 '38

Trade Paper Reviews

+ **Motion Pict Daily** p5 Je 24 '38

"Estimate: pleasant action dualler."
+ **Phila Exhibitor** p146 Je 15 '38

STAGECOACH DAYS. Columbia 56min Je 30 '38

Cast: Jack Luden. Eleanor Stewart. Harry Woods. Hal Taliaferro

Director: Joseph Levering

Screen writer: Nate Gatzert

A western melodrama.

Audience Suitability Ratings

"This Western offers the usual hard riding, gun play, deceit and loyalty. There are, however, an exciting stagecoach race, an extremely intelligent collie and lovely scenic shots. Family." E Coast Preview Committee
Fox W Coast Bul Je 25 '38

"General patronage."
Nat Legion of Decency Je 16 '38

Trade Paper Reviews

"This seems to have almost everything except that indefinable something which turns audiences into lusty, enthusiastic receptors. . . Estimate: so-so for Saturday matinees."
— + **Phila Exhibitor** p153 Jl 1 '38

" 'Stagecoach Days' slows the wild and woolly West down to a walk. Even Junior wouldn't desert his scooter for this one. Theme is antiquated."
— **Variety** p15 Jl 6 '38

STRANGE BOARDERS. Gaumont British 70-79min Ag 1 '38

Cast: Tom Walls. Renee Saint-Cyr. Ronald Adam

Director: Herbert Mason

Screen writers: Sidney Gilliat. A. R. Rawlinson

A Secret Service mystery story. Filmed in England. Based on the novel The Strange Boarders at Palace Crescent by E. Phillips Oppenheim.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Ag 4 '38

"Family. [The story] is told with plenty of wit, suspense and fast action."
+ **Wkly Guide** Jl 30 '38

Newspaper and Magazine Reviews

"Tom Walls, in his best film for some time. A comedy-melodrama you'll enjoy."
+ **Film Wkly** p30 S 3 '38

Trade Paper Reviews

"An engaging British mystery that skilfully blends comedy in a pattern slightly reminiscent of our own 'Thin Man' detective yarns."
+ **Boxoffice** p21 S 10 '38

"No doubt this will be very popular with the British box-office, but there is only a chance with Americans. However, this cannot be blamed on the picture, but on the star-educated audiences. . . All-in-all, a very entertaining seventy minutes. Were the British stars given a greater build-up in this country, it might be of box-office value."
+ — **Film Curb** p8 S 3 '38

"An excellent British production adapted from an Oppenheim novel, filled with clever twists and fine bits of business as the thrilling plot unfolds and works up to grand suspense. Here is exciting film fare done with artistry and class, and beautifully acted and directed."
+ **Film Daily** p8 S 2 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p11 S 14 '38

"A heap of West End stage names that won't mean a thing outside England. There's so little for them to do that their talents are wasted. . . If the spy story has not been done to death, this should rank favorably with the majority, being adapted from a tale by an author famous in that line. . . A good bet for a second feature in most houses."
— + **Variety** p13 Je 1 '38

T

TENTH AVENUE KID. Republic 56-66min Ag 22 '38

Cast: Bruce Cabot. Beverly Roberts. Tommy Ryan. Ben Weldon. Horace MacMahon

Director: Bernard Vorhaus

Original story: Gordon Kahn. Adele Buffington

Screen writer: Gordon Kahn

Bruce Cabot, a detective, kills a gangster in the line of duty. The gangster's young son, a product of the slums, is won over by the detective after many complications.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 15 '38

Newspaper and Magazine Reviews

"A Grade B concoction of the usual Grade B sentimentality, excitement and crime. Adults and young people."
+ — **Christian Science Monitor** p15 S 10 '38

Reviewed by Jesse Zunser
Cue p9 S 3 '38

"Even as the hind end of a double-feature program, for which it was obviously designed, 'Tenth Avenue Kid' is a sorry screen entertainment. It is a palpable Class B product, with as leaden a ring as a counterfeit quarter. The plot is hackneyed and the performances, in general, do little to make one forget the fact." Howard Barnes
— **N Y Herald Tribune** p6 S 3 '38

"Aside from the fact that Mr. Cabot now does his gun toting for the police department and that a chubby-faced youngster named Tommy Ryan (who sings like Bobby Breen) makes his debut, there is nothing that is new or exciting about 'Tenth Avenue Kid.' In fact, it's pretty dreary stuff. The story is on the sentimental side and Master Ryan unloosens the tear ducts." T. M. P.
— + **N Y Times** p21 S 2 '38

"[It is] a routine thriller." John Mosher
— + **New Yorker** p80 S 17 '38

Trade Paper Reviews

"Once again the rackets are smashed, in accepted screen style. Picture is commendably mounted and turned out, packs plenty of action and features a big-league performance by Bruce Cabot as a he-man cop."
+ **Boxoffice** p25 Ag 27 '38

"Produced on a small budget basis, this picture proves that 'it can be done.' With a cast of small dimensions, the story is excellent. Definitely, your audience will find no complaints. . . It will fit in with any crusade against crime in progress, but is more human than the average crusade film. A tie-in along this line is in order."
+ **Film Curb** p8 S 3 '38

"Thrilling gangster melodrama has strong plot, original situations and is well acted. The main interest is a child, well played by Tommy Ryan."
+ **Film Daily** p10 Ag 29 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p14 S 1 '38

"Bruce Cabot emerges from sinister roles of his most recent screen past and plays sleuth in 'Tenth Avenue Kid,' a mediocre tale of adolescent reform, with 12-year-old Tommy Ryan as the subject for the social forces. It's just another dualer. Young Tommy Ryan shows up extremely well."
— + **Variety** p18 Ag 31 '38

"Designed to fill out dualers, 'Tenth Avenue Kid' comes through admirably, containing sufficient production and entertainment values to satisfy even the more discerning cinema shoppers."
+ **Variety (Hollywood)** p3 Ag 18 '38

TERROR OF TINY TOWN. Principal 60-62min Jl 23 '38

Cast: Billy Curtis. Yvonne Moray. Little Billy. Billy Platt

Director: Sam Newfield

Music and lyrics: Lew Porter

Original story: Fred Myton

Screen writers: Fred Myton. Clarence Marks

A western melodrama whose characters are all midgets, riding ponies instead of horses.

Newspaper and Magazine Reviews

" 'The Terror of Tiny Town' [is] one of the most interesting and pleasantly entertaining pictures I have seen in quite a spell of moons. Jed Buell does not present his players as freaks. . . We do not laugh *at* these nice little persons. We laugh with them as they strut importantly, and obviously with appreciation of the humor in it, through sets built to standard size and dressed with standard furniture."
+ **Hollywood Spec** p8 Jl 23 '38

"Audiences chuckle good-naturedly at Producer Buell's novelty horse opera, but only once did they really howl: when three-foot-nine Hero Billy Curtis, pursuing three-foot-nine villain Little Billy, galloped off on a black pony, was soon scooting along on a white pony, finished the chase on the black. Trouble with 'The Terror of Tiny Town,' Producer Buell was soon to realize, was that without a few normal-sized folks for contrast, midgets appear much like other people."
Time p28 Ag 1 '38

Trade Paper Reviews

"There is no precedent by which to judge the boxoffice and entertainment potentialities of this novelty feature, with its all-midget cast. Quite probably it will serve satisfactorily in the exploitation field at which it is primarily aimed and as a run-of-the-mill programmer."
+ **Boxoffice** p33 Jl 30 '38

"This is a decided novelty and properly exploited should do handsomely at the box office. It is a travesty on Westerns, with midgets enacting the typical roles of hero, heroine, villain, sheriff et al., and western fans, especially youngsters, should enjoy it heartily."
+ **Film Daily** p7 Jl 19 '38

+ **Motion Pict Daily** p7 Jl 27 '38

"Here is a distinct novelty with the formula western plot enacted by an all-midget cast. . . Old and young will get a genuine kick out of this one. It's different. It's novel. It's brim full of entertainment. Estimate: box office novelty that can be exploited."
+ **Phila Exhibitor** p169 Ag 1 '38

"Here is distinctive novelty in screen entertainment—half pint melodrama. . . Transplanted to the proportions and abilities of a talented group of lilliputians, 'The Terror of Tiny Town' offers refreshing and extraordinary amusement because of its contrasts, because of the incongruities between the little folk and the problems they encounter in a big world of looming villainies and tests for courage, wit and ingenuity."
+ **Variety (Hollywood)** p3 Jl 11 '38

THE TEXANS. Paramount 90min Ag 12 '38

Cast: Joan Bennett. Randolph Scott. May Robson. Walter Brennan. Robert Cummings. Raymond Hatton. Robert Barrat

Director: James Hogan

Music and lyrics: Ralph Rainger. Leo Robin. Frank Loesser

Music director: Boris Morros

Screen writers: Bertram Millhauser. Paul Sloane. William Wister Haines

Based on a novel of same title by Emerson Hough. This is a tale of a cattle drive, stampede, Indian fights and cavalry rescues in the period immediately following the Civil War when carpetbaggers exploited the South and invaded the state of Texas. It portrays the cruelty inflicted by thieving reconstructionists, reminiscent of "Birth of a Nation" and ends with the formation of the Ku Klux Klan.

Audience Suitability Ratings

"A & Y: fair; C: too exciting."
+ — **Christian Century** p1022 Ag 24 '38

"Dramatic, romantic historical allusions well produced but a trifle long. Entertaining for all ages." Calif Cong of Par & Teachers

"The picture is filled with action, but lacks an engrossing story. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Stirring entertainment for the family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A stormy romance and good comedy lighten many tense moments. Well cast and understandingly directed. Family." S Calif Council of Fed Church Women

"The contrast between the grandeur of the setting and the triteness of the story is distressing, and the harder the actors try to make their parts effective, the more painful is the result. Adolescents: passable; children: no." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** Jl 30 '38

"General patronage."
Nat Legion of Decency Jl 28 '38

"A & Y: fair; C: possible."
+ — **Parents' M** p71 S '38

"Family. [It has] a fine background of desert, mountain and cattle-driving. . . Plenty of ranch-hands, military and Indians supply the excitement of this epic-form story."
+ **Wkly Guide** Jl 16 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 Ag 6 '38

"Right in keeping with Paramount's other sugar-coated history lessons is 'The Texans.' . . The comedy relief of May Robson and Walter Brennan is a bit overdone, yet his characterization is the best in the picture. The reconstruction period in Texas deserves better treatment than 'The Texans.' " Philip Hartung
— + **Commonweal** p411 Ag 12 '38

"Everything looks and sounds pretty authentic except the story. Joan Bennett, as the heroine, manages to keep incredibly svelte throughout, and no storm as much as musses one little ringlet of her much bewaved hair." Oliver Claxton
+ — **Cue** p9 Ag 6 '38

"A large-scale Western with a bit of everything—and a story too thin to hold interest. Magnificently photographed and produced, but lacking in conviction. Just average."
+ — **Film Wkly** p21 Ag 27 '38

"One that misses. 'The Texans' has all the physical ingredients that go into the making of a great outdoor picture, but the story is constructed too loosely to permit it to become great. . . One would gather from what the screen presents that Paramount was more concerned in making a poor picture than in making a good one. . . In a part which called for nothing but riding breeches and high boots—or whatever their equivalents were in the period of the picture—Joan Bennett appears in a series of gowns which would have graced the ballroom scene in 'Marie Antoinette.' "
— **Hollywood Spec** p6 Jl 23 '38

"This film has epicitis. In brief, pretensions as to scope and size in 'The Covered Wagon' direction." (3 stars) Beverly Hills
Liberty p47 Ag 20 '38

"A lackluster romance has been given historical and horse opera embellishments in 'The Texans.' . . More often it is a slipshod account of how love came to Joan Bennett and Randolph Scott. . . Sometimes it makes exciting use of panoramic action. There are stunning sequences of clashes between carpetbaggers and oppressed ranchers and between cowboys and Indians; of blizzards, prairie fires and stampedes. On the whole they only succeed in making the dramatic core of the production less plausible and less palatable. . . It is too bad that so much excellent spectacle has been wasted on a tedious yarn." Howard Barnes
— + **N Y Herald Tribune** p10 Jl 28 '38

"It's not the sort of picture we dare take seriously, much as we would like to for the glory of the Lone Star State and Adolph Zukor. Theoretically it's 'epic,' that convenient Hollywood word for any Class A picture filmed on location, but practically it is just another romance with unjustified pretensions to importance. The material might have been there, but a commonplace cast, bad direction and a fairly silly script have stripped it of dignity, reduced it to the mildly entertaining level of a large-scale horse opera." F. S. Nugent
— + **N Y Times** p23 Jl 28 '38

Reviewed by Russell Maloney
New Yorker p45 Ag 6 '38

"*Take it away.*" Katharine Best
— **Stage** p49 S '38

" 'The Texans' contains more than enough action for a grand scale brush country epic. That it fails to emerge as such is probably due to the fact that most of the humans in the cast seem dispirited in comparison with the live stock."
Time p36 Ag 15 '38

Trade Paper Reviews

"While it lacks some of the entertainment finesse found in 'The Plainsman' and 'Wells Fargo,' leaning more toward the time-honored action elements of old-fashioned outdoor drama, it still qualifies as top bracket film fare and certainly will do plenty of business in all showings. Family."
+ **Boxoffice** p25 Jl 23 '38

"An elaborately-staged Western, this picture attains epic proportions in all but its romantic story, which is weak and unconvincing."
+ — **Film Curb** p8 Jl 30 '38

"Director James Hogan has come through with one of the most dramatic thrill spectacles to be seen since 'The Covered Wagon.' It belongs in the same category. . . He has caught the spirit of the reconstruction days after the Civil War in the South, and his characters are rough hewn and steeped in the spirit of the times."
+ **Film Daily** p11 Jl 29 '38
+ **Motion Pict Daily** p5 Jl 15 '38

"One of those western spectacles, this lacks the star draw, but carries exploitation appeal, especially for southern sections by virtue of the story dealing with the coming to Texas of northern politicians following the war between the States. While it deserves a high rating from a production standpoint, its entertainment value is not all that it could be, due to mass action, movement overshadowing the human emotional elements."
+ — **Phila Exhibitor** p168 Ag 1 '38

" 'The Texans' is a large-scale outdoor action production. It has enough sweep and thrills, however, plus excellent histrionics, to justify generally good business. Picture will do especially well in territories where Westerns have the edge. . . It is another of a long line of pictures which adopts a strong pro-Southern attitude in dealing with this period of American history. That should please the South, while at the same time it probably will not hurt at the box-office in the North."
+ **Variety** p15 Ag 3 '38

"Beautifully filmed on a scale of elaborate proportions, 'The Texans' will go down in film annals alongside that great frontier picture of the silent era, 'The Covered Wagon.' . . It should do tremendous business everywhere. 'The Texans' is a credit not only to those who projected the undertaking, but also to those responsible for the actual conversion of the idea into celluloid."

+ + **Variety (Hollywood)** p3 Jl 14 '38

THREE BLIND MICE. 20th century-Fox 75min Je 17 '38

Cast: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore, Binnie Barnes

Director: William A. Seiter

Music: Lew Pollack, Sidney D. Mitchell

Screen writers: Brown Holmes, Lynn Starling

Based on the play of the same title by Stephen Powys. Three sisters, bored with life on a Kansas chicken farm, go to California to find a rich husband for the eldest girl. They settle in a wealthy resort in Santa Barbara and soon Loretta Young, the eldest, posing as a socialite, wins two suitors while her sisters pretend to be maid and companion. After amusing complications the three sisters find themselves happily married.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: hardly; Y: undesirable; C: no."

— + **Christian Century** p825 Je 29 '38

"Gay, modern, refreshing comedy. Well directed and convincingly acted. Family." Am Legion Auxiliary

"A delightful light social comedy, skillfully directed and excellently acted, with exceptionally clever lines, attractive settings, and an entertaining story. Mature." Calif Cong of Par & Teachers

"Glamorous and lively, with gorgeous settings, romantic background and a 'sugar-coated' moral. Mature." Calif Fed of Business and Professional Women's Clubs

"Good. Too much drinking mars an otherwise well-directed story. Mature." DAR

"The direction is superb, dialogue witty, and situations clever, in all gayly diverting entertainment. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"This is a gay, sophisticated, and engaging comedy. Family." Nat Council of Jewish Women

"Diverting light comedy. Mature." Nat Soc of New England Women

"A smartly paced social comedy. Unfortunately, the comedy highlight is introduced by Binnie Barnes, as Miriam, in a succession of drinking and drunken sequences. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Je 11 '38

"To be sure, the motive is mercenary and a bit sordid, but it is such an absurd plot that it can be taken only as a modern fairy tale. The cast is attractive, the dialogue is sparkling, and farcical situations are cleverly handled. There is more drinking than is necessary for characterization. Those who object to slapstick will wish the latter part had been subjected to the rigors of the cutting room, but others will enjoy it. Adolescents, 12-16: rather sophisticated; children, 8-12: no."

+ — **Motion Pict R** p8 Jl '38

"General patronage."

Nat Legion of Decency Je 23 '38

"A & Y: good light comedy; C: mature."

+ **Parents' M** p47 Ag '38

"Has a lot of fun and lightness; good lines and back-chat; moves easily and puts over a fairly standard story. Family."

+ **Wkly Guide** Je 18 '38

Newspaper and Magazine Reviews

"It is a delightful, vastly amusing, and thrice welcome change. It is funny, it is witty, it is ingeniously friendly, and more—it handles this whole matter of ruthless feminine hunting of masculine big game with a lightly deft touch, and is quite a lark." Jesse Zunser

+ **Cue** p10 Je 18 '38

"Attractive comedy. It's done with polish and infectious high spirits, and very well acted by a strong cast. Just light stuff, but you'll enjoy it."

+ **Film Wkly** p23 Ag 20 '38

"This is a mighty cute affair. . . The principals are all handsome, the settings are all glamorous, the clothes are all seductive, the dialogue is all witty—oh, it's all more darned fun." (3 stars) Ruth Waterbury

Liberty p51 Jl 23 '38

"Fast comedy."

Newsweek p24 Je 20 '38

"There is a pleasant and unpretentious quality about the picture which makes it thoroughly charming. . . We can see why Loretta Young and Joel McCrea are considered a popular and romantic combination for pictures. *More of the same, please.*" Katharine Best

+ **Stage** p49 Jl '38

"William Seiter's direction and three particularly pleasant performances—by David Niven, as an irresponsible young rancher, Binnie Barnes as his even more irresponsible sister, and Stuart Erwin, as a realistic waiter—help lift the picture well out of the class of animated travel advertising."

+ **Time** p26 Je 27 '38

Trade Paper Reviews

"Gay romance-comedy moves breezily and entertainingly with Young and McCrea scoring."

+ **Film Daily** p4 Je 18 '38

"This is a snappy comedy which should click with mass, class. . . It is indeed nice entertainment every foot of the way. Estimate: high rating program."

+ **Phila Exhibitor** p146 Je 15 '38

THREE LOVES HAS NANCY. MGM 67min S 2 '38

Cast: Janet Gaynor, Robert Montgomery, Franchot Tone, Guy Kibbee, Claire Dodd, Reginald Owen, Cora Witherspoon

Director: Richard Thorpe

Music: Dr William Axt

Screen writers: Bella Spewack, Samuel Spewack, George Oppenheimer, David Hertz

In this farce comedy, Robert Montgomery is a New York author who goes on a lecture tour to escape a designing female. He meets a naive Southern girl, Janet Gaynor, who has just been deserted at the altar. She goes to New York to look for her missing fiance and stays to cook for both Montgomery and his neighbor Franchot Tone. Both fall in love with her and complications continue when her fiance returns to claim her. Based on the novel of the same title by Lee Loeb and Mort Braus.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency S 8 '38

"Family."

Wkly Guide S 3 '38

Newspaper and Magazine Reviews

"A mildly comic three-cornered farce comedy is this Bella and Sam Spewack bit of celluloid gingerbread. It has its moments and the only reason it isn't funnier is because the players seem to get confused in separating farce from romance." Jesse Zunser

— + **Cue** p9 S 10 '38

"Will make you laugh, but not as much as it should. . . 'Three Loves Has Nancy' is pleasant enough entertainment, costs enough to make it so, but it disappoints because it makes one think how much better it might have been without a change in a line of the script, with the same capable cast, but guided on its way to the screen by a Capra, a La Cava or a Lubitsch. Of course, I am estimating it purely as an example of the talkie technique which is re-

THREE LOVES HAS NANCY—*Cont.*

sponsible for the present box-office lassitude. I don't suppose there is one full minute in its running time when someone is not talking."

+ — **Hollywood Spec** p11 S 3 '38

"The stamp of the Spewacks, who had a hand in the writing, is clearly and strongly defined. The same pungent, pithy dialogue that characterized their 'Boy Meets Girl' spouts from the lips of Janet Gaynor, Robert Montgomery and Franchot Tone in an unending sequence of delightful and comic invention, and Richard Thorpe, the director, has maintained the action at a similar pace, without sacrificing any of the film's peculiar simplicity of appeal. . . 'Three Loves Has Nancy' is thoroughly recommended." R. W. Dana

+ + **N Y Herald Tribune** p10 S 2 '38

"It takes a lot of courage to be slightly daffy these days. . . [This is] another of those screwball comedies. In spite of its sneaking resemblance, in plot and character, to a host of dubious ancestors—one has to give the devilish its due. It's good, clean fun. By analytical standards, one would probably have to give 50 per cent of the credit to the quartet of screen writers who have brightened a silly, hackneyed story with a lot of sparkling lines and Spewacky twists. The remaining percentage of credit would be divided between Robert Montgomery and Franchot Tone." Bosley Crowther

+ **N Y Times** p21 S 2 '38

"[It is] slight comedy that may suit you if you are in the mood for a mere incidental giggle. I suspect it's those Spewacks (the 'Boy Meets Girl' Spewacks) who have given a tart touch to the dialogue of 'Three Loves Has Nancy,' for there is often an unexpected bright turn such as they managed in their other piece." John Mosher

+ **New Yorker** p79 S 10 '38

Newsweek p22 S 12 '38

Time p46 S 12 '38

Trade Paper Reviews

"Everything that goes to make a smash comedy success has been incorporated in this delightful romantic farce, including a trio of scintillating performances by three boxoffice names and a witty, brilliant screenplay, the spontaneous exuberance of which has seldom been duplicated this season."

+ + **Boxoffice** p31 S 3 '38

"From start to finish, one of the most entertaining films that has been produced in the post-climax series of grade-A farces. . . Adjectives run out in expressing how welcome this is. Don't be afraid of it!"

+ + **Film Curb** p10 S 10 '38

"This one is done in the wacky vein of the nut comedy school, but the exaggerations are pleasant and mostly funny, and although when it is all over it chalks up as a light trifle, so much of it has proved laughable, along with bright dialogue, that the audience feels that they have had a time. . . The role is not altogether a happy one for Janet Gaynor, for her Southern dialect is obviously phoney and as a comedienne she is not exactly at her best. The tradition of sweet primness that hovers over her hardly fits her at this late date to hit the pitfalls of the difficult light comedy technique."

+ — **Film Daily** p11 S 6 '38

Reviewed by Roscoe Williams

+ + **Motion Pict Daily** p4 Ag 29 '38

"This may not be the funniest picture of the season, but it's certainly one of the wackiest. . . [It] is a completely daffy, reasonably entertaining romp. Chiefly on its name pull it's potent enough for single-billing or a hefty top-decker for the duals."

+ **Variety** p12 S 7 '38

"Constructed to help convince the world that motion pictures are your best entertainment, 'Three Loves Has Nancy' not only will accomplish its purpose, but will start turnstiles spinning wherever it is shown. A grand farce film will prove a sure cure for the blues—both human and box office—and keep audiences in stitches throughout its 67 minutes on the silversheet."

+ + **Variety (Hollywood)** p3 Ag 26 '38

TIME OUT FOR MURDER. 20th century-Fox 70min O 7 '38

Cast: Michael Whalen. Gloria Stuart. Jane Darwell. Chick Chandler. Douglas Fowley. Jean Rogers

Director: H. Bruce Humberstone

Original story: Irving Reis

Screen writer: Jerry Cady

First title in the Roving Reporter series. A factor in the story is the telephone time signal of New York City. It is a mystery story. Formerly known as Meridian 7-1212.

Audience Suitability Ratings

"An interesting murder mystery, suspenseful and well developed, with some excellent bits of comedy relief. Adults." Am Legion Auxiliary

"Mature." Calif Cong of Par & Teachers

"Routine murder-mystery. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Entertaining for mature audiences." Gen Fed of Women's Clubs (W Coast)

"Good acting and direction and excellent comedy. Family." Nat Council of Jewish Women

"Fairly well acted murder mystery. Mature." Nat Soc of New England Women

"Interesting to all who like this type of entertainment. Mature." S Calif Council of Fed Church Women

"Adolescents: too sophisticated and ethically unsound; children: no. The plot depends on an unusual number of coincidences but it all moves along smoothly and rapidly enough to sustain interest." Women's Univ Club, Los Angeles

+ — **Fox W Coast Bul** Jl 30 '38

"General patronage."

Nat Legion of Decency S 1 '38

"A: fair murder mystery; Y & C: unsuitable."

+ — **Parents' M** p56 O '38

Newspaper and Magazine Reviews

"Ring three bells—loudly and long—for Howard J. Green's first personally supervised picture under the Twentieth Century-Fox banner. It's a murder-mystery done in comedy drama fashion, with a laugh-a-minute thrill-a-minute tempo." Tom Miranda

+ **Hollywood Spec** p11 Jl 9 '38

Trade Paper Reviews

"This one goes right off the deep end into blood-and-thunder melodrama. . . The initialer in the studio's 'Roving Reporter' series, it is pretty much of a weak sister and, for all the hard work of Michael Whalen, Chick Chandler and Gloria Stuart, will find its greatest acceptance on action dualers."

— + **Boxoffice** p25 Jl 2 '38

"Even though there have been plots much like this one, Jerry Cady's screenplay has a lot of good twists and some snappy dialogue. Under H. Bruce Humberstone's direction the piece moves quickly, there are a lot of laughs, and suspense is well maintained."

+ **Film Daily** p9 Je 29 '38

Reviewed by Joseph Priore

+ **Motion Pict Daily** p5 Ag 8 '38

"This, the first of the Roving Reporter series, looks good for a fan buildup especially in the neighborhoods, smaller situations. Audience reaction was fair."

+ — **Phila Exhibitor** p154 Jl 1 '38

"Most pertinent fact about this hokish, hilarious and highly melodramatic film is that 20th-Fox has launched another series and has been courageous enough to include it in the Movie Quiz contest. Astonishing thing is that such compelling amusement emerges from a strictly lightweight, implausible story, and with only Michael Whalen, Chick Chandler and Gloria Stuart to brighten the marquee. If this trio justifies No. 1 spot on dual setup, that is where this belongs, along with other recent wacky, flip comedy drammers."

+ **Variety** p13 S 7 '38

"This newest addition to 20th-Fox's bread-and-butter groups gets away to an auspicious start as a splendidly done offering. Its melodrama is generously sprinkled with comedy which at times leans toward the screwball, yet it is so shrewdly injected that it serves to maintain plot motivation."
+ **Variety (Hollywood)** p3 Je 25 '38

THE TOY WIFE. MGM 93-95min Je 10 '38

Cast: Luise Rainer. Melvyn Douglas. Robert Young. Barbara O'Neil. H. B. Warner

Director: Richard Thorpe

Music: Edward Ward

Screen writer: Zoe Akins

The locale is old New Orleans about 1850 and the characters are two sisters, French aristocrats, one gay and carefree portrayed by Luise Rainer and the other serious and repressed portrayed by Barbara O'Neil. Luise marries a man who is loved by Barbara and after five years runs away with another man leaving Barbara to take care of her son. The husband and lover duel and the lover is killed. Later Luise is found ill and poor and is brought home to die. Based on the play Frou Frou by Henri Meilhac and Ludovic Halévy.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good of kind; Y & C: too mature."
+ **Christian Century** p855 Jl 6 '38

"[It] will hold your interest. Adults." Am Legion Auxiliary

"Poignant, well presented social drama. Adults." Calif Cong of Par & Teachers

"Delightfully sentimental in its emotional appeal is this tragic romance. Though the plot is well-motivated, the narrow social codes presented are a bit outmoded and may not carry serious conviction. Mature." Calif Fed of Business & Professional Women's Clubs

"A deeply moving, highly entertaining emotional drama. Adults." Gen Fed of Women's Clubs (W Coast)

"A fine cast, skillful direction, lovely costumes and an interesting story. Mature." Nat Council of Jewish Women

"Glamorous settings, perfect in detail, and beautifully photographed, highlight this tragic, finely acted, social drama of old New Orleans. Mature." Nat Soc of New England Women

"A compelling picture. . . [It] is full of human interest and choice bits of 'darkyisms.' Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** Je 18 '38

" 'Toy Wife' will be called a woman's picture. It may also be called 'dated,' picturing a woman and a problem of another era. . . It is a tragic and conventional story which would have become maudlin with less restrained direction and less competent acting. Adolescents, 12-16: no, tragic; children, 8-12: no interest."
+ **Motion Pict R** p8 Jl '38

"A & Y: disappointing; C: too mature."
— **Parents' M** p48 Ag '38

Newspaper and Magazine Reviews

"This production has dignity; but it is often phlegmatic. It is equipped with many handsome scenes, but the director is too eager to point to this virtue. Both the author and the director would have helped the production immeasurably by endowing it with more imagination." Mordaunt Hall
+ — **Boston Transcript** p5 Je 18 '38

"Looking arch so many different ways must have been distressing to Luise Rainer. [The cast are] helpless victims all of a foul plot. Adults."
— + **Christian Science Monitor** p15 Je 25 '38

"Playwright Zoe Akins, who dug this out of some venerable theatrical attic, seems to have forgotten that a motion picture screen is not a stage. . . 'Toy Wife' has the benefit of typical MGM production. But that in itself is insufficient to breathe the breath of life into what is at best merely a stagey, creaking, over-written and under-motivated heaving-bosom drama. Luise Rainer repeats her style of acting, made so unhappily familiar in 'The Emperor's Candlesticks' and 'The Big City.' " Jesse Zunser
— + **Cue** p10 Je 25 '38

"If you are forty or over, this will recall the spring days of your youth, when the stock company used to come to town and the leading lady died all over the stage for your tearful benefit. For do not let the title fool you into expecting a frolicsome film. This is a contrived tear jerker." (2½ stars) Ruth Waterbury
Liberty p53 Jl 16 '38

"It probably is just as well to come to the point at once and say that 'The Toy Wife' is not this department's idea of entertainment. If it has any significance, it is just to prove that Hollywood's plaint that it is running out of material is herein demonstrated. . . Miss Rainer, in this type of role, is particularly trying. . . We are thinking of resigning from her fan club." Herbert Drake
— **N Y Herald Tribune** p14 Je 24 '38

"No doubt, after winning those two Academy awards, Luise Rainer was entitled to a 'vehicle.' . . Tempted as we are to suggest some kind of Academy recognition for audiences in circumstances like these, we are merely going to limit our comment to an objective notation of the fact that Miss Rainer's 'toy wife' is wound too tightly for anybody's comfort—even in a divan seat. And with all due respect, we do think Miss Rainer should be informed that there is such a thing as being too feminine." B. R. Crisler
— + **N Y Times** p15 Je 24 '38

"[It is] a creaking weep-drama of the '80's."
Newsweek p24 Je 20 '38

"M-G-M, Hollywood wonderworks whose every B has a touch of the colossal, again solicits superlatives with 'The Toy Wife.' All right. At risk of understatement we hail 'The Toy Wife' as the year's biggest bore. . . *We repeat: A bore.*" Katharine Best
— **Stage** p49 Jl '38

"Luise Rainer . . . goes all out for a third Academy award, this time in the classic role of a belle of New Orleans. Unfortunately for Miss Rainer's aspirations and the entertainment value of this picture, a great deal of cinema film has run through projection machines since old New Orleans was first presented as the epitome of U. S. historical glamor. Nowadays it does not seem much better than a bore, and all the flounced dresses, veranda columns and old plantation dialogue in Hollywood—on which 'The Toy Wife' appears to be trying to corner the market—cannot completely change it."
— + **Time** p38 Je 20 '38

Trade Paper Reviews

"Tragic drama of the Southland with particular appeal to women patrons this is slow-moving, but gripping entertaiment. Estimate: good for Rainer fans; can be sold to women."
+ **Phila Exhibitor** p145 Je 15 '38

TROPIC HOLIDAY. Paramount 75min Jl 1 '38

Cast: Martha Raye. Bob Burns. Dorothy Lamour. Ray Milland. Binnie Barnes. Tito Guizar. Elvira Rios

Director: Theodore Reed

Music: Ned Washington. Augustin Lara

Original story: Don Hartman. Frank Butler

Screen writers: Don Hartman. Frank Butler. John C. Moffitt. Duke Atteberry

A Hollywood scenarist sent to Mexico to write a love story takes along his stenographer. He falls in love with a native girl singer and she with a musician. When the scenarist's fiancée, a Hollywood star, goes to Mexico to bring him back he refuses to go.

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing."
Christian Century p903 Jl 20 '38

"Diverting entertainment for the family." E Coast Preview Committee
Fox W Coast Bul Je 25 '38

TROPIC HOLIDAY—*Continued*

"Entertainment and relaxation are afforded by this boy-meets-girl musical comedy. Clever, clean comedy throughout with Martha Raye much toned down but exceedingly funny in her attempted bull fight. A matter of choice for adults and family." Calif Cong of Par & Teachers

"The earnest efforts of a popular cast cannot save this mediocre musical. The story is inconsequential, the continuity is too loosely-knit to hold the interest and the pace is jerky. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature-family." DAR

"Beautiful Mexican background, lovely music and dancing and the excellent work of an imposing cast give high entertainment to this lavishly produced picture. Family." Gen Fed of Women's Clubs (W Coast)

"Beautiful scenery, good comedy, and lovely music and dancing revolve about an inconsequential story. Family." Nat Council of Jewish Women

"Highlighted by some very good comedy. Uneven effects. Family." Nat Soc of New England Women

"There is too much frothy Latin love making and the emotional secretary (Martha Raye) gives a hoydenish performance, too overdone to be amusing. Mediocre. Mature." S Calif Council of Fed Church Women

"Anyone who likes the performers in this picture will enjoy seeing them going through their fun-making antics. Adolescents: matter of taste; children: little interest. Family." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** Jl 2 '38

"General patronage."
Nat Legion of Decency Je 16 '38

"A & Y: entertaining; C: possible."
+ **Parents' M** p48 Ag '38

"Family."
Wkly Guide Je 11 '38

Newspaper and Magazine Reviews

"A foolish fable about a scenario writer and a Mexican charmer. Slow paced and dull. Adults and young people."
— **Christian Science Monitor** p15 Jl 9 '38

"Paramount's 'Tropic Holiday' in Mexico is not as bad as one might expect. Of course it's not the Mexico of 'The Wave.' It's rather a Hollywood Mexico. . . The picture is saved, however, by the good musical score by the Mexican composer, Augustin Lara, some pleasant singing, the humor of Martha Raye and Bob Burns, which is subdued and much better than usual, and several fine shots of clouds and seascapes." Philip Hartung
+ — **Commonweal** p329 Jl 15 '38

"It's a pleasantly fantastic celluloid adolescent aphrodisiac. . . The story creaks with age, but the songs are deep moanin' and low, the marimba music quick and catchy, the gags funny, Bob Burns' philosophical asides generally amusing, and one scene (with Miss Raye essaying the role of bullfighter) riotously comic."
+ **Cue** p10 Jl 9 '38

"From a production standpoint 'Tropic Holiday' is an unusual musical. It is a pageant of visual and aural pleasures. . . The story, I warn, is very slight. . . Whether the visual and aural beauty of the production will overweigh the lack of firmer story stuff is dependent on the spectator's personal equation." Bert Harlen
+ **Hollywood Spec** p9 Jl 9 '38

"There is a passage in 'Tropic Holiday' in which Martha Raye turns matador and has a series of slapstick encounters with a bull. It is humor of the lowest sort, but it is a welcome relief in this latest Paramount musical potpourri. For most of the time the show is aimless and tiresome. It draws heavily on Mexican background to give some slight fillip to a sorry story, but it is my suspicion that only Hollywood Mexicans would recognize the atmosphere or doings." Howard Barnes
— + **N Y Herald Tribune** p14 Je 30 '38

"The lighter zones are few and far between, interminably spaced by the trying romantics of Miss Lamour and Mr. Milland, unreasonably interrupted by Le Roy Prinz's notion of fiesta frolics. There is, of course, some merit in it. . . But the story, reduced to its bones is bleached and witless, too spindling to merit summary here." F. S. Nugent
+ — **N Y Times** p21 Je 30 '38

"This Miss Raye of the cinema, Miss Martha Raye, has a large public and it may enjoy the spectacle she makes as a bull-fighter, but others will snooze, I fear, throughout 'Tropic Holiday.' . . It is one of the dreariest of the season's offerings." John Mosher
— **New Yorker** p57 Jl 9 '38

"Music-lovers will find the Mexican score, by Augustin Lara, refreshing and charming, especially when sung by Elvira Rios, or Tito Guizar. For the rest of the world: nothing."
Stage p102 Ag '38
Time p43 Jl 11 '38

Trade Paper Reviews

"The clowning of popular Bob Burns, and Martha Raye in a few laugh-garnering sequences, the interpolation of several delightful Mexican musical novelty numbers and the valiant efforts of a competent and hard-working cast to squeeze the maximum of entertainment from the inadequate material with which it is furnished, fail to save this from being a generally dull comedy. The picture will probably do little more than just get by with average audiences."
— + **Boxoffice** p25 Jl 2 '38

"An above average musical which will meet with favorable reaction generally."
+ **Film Curb** p8 Jl 2 '38
+ **Motion Pict Daily** p5 Je 23 '38

"The young people should enjoy this immensely. It has the Lamour-Milland love angle again, the antics of Bob Burns, Martha Raye to raise plenty laughs. In addition it has been given good production."
+ **Phila Exhibitor** p154 Jl 1 '38

"'Tropic Holiday' is a hokey comedy with music which has some good points but on the whole hasn't got what the boxoffices presently require. Its chances are not bright, but the lineup, including Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland, Binnie Barnes and Tito Guizar, should protect it from dropping under current house levels."
+ — **Variety** p15 Jl 6 '38

"'Tropic Holiday' [is] distinguished for its comedy. It has in addition plenty of entertainment for the mob: good music, picturesque setting and action, variety of gag humor, novelty of presentation and appealing romance. On names which have box office, pull is shy."
+ **Variety (Hollywood)** p3 Je 22 '38

U

UNDER WESTERN STARS. Republic 67min Ap 20 '38

Cast: Roy Rogers. Smiley Burnette. Carol Hughes. Guy Usher. Kenneth Harlan

Director: Joe Kane

Music and lyrics: Jack Lawrence. Peter Tinturin. Eddie Cherkose. Charles Rosoff. Johnny Marvin

Music director: Alberto Colombo

Screen writers: Dorrell McGowan. Stuart McGowan. Betty Burbridge

A western melodrama with a musical background.

SEE ALSO issue of June 27

Newspaper and Magazine Reviews

"Whether or not you generally enjoy the hell-bent-for-leather horse operas, commonly known as Western, you will certainly like this 'Under Western Stars.' . . The production is excellent, the story vastly amusing, the plot complications quite unexpected and the playing in the 'A' bracket." Jesse Zunser
+ **Cue** p10 Je 25 '38

"Mr. Rogers is a very attractive citizen, slow moving and soft spoken, very much in the Bing Crosby tradition. His vehicle is not the creaky stagecoach of most of these two-gun, tootin', shootin' uproars, but seems to have roller bearings, moving along the familiar groove with ease and expedition. Take it at its face value as a Western and you will be pleasantly surprised. Treat it as serious play or clever comedy and you will go away disappointed." Herbert Drake
+ **N Y Herald Tribune** p6 Je 25 '38

"[It has] a story which democratically favors the subversive economic idea that public ownership of utilities is feasible. In modest and sometimes unintentional ways, the incidents are amusing, the score has a certain folksy exuberance, and the dust-bowl film shown to Washington society by Roy after his election to Congress on a free-water platform is a darn good documentary. Too bad we couldn't just review that." B. R. Crisler
+ — **N Y Times** p7 Je 25 '38

"It's funny and lively and, though modernized, belongs to a current vogue for the old-fashioned cowboy-and-lariat thriller." John Mosher
+ **New Yorker** p50 Jl 2 '38

V

VALLEY OF THE GIANTS. Warner 75min S 17 '38

Cast: Wayne Morris. Claire Trevor. Frank McHugh. Alan Hale. Donald Crisp. Charles Bickford. Jack La Rue. John Litel

Director: William Keighley

Screen writers: Seton I. Miller. Michael Fessler

Filmed in 1919 with Wallace Reid as star and filmed again several years ago. In Technicolor. Based on the novel of the same title by Peter B. Kyne. An old-fashioned outdoor thriller in which early timber barons hoped to get rich quick by ruthlessly chopping down the giant redwoods and leaving only a wasteland of brush and stumps. How they were foiled by the homesteaders makes up the story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews

" 'Valley of the Giants' with its tough fights, gambling joints, dynamiting of dams, and trains racing to destruction is much in the manner of the old cinema. Miss Trevor's blond beauty, Mr. Morris's ruddy complexion and California's redwoods do very well in Technicolor." P. T. Hartung
+ **Commonweal** p534 S 16 '38

"Peter B. Kyne did a fine thing when he wrote a novel in behalf of California's giant redwoods, which might have disappeared. Warner Brothers also are to be commended for producing a film intended to recreate history. As entertainment 'Valley of the Giants' is a showy show, wrapped in ever-improving Technicolor, but as a spokesman of history it is disappointing. The action scenes, of which there are many, are staged with a color and sweep that is occasionally forceful but which too often confounds the senses of the credulous, and the acting is too subservient to the director's will to be of much help." R. W. Dana
+ **N Y Herald Tribune** p6 S 10 '38

"Everything that ever went to make the old outdoor melodramas potent has been crammed by Warner Brothers into 'Valley of the Giants,' a rip-snorting, sinewy flashback to the days of the strong and silent 'thrillers,' which only betrays its modernity through excellent production, sound and Technicolor. . . No one can say that Warner Brothers have advanced the art of the cinema in 'Valley of the Giants.' But they have very definitely achieved an exciting and masterful triumph of brawn over brain." Bosley Crowther
+ **N Y Times** p20 S 10 '38

"It is rather difficult to find much of anything to be elated about in 'Valley of the Giants,' except possibly the timber. . . The mortals, male and female . . . are somewhat trivial as they scurry about in the shadows of the great trees. . . In spite of all the excitement, though, I think it's just the scenery that counts." John Mosher
— + **New Yorker** p80 S 17 '38

"Stock out-of-doors melodrama, but the familiar incidents are reenacted with plenty of excitement and in Technicolor."
+ — **Newsweek** p24 S 19 '38

Trade Paper Reviews

"Blood-and-thunder melodrama in a setting as beautiful as Technicolor has brought to the screen marks this picture as one of the best of its kind. It is from the sure-fire action drama mold that seldom fails to bring them in at the box-office. . . It is, particularly, a small-town film, but there are plenty of city people who will come, and look with breathless anticipation at scene after scene of spine-tingling action."
+ **Film Curb** p10 S 10 '38

"Filmed in Technicolor, giving to the footage all the transcending beauty, spirit and realism of the giant redwood forests of California which form the background of the story's action, this rousing, red-blooded melodrama has copious draughts of just what it takes to spell box-office success."
+ **Film Daily** p8 S 12 '38

Reviewed by G. S. Aaronson
+ **Motion Pict Daily** p9 S 12 '38

"[It] emerges as an important boxoffice attraction. . . 'Valley of the Giants' is a yarn which contains nearly all the proven surefire elements of the successful outdoor picture. It possesses enticing and inspiring visual appeal. . . Characters of the novel are from familiar patterns, until it is remembered that the Kyne story was one of the film pioneers of its type."
+ **Variety** p22 Ag 17 '38

W

WE'RE GOING TO BE RICH. 20th century-Fox 78min Jl 8 '38

Cast: Gracie Fields. Victor McLaglen. Brian Donlevy. Coral Brown. Ted Smith

Director: Monty Banks

Music and lyrics: Lew Pollack. Sidney D. Mitchell. Harry Parr-Davies. Will Haynes. Jim Harper. Noel Forrester. Greatrex Newman. Howard Flynn. Ralph Butler

Original story: James Edward Grant

Screen writers: Sam Hellman. Rohama Siegel

Filmed in England. The tale concerns a shiftless dreamer portrayed by Victor McLaglen and his vaudeville actress wife, Gracie Fields. The action opens in Australia, then shifts to South Africa in the boom days of the early eighties. A dance hall proprietor tries to win Miss Fields from her husband but she finally decides that she would rather wander with her ne'er-do-well husband.

Audience Suitability Ratings

"A: novel; Y: better not; C: no."
Christian Century p975 Ag 10 '38

"Characterizations and direction are excellent, but the film as a whole is only average entertainment. Adults." Am Legion Auxiliary

"This social drama etches three strong characters in such a way that a sense of justice is stimulated and a strong respect planted for the woman as played by Gracie Fields. By her will-power and integrity she not only kept herself undefiled but raised the others with her. Good photography and exceptionally well-done costumes added greatly to the enjoyment and sense of reality in the picture." Calif Cong of Par & Teachers

WE'RE GOING TO BE RICH—*Continued*

"Realistically produced and most ably directed is this human interest story, with its humor, pathos and drama. Mature." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Interesting, novel melodrama with good impersonations and singing by Gracie Fields. Adults." Nat Soc of New England Women

"The highest paid comedienne of the world, and England's most popular star, is introduced on the American screen in this drama. . . The production offers nothing to ingratiate Miss Fields in the eyes of the average American, but exploits a certain ability to portray a crude type of the times as a dance hall entertainer. . . Too many wild fist fighting scenes, create a very trying atmosphere, although realistic in action. Drinking scenes in evidence. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Jl 2 '38

"Adults."
Nat Legion of Decency Je 30 '38

"A: good; Y: possible; C: little interest."
+ **Parents' M** p71 S '38

"Family."
Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"Gracie Fields, England's amazingly popular performer, makes her American screen debut in 'We're Going to Be Rich.' . . Judging by an audience's evident enjoyment yesterday of this Lancashire entertainer's work, she will undoubtedly score over here. . . There is such great enthusiasm for her pictures in her native land and also in the British colonies, that the receipts from rentals to theaters in those parts of the world will amply reward the Hollywood concern. And, if, as it would seem, these offerings are welcome in this country, the producers' coffers will be overflowing. Miss Fields is . . . a born entertainer who sings charmingly." Mordaunt Hall
+ **Boston Transcript** p5 Ag 6 '38

"Adults and mature young people."
Christian Science Monitor p15 Ag 6 '38

"It isn't difficult to understand Gracie Fields' amazing popularity in England after one sees 'We're Going to Be Rich.' Although she's no beauty, the girl sings exceptionally well and has character. . . [It] tells an entertaining and vigorous story." P. T. Hartung
+ **Commonweal** p351 Jl 22 '38

"It is a lively, well-played, vastly interesting and amusing film. . . Put it under the heading of definitely recommended film entertainment. Fine support is given Miss Fields by Victor McLaglen and Brian Donlevy." Jesse Zunser
+ **Cue** p12 Jl 16 '38

"The story is very familiar and Gracie is quite restrained, but on the whole it's a good, virile picture."
+ **Film Wkly** p23 My 14 '38

"A good picture for neighborhood houses with a leisurely clientele. . . There's nothing stuffy or ambling about the piece. . . The musical items will appeal to the genteel, those polite souls with just enough strength to totter around the corner to the local Odeon." John Mosher
+ **New Yorker** p43 Jl 30 '38

"The chief virtue of 'We're Going To Be Rich' is that it allows the 'Lancashire Lass' [Gracie Fields] to be herself. In addition, it gives Victor McLaglen his most satisfactory role in a long time. Excellently played against a fresh background of the African gold rush, it turns out to be boisterous, good-natured fun."
+ **Newsweek** p25 Jl 18 '38

"'We're Going To Be Rich,' Gracie Fields' first film to be released over here, establishes her as the most refreshing comedy personality to hit the American screen since the pre-Breen Mae West. . . The news is still Gracie Fields. We can't wait for her next picture. . . *Thanks, England, for letting us share 'Your Gracie.'*"
+ **Stage** p102 Ag '38

"An uproarious, rough and tumble comedy, it displays its star, Gracie Fields, as one of the most likable characters on the screen, suggests that in failing to recognize her long ago, Hollywood had been guilty of serious nonfeasance. . . Director Monty Banks and a heterogeneous cast of minor actors have imparted energy, humor and color to a riotous flow of incident. 'We're Going to Be Rich,' however, is made really tops by the superb assurance—acquired before innumerable real audiences in London and provincial theatres—with which Miss Fields does her specialties."
+ **Time** p20 Jl 18 '38

Trade Paper Reviews

"A gay, colorful costume comedy, rich in humor, is this picture which introduces Gracie Fields, darling of the English music halls. On the basis of her performance, it should not be difficult for Miss Fields, who is an excellent comedienne, to earn the hearty approval of American audiences. She is happily surrounded by an excellent cast."
+ **Boxoffice** p11 Jl 9 '38

"England's premier comedienne, Gracie Fields, has been outfitted with a richly amusing vehicle for her introduction to the American public and this grand entertainer takes full advantage of the story's extraordinary comic values."
+ **Film Curb** p10 Jl 9 '38

"Something in the way of a novelty for American audiences in this British-made production. . . The brawling, fighting atmosphere is grandly achieved and the picture is filled with life and color and excitement. . . Those familiar with the comedy work of the famous Gracie may be disappointed in that her efforts are confined to singing several songs. The comedy material had to be avoided for American audiences who would never be able to get her Lancashire dialect."
+ **Film Daily** p6 Jl 7 '38

Reviewed by C. S. Aaronson
Motion Pict Daily p6 Jl 8 '38

"Banks, who is familiar with American technique, directed, with Sam Engel going to England as associate producer—but this still emerges as an English picture. It has a Hollywood production; lavish, expertly done, rowdy action, low comedy, American names (McLaglen, Donlevy). But it has an extrememly English heroine, supporting cast, some accents difficult for a domestic audience to comprehend. It might be successful in many city class spots, with proper support."
Phila Exhibitor p155 Jl 1 '38

"Topical songs and ballads as only Gracie Fields can sing them, and superb acting by Victor McLaglen, with a strong supporting cast headed by Brian Donlevy, fail to lift this British-made comedy to the plane necessary for American audience appreciation. There's nothing radically wrong with the picture, except, perhaps, its old-fashioned atmosphere, but there's considerable lacking to make it worthwhile fare for consumption on this side."
— + **Variety (Hollywood)** p3 Je 25 '38

WEST OF CHEYENNE. Columbia 51-53min Je 30 '38

Cast: Charles Starrett. Iris Meredith. Bob Nolan. Pat Brady. Dick Curtis

Director: Sam Nelson

Music: Bob Nolan

Music director: Morris Stoloff

Screen writer: Ed Earl Repp

A western melodrama.

Trade Paper Reviews

"Somewhat stenciled in its approach and execution, this Western nevertheless accomplishes its purpose in providing satisfactory Saturday matinee fare. Production is good, with a minimum of loose strings, while the necessary ingredients for abolition of range terrorism and cowboy heroics get full play."
+ **Boxoffice** p21 S 10 '38

"Rates up front among current crop of Westerns. [It] gives Charles Starrett plenty of chance to display his riding and fighting skill and like all these series, the film is marked by a lot of human touches and an evident serious effort to get away from the time-worn situations."
+ **Film Daily** p8 S 2 '38

"Theatre audience manifested enjoyment of the action, although the several songs were not so vociferously received. Estimate: okay Starrett."
+ — **Phila Exhibitor** p161 Jl 15 '38

"Chief difference from other Westerns is that 'West of Cheyenne' is dotted with music and trim warbling of 'Sons of the Pioneers,' radio singing crew. . . Film is dual fodder, and may satisfy some oats opera addicts. . . A fairly interesting plot has been woven by Ed Earl Repp though his dialog is decidedly weak, neither fitting the occasion nor helping the action. Part of this story fabrication over familiar ground is lost through stilted acting. Direction is hit and miss."
— + **Variety** p12 Ag 24 '38

WESTERN TRAILS. Universal 57min Je 3 '38

Cast: Bob Baker. Marjorie Reynolds. Carlyle Moore. John Ridgely

Director: George Waggner

Screen writer: Norton S. Parker

A western melodrama with songs.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Je 16 '38

"Juvenile."
Wkly Guide Je 11 '38

Trade Paper Reviews

"Here is a breezy Western that should please. The outdoor shots are easy on the eyes and Bob Baker's yodeling is easy on the ears. The picture goes into more plot detail than the average boots-and-saddle drama and, as a result, a faint vein of plausibility runs through the proceedings to heighten the action."
+ **Boxoffice** p11 Jl 9 '38

"While Bob Baker receives top billing in this rather routine Western (where story is even more thin, inconsequential than usual) it is really the dog Wimpy, assisted by the horse Apache, that should have the stellar position."
— + **Phila Exhibitor** p155 Jl 1 '38

"Best part of this film is Bob Baker's cowboy singing of standard plains songs, which relieve an otherwise mediocre Westerner. Formula makes it a standard gunplay affair."
+ — **Variety** p12 Je 29 '38

WHEN WERE YOU BORN? Warner 65min Je 18 '38

Cast: Margaret Lindsay. Anna May Wong. Lola Lane. Anthony Averill. James Stephenson. Maurice Cass

Director: William McGann

Original story: Manley Hall

Screen writer: Anthony Coldeway

A mystery story in which murderers are uncovered by the use of astrology.

SEE ALSO issue of June 27

Audience Suitability Ratings

"The plot is so patently impossible that the whole production is rendered ridiculous. Direction and acting, except in the case of Anna May Wong, are uninspired. Adults and young people." E Coast Preview Committee
Fox W Coast Bul Je 25 '38

"Worth seeing if you like mysteries. Too exciting for young children." Calif Cong of Par & Teachers

"A sincere effort is made to present the constructive uses of astrology rather than as a racket made objectionable by charlatans. Adults." Calif Fed of Business & Professional Women's Clubs

"Interesting only because different. Mature." DAR

"Entertaining because of originality and interesting deductions. Mature." Gen Fed of Women's Clubs (W Coast)

"This above-the-average murder mystery is entertaining. Mature." Nat Council of Jewish Women

"Well worked out plot and informative review of an ancient belief. Family." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

"Settings and photography are pleasing, but dialogue and the solution of the mystery are rather elementary. A class B picture. Adolescents: poor; children: no. Adults." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** Jl 2 '38

"A & Y: fair murder melodrama; C: unsuitable."
+ — **Parents' M** p48 Ag '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 Jl 16 '38

"Anna May Wong preserves her mask-like face and immobility, but she talks and talks in 'When Were You Born?' However, this picture needs a lot of talking—and some other things. I wish Miss Wong would get a good story next time, for her exotic and fascinating beauty could be put to good use in the pictures." P. T. Hartung
— + **Commonweal** p245 Je 24 '38

"The darned thing goes highbrow with a bang, drags you into an astrological maze. . . The picture did not entertain me. It contains too much astrology, which I do not understand, and too little of the worldly things I do understand. It must be left to the box-office to determine the wisdom or lack of it in the selection of such an abstruse theme for what is designed as a piece of entertainment for universal consumption."
— **Hollywood Spec** p7 Je 25 '38
Newsweek p24 Je 20 '38
Time p39 Je 20 '38

Trade Paper Reviews

"While experiments are an important phase of film development, this is an unhappy one. An over-emphasized and long-winded discourse on astrological predictions is made the springboard for an ordinary murder mystery yarn, with the net result an ordinary murder mystery yarn further handicapped by a tedious, talky thesis on the influences of the zodiac."
— **Boxoffice** p25 Je 18 '38

"With an increasingly large percentage of the population consulting the stars to guide their destinies, the picture is highly exploitable and wise exhibitors will concentrate on this angle to attract out-of-the ordinary patrons. Strong cast names are lacking, the story itself fails to develop suspense and the finale is reached without clearing up the many loose ends.'
+ — **Film Curb** p5 Je 18 '38

"A slightly unusual picture, this is unusual in departure from form, in appeal to one audience category, while retaining enough suspense as murder mystery to satisfy most average audiences. Estimate: good dualler."
+ **Phila Exhibitor** p147 Je 15 '38

"It is strictly an exploitation picture, and its fate amongst the duals, of not much consequence at best, will depend a great deal on how many believers in astrological portents may be reached by the Warners publicising campaign and exhibitors' ingenuity."
Variety (Hollywood) p3 Je 16 '38

WHILE NEW YORK SLEEPS. 20th century-Fox 63min D 16 '38

Cast: Michael Whalen. Jean Rogers. Chick Chandler. Robert Kellard. Joan Woodbury. Harold Huber. Marc Lawrence. Sidney Blackmer

Director: H. Bruce Humberstone

Dance directors: Nick Castle. Geneva Sawyer

Music: Sidney Clare. Arthur Johnston

Music director: Samuel Kaylin

Original story: Frank Fenton. Lynn Root

Screen writers: Frances Hyland. Albert Ray

Second of the Roving Reporter Series. Two reporters are plunged into a murder mystery hunt while on vacation.

WHILE NEW YORK SLEEPS—*Cont.*

Newspaper and Magazine Reviews

"[It] could have been made into one of the most entertaining little pictures of the season if Bruce Humberstone had made a better job of his direction. When I see so many faults in a picture, it sets me wondering how a director can commit them and how a producer can allow them to get onto the screen. . . After viewing this one, those who are above the mental stature of morons probably will feel disinclined to take another chance at a picture house until the memory of it fades out."

— **Hollywood Spec** p13 S 3 '38

Trade Paper Reviews

"[It] hits a satisfactory stride and provides enough entertainment to carry its own weight on most programs."

+ **Boxoffice** p25 Ag 27 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p17 S 9 '38

"[It] comes through winging as a choice piece of entertainment for the average taste. It should make a steady customer for these action melodramas of everyone who sees this release and promises to cinch a brand of repeater which may be banked on if the present standard is maintained."

+ **Variety (Hollywood)** p3 Ag 20 '38

WHIRLWIND HORSEMAN. Grand national 58min Jl 2 '38

Cast: Ken Maynard. Joan Barclay. Bill Griffith. Kenneth Harlan

Director: Robert Hill

Original story: George Plympton

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 16 '38

Trade Paper Reviews

"A satisfactory Ken Maynard which should please the western fans. Events keep moving at a nicely accelerated clip, enabling Maynard to go through his repertoire of stunts in a capable manner."

+ **Boxoffice** p11 Jl 9 '38

"The youngsters, who will derive the most pleasure from this routine Western, will overlook many of the story's incredulities but the average audience may find many of the situations more laughable than exciting, as was intended."

+ **Film Curb** p7 Jl 9 '38

"With action, plenty of shooting, hard riding from the very start (with most of the picture without a musical score), this should be right down the fan's alley."

+ **Phila Exhibitor** p133 My 15 '38

"Ken Maynard as the principal figure in this Westerner leads an even more charmed life than most candy kids of the cactus. . . While not off the beaten path, productionally it's adequate."

+ — **Variety** p15 Jl 6 '38

WHITE BANNERS. Warner 90min Je 25 '38

Cast: Claude Rains. Fay Bainter. Jackie Cooper. Bonita Granville. Henry O'Neill. Kay Johnson. James Stephenson

Director: Edmund Goulding

Music: Max Steiner

Screen writers: Leonore Coffee. Cameron Rogers. Abem Finkel

Based on the novel of the same title by Lloyd C. Douglas. The tale concerns a mother who discovers her son after years of separation. She sets him on the road to usefulness, helps him in trouble and then departs from his life without revealing their relationship.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good; Y: good but mature; C: no."

+ **Christian Century** p855 Jl 6 '38

"Mature family." Am Legion Auxiliary

"Especially pleasing is this simple story of intimate human relations, told simply, yet compellingly, by an excellent cast. Excellent entertainment for mature family." Calif Cong of Par & Teachers

"Excellent. Mature." DAR

"Thought-provoking and extremely interesting entertainment. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Skillfully directed and superbly acted, this interesting social drama gives rare opportunity to an excellent cast. Mature." Nat Council of Jewish Women

"An inspiring film for mature audiences." Nat Soc of New England Women

"A vital and absorbing presentation. Excellent entertainment for the family, highly commended for Church groups." S Calif Council of Fed Church Women

+ + **Fox W Coast Bul** Je 11 '38

"General patronage."

Nat Legion of Decency Je 16 '38

"A & Y: excellent; C: mature."

+ + **Parents' M** p48 Ag '38

"Family."

Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"Sentimental inspirational drama which takes on a certain nobility through the excellent performances of its principal characters. Adults and young people."

+ **Christian Science Monitor** p15 Je 25 '38

"Warner Brothers seem certain to make money on their new opus, 'White Banners.' Scene after scene fills one's eyes with tears. In fact, the eyes are filled with tears so often during this picture that they have a difficult time seeing what is being put over—perhaps it is just as well. Every trick to play on the emotions is tried. . . Packed with platitudes and homely scenes, 'White Banners' will get you if you don't watch out." P. T. Hartung

Commonweal p273 Jl 1 '38

"The theme is familiar. But the writing of it, and the playing, is restrained and intelligent, with a minimum of glycerine and a maximum of sound common sense. As such, it is definitely one of the more worth while among the less spectacular films in town—an excellent example of a small budget film doing a thorough Class A picture job." Jesse Zunser

+ **Cue** p10 Je 25 '38

"Such comforting philosophy might charm us more in better times." (2½ stars) Ruth Waterbury

Liberty p34 Je 25 '38

"In 'White Banners' you will learn how really magnificent an actress Fay Bainter is. Without her restrained and eloquent portrayal of a preposterous part, this latest adaptation of a Lloyd C. Douglas morality fable would prove even sorrier than it seems. . . She carves out a memorable performance in a show which I, for one, cannot too quickly forget. From any film standpoint, 'White Banners' is extremely bad. For significant action, it substitutes extended conversational interludes." Howard Barnes

— + **N Y Herald Tribune** p14 Je 23 '38

"The mood of the piece is quiet, restful and sincere. Miss Bainter's expression of Mr. Douglas's preachment strips it of whatever sententiousness it might have had—and we've no doubt it must have had considerable—and there is just enough leavening of humor to keep the sermon entertaining. . . 'White Banners' is practically a sedative." F. S. Nugent

+ **N Y Times** p27 Je 23 '38

"This is a morality, full of weird surprises, with Fay Bainter that delightful, choice Fay Bainter, as the peculiar victim." John Mosher

New Yorker p59 Je 25 '38

"'White Banners' [is] a charming and whimsical picture. . . It is Fay Bainter's picture. When this wistful Broadway veteran went to Hollywood she fought stardom. Whether she likes it or not, after this performance she is on the way to star billing. Rains likewise shines in an excellent characterization, and Jackie Cooper performs competently. All in all, they have turned out a satisfying little film—plentifully sprinkled with hokum, but hokum easy to take."

+ **Newsweek** p23 Je 20 '38

"As smug a bit of turn-the-other-cheek hokum as ever saw the light of script, yet performed so palatably and presented so unpretentiously that it is a lesson in how to sermonize on the screen."

Stage p102 Ag '38

"Neatly produced by Hal B. Wallis, earnestly directed by Edmund Goulding, handsomely performed by its well-chosen cast, 'White Banners' thus turns out to be a smooth, ennobling circus, which should surprise and gratify those who look for sermons in shows and books on double bills."

+ **Time** p26 Je 27 '38

Trade Paper Reviews

"Audience reaction was very good. Estimate: top line feature, can ride alone in many spots."

+ + **Phila Exhibitor** p147 Je 15 '38

WIVES UNDER SUSPICION. Universal 68-75min Je 3 '38

Cast: Warren William. Gail Patrick. Constance Moore. William Lundigan. Ralph Morgan

Director: James Whale

Music director: Charles Previn

Screen writer: Myles Connolly

Based on the play of the same title by Ladislaus Fodor. Warren William, a prosecuting attorney, has made a name for himself as a leader in obtaining convictions. He prosecutes a college professor who in a fit of jealous rage has killed his wife and then discovers to his horror that he himself was on the point of shooting his wife under similar circumstances. Thus he realizes human frailty and aids the college professor. This is a remake of "A Kiss Before a Mirror."

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: fairly interesting; Y: unsuitable; C: no."

+ — **Christian Century** p855 Jl 6 '38

"Whether or not one is in sympathy with the 'unwritten law' the subject is an unpleasant one. Adolescents, 12-16: unsuitable; children, 8-12: no."

— **Motion Pict R** p9 Jl '38

"Adults."

Nat Legion of Decency Je 9 '38

"A: fair; Y & C: unsuitable."

+ — **Parents' M** p48 Ag '38

Newspaper and Magazine Reviews

"Although one of its later episodes might have been set forth more convincingly, it is nevertheless endowed with the spark of originality. . . It is beautifully photographed and James Whale's direction is another point in its favor." Mordaunt Hall

+ **Boston Transcript** p5 Jl 9 '38

"Adults."

Christian Science Monitor p15 Jl 9 '38

"A hilarious bit by Lillian Yarbo gets completely sunk in all this." (2 stars) Ruth Waterbury

Liberty p54 Jl 16 '38

"With the help of the melodrama directors' friends, Bach, Beethoven and Brahms and a few others, James Whale has made this tale reasonably effective. Dialogue sounds much too funny in the taut situations of this kind of emotion and the musicians are frequently called in." Herbert Drake

— + **N Y Herald Tribune** p14 Jl 1 '38

"It differs little from previous versions. The parallel between the crime passional Warren is prosecuting with so much unnecessary vigor and the one he is very nearly led to commit himself through a sudden inflamed suspicion of Gail is just a little bit too pat in all departments." B. C. Crisler

— + **N Y Times** p22 Jl 1 '38

Reviewed by John Mosher

New Yorker p57 Jl 9 '38

Trade Paper Reviews

Motion Pict Daily p5 Je 23 '38

"They had a good theme here, but handicapped it with melodramatic lines, acting—factors which make it a fair dualler. Estimate: top dualler in smaller houses."

+ — **Phila Exhibitor** p147 Je 15 '37

WOMAN AGAINST WOMAN. MGM 60min Je 24 '38

Cast: Herbert Marshall. Virginia Bruce. Mary Astor. Janet Beecher. Marjorie Rambeau

Director: Robert B. Sinclair

Screen writer: Edward Chodorov

Based on the novel, Enemy Territory, by Margaret Culkin Banning. A tale of domestic difficulties in which Herbert Marshall divorces Mary Astor because she is selfish and unreasonable. Their child remains with her. Marshall marries Virginia Bruce. They live in the town where Mary Astor among friends plays the martyr hoping to get Marshall back and Virginia finds people snubbing her and making her life miserable. At last a trick of Mary's is uncovered and Marshall ceases being patient with his ex-wife and devotes himself to Virginia.

Audience Suitability Ratings

"A: fair of kind; Y: mature; C: no."

+ — **Christian Century** p878 Jl 13 '38

"Excellent performance by well chosen cast. Adults." Am Legion Auxiliary

"Smoothly directed, well-mounted social drama. Commendable because of the emotionally-controlled manner in which a social problem is handled—well motivated in working toward an acceptable standard of conduct. Adult." Calif Fed of Business and Professional Women's Clubs

"Mediocre. Mature." DAR

"A highly entertaining social drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Thought-provoking and constructive. Mature." Nat Soc of New England Women

"Dealing with the too prevalent problem of divorce and remarriage with selfish disregard for a child's happiness, this presentation vividly portrays the casual acceptance of divorce, as a way out of a situation which could have been adjusted. . . The majority will find this picture entertaining, even if not in sympathy with a domestic triangle type of story. Mature." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** Je 25 '38

"Due to good casting and superior production values this film appears less superficial than it really is. . . In spite of a great deal of talk the picture provides no panacea for second wives but may serve as a warning to women who marry without taking into account that a divorce does not always cut a man loose from his first wife's apron strings. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p9 Jl '38

"Adults."

Nat Legion of Decency Je 23 '38

"A: good; Y: mature; C: no interest"

+ **Parents' M** p48 Ag '38

"Mature. Well acted and directed."

+ **Wkly Guide** Je 18 '38

Newspaper and Magazine Reviews

"It is an intelligent study of the question, well acted though somewhat wordy of script. Adults."

Christian Science Monitor p15 Je 25 '38

"In its fashion it is bright, amusing, entertaining. It is also much too talky. But then its bright lines must be spoken by some one, and the footage might as well be taken up by Herbert Marshall, Mary Astor, Virginia Bruce, Janet Beecher, and Marjorie Rambeau." Jesse Zunser

+ — **Cue** p9 Ag 27 '38

"A human problem dealt with intelligently and quietly. No emotional sensations: just fine acting and natural, restrained treatment. Worth seeing."

+ **Film Wkly** p21 Jl 23 '38

WOMAN AGAINST WOMAN—*Continued*

"They make ones like this and then wonder what is the matter with the box-office. . . 'Woman Against Woman' still will do nothing to lighten the box-office gloom. It is not interesting. . . It lacks the action audiences look for on the screen, has no gripping scene to relieve its excessive politeness, points no moral, is confined strictly within its own borders."
— **Hollywood Spec** p8 Je 25 '38

"This picture is as female as a maternity ward and quite as full of sex psychology. It is, as a production, neither big nor expensive with stellar names. But so true is its story and so accurate its portrayal of two very general but highly different types of women—the subtle feminine cat versus the honest feminine adventurer—that we believe it will interest you more than many a film of twice its cost." (3 stars) Ruth Waterbury
Liberty p47 Jl 30 '38

"Margaret Culkin Banning's magazine story, from which the new film stems, may have been a tasty dish for love-starved matrons and small-town knitting circles, but as entertainment for sophisticated filmgoers it is embarrassing. In short, 'Woman Against Woman' tells nothing new, and tells it with a minimum of redeeming features." R. W. Dana
— **N Y Herald Tribune** p10 Ag 23 '38

"[It is a] minor catastrophe. . . The picture [is ponderous]." Bosley Crowther
— **N Y Times** p20 Ag 23 '38

Reviewed by John Mosher
New Yorker p52 S 3 '38

Trade Paper Reviews

"Smartly-written, speedily-paced society triangle drama. . . Sparkling dialogue and interest-commanding situations flow with the smoothness of a streamlined train and the picture should be a hit with sophisticated patrons, while it incorporates enough of the less suave entertainment elements to satisfy all types of audiences. Family."
+ **Boxoffice** p69 Je 25 '38

"Down-to-earth drama of domestic difficulties splendidly handled; dialogue is grand. . . The show is one which women especially should like, and nice money returns should be realized."
+ **Film Daily** p4 Je 18 '38
+ **Motion Pict Daily** p14 Je 27 '38

"A conventional programmer, this is strictly for the women. In upper class neighborhood houses, it may serve as a single feature, but generally speaking, it is a dualler."
+ — **Phila Exhibitor** p153 Jl 1 '38

"This is a well directed and intelligently acted comedy-drama about marriage. Various angles of the theme have been done innumerable times on stage and screen. Because it is expertly played by Herbert Marshall, Mary Astor and Virginia Bruce, it will be well spoken of and satisfactory at the boxoffice."
+ **Variety** p14 Je 22 '38

"A silken smooth, suave drama of domestic problems involved in divorce and re-marriage, 'Woman Against Woman,' will be considered highly satisfactory entertainment for the limousine trade, will appeal especially to women and should do moderately good business."
+ — **Variety (Hollywood)** p3 Je 15 '38

Y

YOU AND ME. Paramount 90min Je 3 '38

Cast: Sylvia Sidney. George Raft. Robert Cummings. Barton MacLane. Harry Carey

Director: Fritz Lang

Music: Sam Coslow. Kurt Weill

Music directors: Boris Morros. Phil Boutelje

Original story: Norman Krasna

Screen writer: Virginia Van Upp

A prison picture with paroled convicts as the leads. George Raft marries Sylvia Sidney without knowing that she too has a prison record. When he finds out he returns to the gang and tries to rob a department store which has employed him. Sylvia finds out, tells the store owner and manages to stop the holdup. In the end, the birth of her child brings about a reconciliation.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: hardly; Y: no value; C: no."
— + **Christian Century** p799 Je 22 '38

"A 'Crime Doesn't Pay' story of unusual interest. Mature." Am Legion Auxiliary

"It has good cast and production. Mature." Calif Cong of Par & Teachers

"The constantly changing mood and the many inconsistencies make this picture confusing and unreal. The acting is excellent, but ineffective because of unconvincing situations. Mature." Calif Fed of Business & Professional Women's Clubs

"The picture, tense, even harsh at times, begins slowly and is somewhat uneven. Mature." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Well presented problem picture. . . Tense and dramatic, but relieved by a happy and satisfactory ending. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** Je 18 '38

"An incredible story. The direction combines realism, symbolism, and sentimentality into a distasteful whole. Strangely, the acting of Miss Sidney and Mr. Raft is sincere enough to hold a measure of interest throughout. Adolescents, 12-16: impossible; children, 8-12: no."
— + **Motion Pict R** p9 Jl '38

"A: mediocre; Y & C: unsuitable."
— + **Parents' M** p48 Ag '38

Newspaper and Magazine Reviews

"Kiddies, what they were up to when they made this we will never guess. . . The cast, notably the co-stars, Barton MacLane, and Harry Carey, do succeed in smuggling honest performances by the plot before it throws them." (2 stars) Ruth Waterbury
Liberty p54 Jl 9 '38

"It's a crazy quilt of incident and a melting-pot of moods. There is no one portion, no one performance uninterrupted long enough to achieve any single effect. Sylvia Sidney and George Raft, both reciting out of the sides of their mouths, may deserve some sympathy for their assignments but none for their behavior." Katharine Best
— **Stage** p50 Jl '38

Trade Paper Reviews

"Because of its treatment, 'You and Me' will create plenty favorable word of mouth comment. . . Audience reaction was very good. Estimate: top line offering; can be sold for profit."
+ **Phila Exhibitor** p145 Je 15 '38

YOU CAN'T TAKE IT WITH YOU. Columbia 103-126min S 29 '38

Cast: Jean Arthur. Lionel Barrymore. James Stewart. Edward Arnold. Mischa Auer. Ann Miller. Spring Byington. Samuel S. Hinds. Donald Meek. H. B. Warner. Halliwell Hobbes

Director: Frank Capra

Music: Dmitri Tiomkin

Music director: Morris Stoloff

Screen writer: Robert Riskin

Based on the play of the same title by George S. Kaufman and Moss Hart. The plot concerns the rich youth in love with a poor girl, member of a slightly mad family. Barrymore, the grandfather stopped work thirty-five years ago to relax; Spring Byington has been writing plays because a typewriter was delivered to the house by mistake eight years ago; Samuel S. Hinds experiments with fireworks which explode; Ann Miller studies dancing with a Russian dancer, Mischa Auer. Into this turmoil the rich youth brings his capitalist parents.

Audience Suitability Ratings

"Excellent. Hilarious, appealing thought-provoking, easily best-of-the-year comedy. Mature." DAR
+ + **Fox W Coast Bul** S 3 '38

"General patronage."
Nat Legion of Decency S 8 '38

"Family. Outstanding. It has a sturdier outline and much more depth than the play, and the cast is ideal. Recommended for church use."
+ + **Wkly Guide** S 10 '38

Newspaper and Magazine Reviews

"It is pleasantly human and real—an entirely satisfactory comedy." P. T. Hartung
+ **Commonweal** p534 S 16 '38

"The fact is, the picture is better than the play. It's grand fun, guaranteed to please." Jesse Zunser
+ + **Cue** p9 S 10 '38

"With the spell of 'You Can't Take It With You' still upon me, with the conviction strong within me that it is the best talking picture I ever saw, I am afraid I am not in a mental or emotional state to judge it dispassionately. I have decided to sleep on it, to get calmed down, to wait until tomorrow morning to tell you about it. It scarcely seems possible that it is as good as I think now that it is. Morning: each of the picture's virtues stands out in even bolder relief than when I took it apart last night."
+ + **Hollywood Spec** p7 S 3 '38

"Wisdom and artistry have gone into the screen production of 'You Can't Take It With You' to make an eminently satisfying entertainment. . . With fine acting collaboration and an unstinted production Capra and Riskin have turned out one of the finest films of the year. I would go further than that and say that it is even more captivating than the play on which it is based." Howard Barnes
+ + **N Y Herald Tribune** p10 S 2 '38

"'You Can't Take It With You' was a tremendously amusing play. . . It's a grand picture, which will disappoint only the most superficial admirers of the play. Columbia, besides contributing the services of its famous writing-directing team, has chosen its cast with miraculous wisdom. . . And, before we forget it, 'You Can't Take It With You' jumps smack into the list of the year's best." F. S. Nugent
+ + **N Y Times** p21 S 2 '38

"Admirers of the Kaufman-Hart play are bound to be the coolest in their appreciation of the film. There was an airiness that was altogether charming about the Sycamores and their circle as we saw them on the stage. . . The effort to expand and explain has been unfortunate here. Reality and humor are not well blended. Nor are the additions of pure gaiety as made by the studio always as fresh or delicate as they might have been. . . The film is a long one and at times a ponderous thing, the more so the farther from the play the screen version strays. In this case it might have been wise, even had the picture turned out a more modest affair, one of less philosophical import, to have followed the play more closely." John Mosher
— + **New Yorker** p79 S 10 '38

"With all due respect to good acting by the large cast, much credit for making a successful movie out of the play belongs to the adaptor, Robert Riskin, and the director, Frank Capra. . . Though Riskin has dropped several Kaufman-Hart characters and added others, he has also widened the play's scope, reworking a wispy plot into a full-bodied narrative. Capra has characteristically invented bits of 'business' to make his cast more real people. And the two together have proved that Hollywood can refashion a play into an intelligent movie."
+ + **Newsweek** p21 S 12 '38

"Brilliantly explored by Writer Robert Riskin, Director Frank Capra and the season's most astutely chosen cast, the Pulitzer Prize-winning play of 1937 [is made] into what is easily the No. 1 cinema comedy of 1938. . . Wholly successful moving pictures are the consequence of a collaboration too complex for analysis. Nonetheless, if the Motion Picture Academy fails to award Director Capra its prize for his first picture since 'Lost Horison,' most critics will be justified in surmising that its only excuse will be that he has already won it twice before."
+ + **Time** p44 S 12 '38

Trade Paper Reviews

"Approaching in every respect the perfection that was to be expected when considering the ideally selected cast of stars and supporting players; a story incorporating the finest in wholesome comedy, romance, pathos, homely philosophy and the other elements which combine to make superlative entertainment, and the masterful direction of Frank Capra, the screen version of the popular George S. Kaufman-Moss Hart play is sure of a niche high among the most popular and profitable features of this or any other season."
+ + **Boxoffice** p31 S 3 '38

"That time-worn phrase, 'a box-office natural,' takes on a new meaning in Frank Capra's screen version of the popular stage success. Smoothly directed, naturally acted and carefully produced, 'You Can't Take It With You' has all the elements of screen entertainment that the fans could wish for. Capra evidently used a fine-toothed comb in gathering a cast best suited for the individual roles, with the result that the portrayals are flawless."
+ + **Film Daily** p9 Ag 26 '38

"A strong hit on Broadway, 'You Can't Take It With You' is also a big hit on film. . . A long picture (126 minutes) and not lending itself comfortably to double billing or engagements where stage shows are also used because of difficulty of turnover, 'You Can't Take It With You' could have been edited down a bit here and there, though as standing it is never tiresome. . . The negative cost [is] reported to be $1,200,000. It will get all of that back and much more, with business for the theatres also averaging high. In all ways figured, smash takings are inevitable."
+ + **Variety** p12 S 7 '38

"A Frank Capra is always a screen event. This one will probably be rated his best, a verdict shared by numerous exhibitors and the critical press at the preview. The film version of the Kaufman-Hart show is, in any case, a great piece of entertainment and will stand up as one of the year's box office collossi, delightful in its whimsical commentary on humanity's ruling passions and exemplary in its treatment and artistry."
+ + **Variety (Hollywood)** p3 Ag 24 '38

YOUNG FUGITIVES. Universal 67min Je 24 '38

Cast: Harry Davenport. Robert Wilcox. Dorothea Kent. Larry Blake

Director: John Rawlins

Music director: Charles Previn

Original story: Edward James

Screen writers: Ben Grauman Kohn. Charles Grayson

An old man, left an inheritance, takes a girl hobo into his farm home hoping to rehabilitate her. He also takes in a young gangster, grandson of his best friend, now dead. The gangster tries to steal the money but repents and falls in love with the girl.

Audience Suitability Ratings

"A: feeble; Y: perhaps; C: no."
— + **Christian Century** p927 Jl 27 '38

"This is timely because of the Gettysburg reunion and remarkable because of the characterizations of the old men." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"The production will doubtlessly appeal to all types of audiences. Family." E Coast Preview Committee

"An entertaining picture, appropriately staged, well directed and convincingly acted. . . Though the gangster element enters the picture, it is constructive and will prove enjoyable. Family." Gen Fed of Women's Clubs (W Coast)

YOUNG FUGITIVES—*Continued*

"A good cast, excellent direction, and some bits of humor and pathos. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Good clean humor. Family." S Calif Council of Fed Church Women

"The lovable character of the old soldier is the saving grace in a mediocre film. Adolescents: ethically confused; children: no." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** Jl 9 '38

"General patronage."
Nat Legion of Decency Jl 7 '38

"A: mediocre; Y & C: no."
— + **Parents' M** p71 S '38

"Family."
Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"It is a little tale of much charm, notable for its human interest values and its freshness of viewpoint. . . There are certain philosophical undercurrents in the piece, some of which might have been stressed even more strongly to advantage." Bert Harlen
+ **Hollywood Spec** p9 Jl 9 '38

Trade Paper Reviews

"Unimpressive but wholesome comedy—its best asset being a new story idea; its greatest liability a lack of marquee names—this will satisfactorily serve as a run-of-the-mill programmar, for the exhibition niche at which it is obviously aimed."
— + **Boxoffice** p28 Jl 2 '38

"An entertaining rural drama rich in characterization but somewhat lacking in excitement. Family audiences will enjoy it and it will more than hold up its own as a second feature on double bills."
+ — **Film Curb** p10 Ag 6 '38

"This picture should serve as good program fare for family audiences. Director John Rawlins has done excellent work with the material at hand, the story being rather slender."
+ — **Film Daily** p7 Je 30 '38

Motion Pict Daily p5 Jl 15 '38

"Very entertaining, heart warming programmer for the families, this has homespun humor that they will appreciate, clean, interesting drama, action, dialogue that children will like. It is all very human, should please the folksy audiences."
+ **Phila Exhibitor** p155 Jl 1 '38

"Chances are nil for this melodrama, a stodgy story. . . It's one of the great mental problems which provides no action in a picture obviously aimed at the action clientele and of B-minus classification. . . Outside of possibly making the sentimentalists happy, the picture is no good."
— — **Variety** p12 Jl 20 '38

"Except for the splendid portrayal of Harry Davenport as the last survivor of his G. A. R. post, 'Young Fugitives' will mean little to the customers, and even less to the exhibitors, for there is nothing about it that will lure needed patronage. It is a weakling, both from the standpoint of production and entertainment values, while its title is entirely misleading."
— **Variety (Hollywood)** p3 Je 21 '38

INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

Eberhart, Mignon G.
From this dark stairway (Murder of Dr Harrigan)

ACTORS AND ACTRESSES

- Abel, Walter
  - Racket busters
- Adam, Ronald
  - Strange boarders
- Adams, Richard
  - Paroled from the big house
- Albertson, Frank
  - Fugitives for a night
  - Mother Carey's chickens
  - Room service
- Alerme
  - Avocate d'amour
- Allen, Maude
  - Painted desert
- Allen, Robert
  - Meet the girls
- Amann, Betty
  - In old Mexico
- Ameche, Don
  - Alexander's ragtime band
  - Gateway
  - Josette
- Ames, Adrienne
  - Fugitives for a night
- Ames, Leon
  - Come on, leathernecks
- Angel, Heather
  - Army girl
  - Bulldog Drummond in Africa
- Anthony, Walter
  - Paroled from the big house
- Arden, Eve
  - Having wonderful time
  - Letter of introduction
- Armetta, Henry
  - Road demon
  - Speed to burn
- Arnold, Edward
  - The crowd roars
  - You can't take it with you
- Arthur, Henry
  - Road demon
- Arthur, Jean
  - You can't take it with you
- Astaire, Fred
  - Carefree
- Astor, Mary
  - Woman against woman
- Ates, Roscoe
  - Riders of the Black Hills
- Auer, Mischa
  - The rage of Paris
  - You can't take it with you
- Autry, Gene
  - Gold mine in the sky
  - Man from music mountain
- Averill, Anthony
  - When were you born?
- Ayres, Lew
  - Holiday
  - Rich man, poor girl
- Azanchevski, S.
  - Poet and Czar

- Bacon, Irving
  - The chaser
- Bainter, Fay
  - Mother Carey's chickens
  - White banners
- Baker, Bob
  - Outlaw express
  - Western trails
- Ball, Lucille
  - Affairs of Annabel
  - Having wonderful time
  - Room service
- Barbier, George
  - Little Miss Broadway
  - My lucky star
- Barclay, Don
  - Outlaw express
- Barclay, Joan
  - Pioneer trail
  - Whirlwind horseman
- Barcroft, Roy
  - Heroes of the hills
- Bardette, Trevor
  - In old Mexico
- Bari, Lynn
  - Always goodbye
  - I'll give a million
  - Meet the girls
  - Speed to burn
- Barnes, Binnie
  - Always goodbye
  - Gateway
  - Three blind mice
  - Tropic holiday
- Barrat, Robert
  - Breaking the ice
  - The Texans
- Barrie, Wendy
  - I am the law
- Barry, Wesley
  - The Mexicali kid
- Barrymore, John
  - Marie Antoinette
  - Spawn of the North
- Barrymore, Lionel
  - You can't take it with you
- Bartholomew, Freddie
  - Lord Jeff
- Beery, Wallace
  - I'll give a million
- Beal, John
  - I am the law
  - Port of seven seas
- Beck, Tom
  - Road demon
- Beecher, Janet
  - Woman against woman
- Beery, Wallace
  - Port of seven seas
- Bellamy, Ralph
  - Boy meets girl
  - Carefree
- Bennett, Harriet
  - Rollin' plains
- Bennett, Joan
  - The Texans
- Bergen, Edgar
  - Letter of introduction
- Berry, Eric
  - Edge of the world
- Best, Edna
  - South Riding
- Betz, Matthew
  - Law commands
- Bickford, Charles
  - Valley of the giants
- Bing, Herman
  - Four's a crowd
- Birell, Tala
  - Josette
- Blackmer, Sidney
  - While New York sleeps
- Blake, Larry
  - Young fugitives
- Blandick, Clara
  - Crime ring
- Blinof, Boris
  - Defense of Volochayevsk
- Blore, Eric
  - A desperate adventure
- Bogart, Humphrey
  - Amazing Dr Clitterhouse
  - Men are such fools
  - Racket busters
- Bond, Lilian
  - Blond cheat
- Bond, Tommy
  - City streets
- Botillier, Dick
  - Pioneer trail
- Bourday, Simone
  - Little flower of Jesus
- Bowman, Lee
  - Having wonderful time
- Boyd, William
  - In old Mexico
  - Pride of the West
- Boyer, Charles
  - Algiers
- Brady, Pat
  - West of Cheyenne
- Breen, Bobby
  - Breaking the ice
- Brendel, El
  - Little Miss Broadway
- Brennan, Walter
  - Mother Carey's chickens
  - The Texans
- Brent, George
  - Racket busters
- Bridge, Alan
  - Highway patrol
- Broderick, Helen
  - The rage of Paris
  - The road to Reno
- Bromberg, J. Edward
  - I'll give a million
  - Mr Moto takes a chance
- Brooks, Phyllis
  - Little Miss Broadway
- Brophy, Edward
  - Come on, leathernecks
  - Passport husband
- Brown, Coral
  - We're going to be rich
- Brown, Joe E.
  - The gladiator
- Bruce, Virginia
  - Woman against woman
- Burnette, Smiley
  - Billy the kid returns
  - Gold mine in the sky
  - Man from music mountain
  - Under western stars
- Burns, Bob
  - Tropic holiday
- Buster, Bud
  - Law commands
- Byington, Spring
  - Safety in numbers
  - You can't take it with you

ACTORS AND ACTRESSES —*Continued*

- Cabot, Bruce
  - Smashing the rackets
  - Tenth Avenue kid
- Cagney, James
  - Boy meets girl
- Calhern, Louis
  - Fast company
- Calleia, Joseph
  - Algiers
  - Marie Antoinette
- Callejo, Cecilia
  - Outlaw express
- Carey, Harry
  - Sky giant
  - You and me
- Carlson, June
  - Safety in numbers
- Carmen, Jean
  - Paroled from the big house
- Carradine, John
  - Alexander's ragtime band
  - I'll give a million
  - Mr Moto's last warning
- Carrillo, Leo
  - Blockade
  - City streets
- Carroll, Madeleine
  - Blockade
- Carson, Jack
  - Carefree
- Cass, Maurice
  - When were you born?
- Cavanagh, Paul
  - Crime over London
- Cawthorn, Joseph
  - Crime over London
- Chandler, Chick
  - Mr Moto takes a chance
  - Time out for murder
  - While New York sleeps
- Chrystall, Belle
  - Edge of the world
- Churchill, Berton
  - Danger on the air
- Clark, Mamo
  - Booloo
- Clayton, Jane
  - In old Mexico
- Clive, E. E.
  - Bulldog Drummond in Africa
- Clute, Chester
  - Mr Chump
- Coburn, Charles
  - Lord Jeff
- Collier, William Sr
  - Josette
- Collins, Eddie
  - Always in trouble
- Conklin, Peggy
  - Having wonderful time
- Connolly, Walter
  - Four's a crowd
- Conrad, Eddy
  - Gateway
- Cooper, Jackie
  - White banners
- Cooper, Melville
  - Four's a crowd
  - Garden of the moon
- Cooper, Ralph
  - The duke is tops
- Corrigan, Ray
  - Heroes of the hills
  - Riders of the Black Hills
- Cortez, Ricardo
  - Mr Moto's last warning
- Costello, Dolores
  - Breaking the ice
- Courtney, Inez
  - Crime ring
- Criner, Lawrence
  - The duke is tops
- Crisp, Donald
  - Amazing Dr Clitterhouse
  - Valley of the giants
- Cromwell, Richard
  - Come on, leathernecks
- Crosby, Bing
  - Sing you sinners
- Cummings, Robert
  - The Texans
  - You and me
- Cunningham, Cecil
  - Blond cheat
- Currie, Finlay
  - Edge of the world
- Curtis, Billy
  - Terror of tiny town
- Curtis, Dick
  - West of Cheyenne

- Dalio
  - Grand illusion
- Dare, Irene
  - Breaking the ice
- Darrieux, Danielle
  - Avocate d'amour
  - The rage of Paris
- Darwell, Jane
  - Little Miss Broadway
  - Time out for murder
- Davenport, Harry
  - The Higgins family
  - Young fugitives
- Davis, Joan
  - Josette
  - My lucky star
- Davis, Johnnie
  - Cowboy from Brooklyn
  - Garden of the moon
  - Mr Chump
- Dean, Man Mountain
  - The gladiator
- Deane, Shirley
  - Safety in numbers
- De Havilland, Olivia
  - Four's a crowd
- De Marney, Derrick
  - Blond cheat
- Denny, Reginald
  - Blockade
  - Bulldog Drummond in Africa
- De Souza, Herbert
  - Booloo
- Dickson, Gloria
  - Racket busters
- Dix, Richard
  - Sky giant
- Dodd, Claire
  - Fast company
  - Three loves has Nancy
- Donlevy, Brian
  - We're going to be rich
- Donnelly, Ruth
  - Affairs of Annabel
  - Army girl
  - Meet the girls
- Dorokhin, Nikolai
  - Defense of Volochayevsk
- Douglas, Donald
  - The gladiator
- Douglas, Melvyn
  - Fast company
  - The toy wife
- Downs, Johnny
  - Algiers
- Drew, Ellen
  - Sing you sinners
- Dunbar, Dixie
  - Freshman year
- Dunstan, Cliff
  - Room service
- Durante, Jimmy
  - Little Miss Broadway

- Ebsen, Buddy
  - My lucky star
- Eddy, Helen Jerome
  - City streets
- Eldridge, George
  - Paroled from the big house
- Ellis, Edward
  - Little Miss Broadway
- Ellis, Patricia
  - Block-heads
- Ellison, James
  - Mother Carey's chickens
- Ernest, George
  - Safety in numbers
- Erwin, Stuart
  - Passport husband
  - Three blind mice
- Evans, Madge
  - Army girl
- Evers, Ann
  - Riders of the Black Hills
- Everton, Paul
  - Gun law

- Fairbanks, Douglas Jr
  - Having wonderful time
  - The rage of Paris
- Farrell, Glenda
  - Prison break
  - The road to Reno
- Faye, Alice
  - Alexander's ragtime band
- Feld, Fritz
  - Affairs of Annabel
  - I'll give a million
- Fellows, Edith
  - City streets
- Fenton, Leslie
  - Boys town
- Fidler, Jimmy
  - Garden of the moon
- Field, Charlotte
  - Pride of the West
- Field, Virginia
  - Mr Moto's last warning
- Fields, Gracie
  - We're going to be rich
- Fields, Stanley
  - Algiers
  - Painted desert
- Flynn, Errol
  - Four's a crowd
- Fonda, Henry
  - Blockade
  - Spawn of the North
- Fontaine, Joan
  - Blond cheat
  - Sky giant
- Foran, Dick
  - Boy meets girl
  - Cowboy from Brooklyn
  - Four daughters
- Ford, Wallace
  - Dark sands
- Foster, Preston
  - Army girl
- Fowley, Douglas
  - Time out for murder
- Francis, Kay
  - My Bill
- Frawley, William
  - Professor beware
- Fresnay, Pierre
  - Grand illusion

- Gabin, Jean
  - Grand illusion
- Gallaudet, John
  - The main event
- Garat, Henry
  - Avocate d'amour
- Garcia, Allan
  - In old Mexico
- Garfield, John
  - Four daughters
- Gargan, William
  - The crowd roars
- Garland, Judy
  - Love finds Andy Hardy
- Gaynor, Janet
  - Three loves has Nancy
- Gear, Luella
  - Carefree
- George, Gladys
  - Marie Antoinette
- Gilbert, Billy
  - Breaking the ice
  - My lucky star
- Gillingwater, Claude
  - Little Miss Broadway
- Gleason, James
  - The Higgins family
- Gleason, Lucille
  - The Higgins family
- Gleason, Russell
  - The Higgins family
  - Safety in numbers
- Gombell, Minna
  - Block-heads
- Gordon, Mary
  - City streets
- Grable, Betty
  - Give me a sailor
- Grahame, Margot
  - Crime over London
- Grant, Cary
  - Holiday
- Granville, Bonita
  - My Bill
  - White banners
- Greene, Richard
  - My lucky star

- Grey, Nan
  - Danger on the air
- Grey, Virginia
  - Ladies in distress
- Griffith, Bill
  - Whirlwind horseman
- Guilfoyle, Paul
  - I'm from the city
  - Sky giant
- Guizar, Tito
  - Tropic holiday
- Gurie, Sigrid
  - Algiers
- Gwenn, Edmund
  - South Riding

- Hackett, Karl
  - Phantom ranger
- Hale, Alan
  - Algiers
  - Valley of the giants
- Haley, Jack
  - Alexander's ragtime band
- Hall, Porter
  - Prison farm
- Hall, Thurston
  - Professor beware
- Halliday, John
  - Blockade
- Halop, Billy
  - Little tough guy
- Hamilton, Neil
  - Army girl
- Hampton, Hope
  - The road to Reno
- Hardy, Oliver
  - Block-heads
- Harlan, Kenneth
  - Under western stars
  - Whirlwind horseman
- Hart, Mary
  - Billy the kid returns
- Harvey, Forrester
  - Mysterious Mr Moto
- Hatton, Raymond
  - The Texans
- Hawley, Monte
  - The duke is tops
- Hayden, Russell
  - In old Mexico
  - Pride of the West
- Hayes, George
  - In old Mexico
  - Pride of the West
- Hayes, Lorraine
  - Law commands
- Hayward, Louis
  - The rage of Paris
- Hayworth, Rita
  - Convicted
- Henie, Sonja
  - My lucky star
- Hepburn, Katharine
  - Holiday
- Herbert, Hugh
  - Four's a crowd
  - Men are such fools
- Hersholt, Jean
  - Alexander's ragtime band
  - I'll give a million
- Hinds, Samuel S.
  - You can't take it with you
- Hirst, Paul
  - Prison break
- Hobbs, Halliwell
  - You can't take it with you
- Hobson, Valerie
  - Drums
- Holden, Fay
  - Love finds Andy Hardy
- Holt, Jack
  - Reformatory
- Hope, Bob
  - Give me a sailor
- Horne, Lena
  - The duke is tops
- Horton, Edward Everett
  - Holiday
- Hovick, Louise
  - My lucky star
- Howard, John
  - Bulldog Drummond in Africa
  - Prison farm
- Howell, Ken
  - Safety in numbers
- Huber, Harold
  - Mysterious Mr Moto
  - Passport husband
  - While New York sleeps
- Hudson, Rochelle
  - Mr Moto takes a chance
- Hughes, Carol
  - Gold mine in the sky
  - Man from music mountain
  - Under western stars
- Hughes, Stanley
  - Freshman year
- Hull, Henry
  - Boys town
- Hunt, Marsha
  - Come on, leathernecks
- Hunter, Ian
  - Always goodbye
- Hurst, Paul
  - Josette
  - My lucky star
- Hussey, Ruth
  - Rich man, poor girl

- Ito, Michio
  - Booloo

- Jeans, Isabel
  - Garden of the moon
- Jenkins, Allen
  - Amazing Dr Clitterhouse
  - Racket busters
- Jewell, Hollis
  - Romance of the Limberlost
- Johnson, Kay
  - White banners
- Johnson, Laraine
  - Border G-man
  - Painted desert
- Johnson, Rita
  - Letter of introduction
  - Smashing the rackets
- Jones, Marcia Mae
  - Barefoot boy
- Jordon, Bobby
  - My Bill
  - Reformatory

- Kaaren, Suzanne
  - Phantom ranger
- Keckley, Jack
  - Six shootin' sheriff
- Keeler, Ruby
  - Mother Carey's chickens
- Keene, Tom
  - Law commands
- Kellard, Robert
  - Always in trouble
  - While New York sleeps
- Kellaway, Cecil
  - Blond cheat
- Kelly, Paul
  - The missing guest
- Kent, Dorothea
  - Having wonderful time
  - Young fugitives
- Kent, Robert
  - The gladiator
  - Mr Moto takes a chance
- Kerwin, Kitty
  - Edge of the world
- Khokhlov, N.
  - Poet and Czar
- Kibbee, Guy
  - Three loves has Nancy
- Kilburn, Terry
  - Lord Jeff
- King, John
  - Breaking the ice
- King, Joseph
  - City streets
- Kmit, Leonid
  - Men of the sea
- Knight, Fuzzy
  - Spawn of the North
- Knowles, Patric
  - Four's a crowd
- Kohler, Fred Sr
  - Billy the kid returns
- Kolb, Clarence
  - Carefree
  - Give me a sailor
- Kolker, Henry
  - Holiday
- Koshetz, Nina
  - Algiers
- Kouka, Princess
  - Dark sands
- Krueger, Lorraine
  - I'm from the city
- Kruger, Otto
  - I am the law

- Lahr, Bert
  - Josette
- Lamarr, Hedy
  - Algiers
- Lamour, Dorothy
  - Spawn of the North
  - Tropic holiday
- Lane, Allan
  - Crime ring
  - Fugitives for a night
- Lane, Lola
  - Four daughters
  - Mr Chump
  - When were you born?
- Lane, Priscilla
  - Cowboy from Brooklyn
  - Four daughters
  - Men are such fools
- Lane, Richard
  - I'm from the city
- Lane, Rosemary
  - Four daughters
- Lang, June
  - Meet the girls
- LaRoy, Rita
  - Border G-man
- La Rue, Jack
  - Valley of the giants
- Laurel, Stan
  - Block-heads
- Laurie, John
  - Edge of the world
- Lawrence, Marc
  - Convicted
  - While New York sleeps
- Lawson, Priscilla
  - Heroes of the hills
- Leeds, Andea
  - Letter of introduction
- Lester, Bruce
  - Boy meets girl
- Lester, Vicki
  - Sky giant
- Linden, Eric
  - Romance of the Limberlost
- Lindsay, Margaret
  - Garden of the moon
  - When were you born?
- Lister, Bruce
  - Crime over London
- Litel, John
  - My Bill
  - Valley of the giants
- Little Billy
  - Terror of tiny town
- Littlefield, Lucien
  - The gladiator
- Livanov, Boris
  - Men of the sea
- Livesay, Roger
  - Drums
- Livingston, Robert
  - Heroes of the hills
  - Ladies in distress
  - Riders of the Black Hills
- Lloyd, Harold
  - Professor beware
- Lockhart, Gene
  - Algiers
- Loft, Arthur
  - Highway patrol
  - The main event
- Long, Walter
  - Man's country

ACTORS AND ACTRESSES —*Continued*

- Lorre, Peter
  - I'll give a million
  - Mr Moto takes a chance
  - Mr Moto's last warning
  - Mysterious Mr Moto
- Louise, Anita
  - Marie Antoinette
  - My Bill
- Luden, Jack
  - Pioneer trail
  - Stagecoach days
- Lukin, Vladimer
  - Defense of Volochayevsk
- Lundigan, William
  - Freshman year
  - The missing guest
  - Wives under suspicion
- Lynn, Eleanor
  - Fugitives for a night
- Lynn, Jeffrey
  - Four daughters

- McCalla, Vernon
  - The duke is tops
- McCoy, Tim
  - Phantom ranger
- McCrea, Joel
  - Three blind mice
- McDaniel, Hattie
  - Shopworn angel
- MacFarlane, Bruce
  - Come on, leathernecks
- McHugh, Frank
  - Boy meets girl
  - Four daughters
  - Valley of the giants
- McKay, George
  - Convicted
- McLaglen, Victor
  - We're going to be rich
- MacLane, Barton
  - Prison break
  - You and me
- MacMahon, Horace
  - Tenth Avenue kid
- MacMurray, Fred
  - Sing you sinners
- Maguire, Mary
  - Mysterious Mr Moto
- Main, Marjorie
  - Little tough guy
  - Prison farm
  - Romance of the Limberlost
- Marsh, Marian
  - A desperate adventure
- Marshall, Alan
  - The road to Reno
- Marshall, Herbert
  - Always goodbye
  - Woman against woman
- Marx, Chico
  - Room service
- Marx, Groucho
  - Room service
- Marx, Harpo
  - Room service
- Mason, Leroy
  - Heroes of the hills
  - Outlaw express
- Massey, Raymond
  - Drums
- Maynard, Ken
  - Six shootin' sheriff
  - Whirlwind horseman
- Meek, Donald
  - Little Miss Broadway
  - You can't take it with you
- Mehaffey, Blanche
  - Held for ransom
- Menjou, Adolphe
  - Letter of introduction
- Mercer, Frances
  - Crime ring
  - Smashing the rackets
- Meredith, Iris
  - West of Cheyenne
- Merman, Ethel
  - Alexander's ragtime band
- Middlemass, Robert
  - Highway patrol
- Miljan, John
  - Border G-man
- Milland, Ray
  - Tropic holiday
- Miller, Ann
  - Room service
  - You can't take it with you
- Miller, Ivan
  - Man from music mountain
- Montgomery, Robert
  - Three loves has Nancy
- Moore, Carlyle
  - Western trails
- Moore, Constance
  - Freshman year
  - The missing guest
  - Prison break
  - Wives under suspicion
- Moore, Dickie
  - The gladiator
  - My Bill
- Moore, Pauline
  - Passport husband
  - Three blind mice
- Moran, Jackie
  - Barefoot boy
- Moran, Polly
  - Ladies in distress
- Moray, Yvonne
  - Terror of tiny town
- Morgan, Frank
  - The crowd roars
  - Port of seven seas
- Morgan, Ralph
  - Barefoot boy
  - Wives under suspicion
- Morley, Robert
  - Marie Antoinette
- Morris, Chester
  - Sky giant
  - Smashing the rackets
- Morris, Wayne
  - Men are such fools
  - Valley of the giants
- Morriss, Ann
  - The chaser
- Mozart, George
  - The song of freedom
- Mulhall, Jack
  - The chaser
  - Held for ransom
- Mundin, Herbert
  - Lord Jeff
- Murphy, George
  - Letter of introduction
  - Little Miss Broadway
- Murray, Charles
  - Breaking the ice
- Myasnikova, Barbara
  - Defense of Volochayevsk

- Naish, J. Carrol
  - Bulldog Drummond in Africa
  - Prison farm
- Niven, David
  - Three blind mice
- Nolan, Bob
  - West of Cheyenne
- Nolan, Doris
  - Holiday
- Nolan, Lloyd
  - Prison farm
- Norris, Edward
  - Boys town
- Novarro, Ramon
  - A desperate adventure

- Oakie, Jack
  - Affairs of Annabel
- O'Brien, George
  - Border G-man
  - Gun law
  - Painted desert
- O'Brien, Pat
  - Boy meets girl
  - Cowboy from Brooklyn
  - Garden of the moon
- O'Connor, Donald
  - Sing you sinners
- Oehmen, Rita
  - Gun law
- O'Keefe, Dennis
  - The chaser
- Oliver, Edna May
  - Little Miss Broadway
- O'Neil, Barbara
  - I am the law
  - The toy wife
- O'Neill, Henry
  - White banners
- O'Sullivan, Maureen
  - The crowd roars
  - Port of seven seas
- Overman, Lynne
  - Spawn of the North
- Owen, Reginald
  - Three loves has Nancy

- Padden, Sarah
  - Rich man, poor girl
- Page, Bradley
  - Affairs of Annabel
  - Fugitives for a night
- Page, Gale
  - Four daughters
- Paige, Robert
  - Highway patrol
  - The main event
- Pangborn, Franklin
  - Carefree
  - Four's a crowd
- Parker, Cecilia
  - Love finds Andy Hardy
- Parker, Jean
  - Romance of the Limberlost
- Parlo, Dita
  - Grand illusion
- Parrish, Helen
  - Little tough guy
- Patrick, Gail
  - Wives under suspicion
- Patterson, Elizabeth
  - Sing you sinners
- Pawley, Edward
  - Smashing the rackets
- Payne, John
  - Garden of the moon
- Pendleton, Nat
  - The chaser
  - Shopworn angel
- Penner, Joe
  - I'm from the city
- Percy, Esme
  - The song of freedom
- Peters, Ralph
  - Man's country
- Peterson, Dorothy
  - Breaking the ice
- Pidgeon, Walter
  - Shopworn angel
- Platt, Billy
  - Terror of tiny town
- Platt, Louise
  - Spawn of the North
- Pollard, Snub
  - Rollin' plains
- Powell, Dick
  - Cowboy from Brooklyn
- Power, Tyrone
  - Alexander's ragtime band
  - Marie Antoinette
- Prouty, Jed
  - Danger on the air
  - Keep smiling
  - Safety in numbers

- Quigley, Charles
  - Convicted

- Raft, George
  - Spawn of the North
  - You and me
- Rainer, Luise
  - The toy wife
- Rains, Claude
  - Four daughters
  - White banners
- Ralph, Jesse
  - Port of seven seas
- Rambeau, Marjorie
  - Woman against woman
- Randall, Jack
  - Man's country
  - The Mexicali kid
- Ratoff, Gregory
  - Gateway
- Ray, Rene
  - Crime over London

- Raye, Martha
  - Give me a sailor
  - Tropic holiday
- Reagan, Donald
  - Cowboy from Brooklyn
- Regan, Jayne
  - Booloo
- Renaldo, Duncan
  - Spawn of the North
- Reynolds, Craig
  - Gold mine in the sky
- Reynolds, Gene
  - Boys town
  - The crowd roars
- Reynolds, Marjorie
  - Man's country
  - Six shootin' sheriff
  - Western trails
- Rhodes, Erik
  - Mysterious Mr Moto
- Rice, Florence
  - Fast company
- Richardson, Ralph
  - South Riding
- Ridgely, John
  - Western trails
- Rios, Elvira
  - Tropic holiday
- Ritter, Tex
  - Rollin' plains
- Rizhov, G.
  - Poet and Czar
- Roberts, Beverly
  - Tenth Avenue kid
- Roberts, Lynn
  - The Higgins family
- Robeson, Paul
  - Dark sands
  - The song of freedom
- Robinson, Bill
  - Road demon
- Robinson, Edward G.
  - Amazing Dr Clitterhouse
  - I am the law
- Robson, May
  - Four daughters
  - The Texans
- Rogers, Ginger
  - Carefree
  - Having wonderful time
- Rogers, Jean
  - Always in trouble
  - Time out for murder
  - While New York sleeps
- Rogers, Roy
  - Billy the kid returns
  - Under western stars
- Romero, Cesar
  - Always goodbye
  - My lucky star
- Rooney, Mickey
  - Boys town
  - Lord Jeff
  - Love finds Andy Hardy
- Ross, Shirley
  - Prison farm
- Ruggles, Charles
  - Breaking the ice
- Rumann, Sig
  - I'll give a million
- Russell, Rosalind
  - Four's a crowd
- Ryan, Tommy
  - Tenth Avenue kid

- Sabu
  - Drums
- Safronov, V.
  - Men of the sea
- Saint-Cyr, Renee
  - Strange boarders
- St Polis, John
  - Phantom ranger
- Schildkraut, Joseph
  - Marie Antoinette
- Scott, Randolph
  - The road to Reno
  - The Texans
- Searl, Jackie
  - Little tough guy
- Shearer, Norma
  - Marie Antoinette
- Sheridan, Ann
  - Cowboy from Brooklyn
- Shirley, Anne
  - Mother Carey's chickens
- Sidney, Sylvia
  - You and me
- Simon, Simone
  - Josette
- Singleton, Penny
  - Men are such fools
  - Mr Chump
- Skipworth, Alison
  - Ladies in distress
- Smith, Ted
  - We're going to be rich
- Sochevko, G.
  - Poet and Czar
- Sokoloff, Vladimir
  - Blockade
  - Spawn of the North
- Sondergaard, Gale
  - Lord Jeff
- Stander, Lionel
  - The crowd roars
  - Professor beware
- Stanley, Edwin
  - The missing guest
- Stanwyck, Barbara
  - Always goodbye
- Starrett, Charles
  - West of Cheyenne
- Stephens, Marvin
  - Speed to burn
- Stephenson, Henry
  - Marie Antoinette
- Stephenson, James
  - When were you born?
  - White banners
- Stewart, Eleanor
  - The Mexicali kid
  - Stagecoach days
- Stewart, James
  - Shopworn angel
  - You can't take it with you
- Stone, Lewis
  - The chaser
  - Love finds Andy Hardy
- Strange, Robert
  - Sky giant
- Strudwick, Shepperd
  - Fast company
- Stuart, Gloria
  - Keep smiling
  - Time out for murder
- Sullavan, Margaret
  - Shopworn angel
- Sullivan, F. L.
  - Drums
- Sutton, Kay
  - Carefree
  - I'm from the city
- Sutton, Paul
  - In old Mexico
- Sverdlin, Lev
  - Defense of Volochayevsk
- Sydney, Basil
  - Crime over London

- Taliaferro, Hal
  - Stagecoach days
- Tallichet, Margaret
  - A desperate adventure
- Tamiroff, Akim
  - Spawn of the North
- Tapley, Colin
  - Booloo
- Taylor, Forrest
  - Outlaw express
- Taylor, Robert
  - The crowd roars
- Tchirkof, Boris
  - Defense of Volochayevsk
- Temple, Shirley
  - Little Miss Broadway
- Templey, Marguerite
  - Avocate d'amour
- Terhune, Max
  - Heroes of the hills
  - Riders of the Black Hills
- Terry, Bob
  - Six shootin' sheriff
- Tester, Desmond
  - Drums
- Todd, Ann
  - South Riding
- Tombes, Andrew
  - A desperate adventure
- Tone, Franchot
  - Three loves has Nancy
- Tracy, Spencer
  - Boys town
- Travis, June
  - The gladiator
- Treacher, Arthur
  - Always in trouble
  - My lucky star
- Tree, David
  - Drums
- Trevor, Claire
  - Amazing Dr Clitterhouse
  - Valley of the giants
- Turner, Lana
  - Love finds Andy Hardy
  - Rich man, poor girl

- Usher, Guy
  - Under western stars

- Valerie, Joan
  - Road demon
- Vivien, L.
  - Men of the sea
- Von Brincken, William
  - The Mexicali kid
- Von Stroheim, Eric
  - Grand illusion

- Walburn, Raymond
  - Professor beware
- Wallace, Morgan
  - Billy the kid returns
- Walls, Tom
  - Strange boarders
- Warner, H. B.
  - Army girl
  - Bulldog Drummond in Africa
  - The toy wife
  - You can't take it with you
- Warren, Bruce
  - Held for ransom
- Watson, Bobs
  - Boys town
- Weaver, Marjorie
  - I'll give a million
  - Three blind mice
- Welch, Elizabeth
  - The song of freedom
- Welch, Phyllis
  - Professor beware
- Weldon, Ben
  - Tenth Avenue kid
- Wells, Jacqueline
  - Highway patrol
  - The main event
- Westley, Helen
  - Alexander's ragtime band
  - Keep smiling
- Whalen, Michael
  - Speed to burn
  - Time out for murder
  - While New York sleeps
- Whelan, Arleen
  - Gateway
- Whiting, Jack
  - Give me a sailor
- Whitley, Ray
  - Border G-man
  - Gun law
  - Painted desert
- Wilcox, Robert
  - Little tough guy
  - Young fugitives
- Wilcoxon, Henry
  - Dark sands
  - Keep smiling
  - Mysterious Mr Moto
- Wilder, Patricia
  - Little Miss Broadway
  - My lucky star
- William, Warren
  - Wives under suspicion
- Wilson, Marie
  - Boy meets girl
- Withers, Grant
  - Held for ransom

ACTORS AND ACTRESSES —*Continued*

- Withers, Jane
  - Always in trouble
  - Keep smiling
- Witherspoon, Cora
  - Marie Antoinette
  - Three loves has Nancy
- Wong, Anna May
  - When were you born?
- Woodbury, Joan
  - Passport husband
  - While New York sleeps
- Woods, Donald
  - Danger on the air
- Woods, Harry
  - Stagecoach days
- Wynters, Charlotte
  - Reformatory

- Young, Loretta
  - Three blind mice
- Young, Robert
  - Josette
  - Rich man, poor girl
  - The toy wife

- Zhuraviev, D.
  - Poet and Czar

BOOKS (Adapted)

- Allhoff, Fred
  - I am the law
- Ashelbe, Detective
  - Pepe le Moko (Algiers)
- Baldwin, Faith
  - Men are such fools
- Banning, Margaret Culkin
  - Enemy territory (Woman against woman)
- Bruce, George
  - The crowd roars
- Davis, Forrest
  - Smashing the rackets [serial articles]
- Douglas, Lloyd C.
  - White banners
- Holtby, Winifred
  - South Riding
- Hough, Emerson
  - The Texans
- Hurst, Fannie
  - Sister act (Four daughters)
- Kyne, Peter B.
  - Valley of the giants
- Loeb, Lee and Braus, Mort
  - Three loves has Nancy
- McNeile, H. C.
  - Challenge (Bulldog Drummond in Africa)
- Mason, A. E. W.
  - Drums
- Oppenheim, E. Phillips
  - Strange boarders at Palace Crescent (Strange boarders)
- Page, Marco
  - Fast company
- Philippi, Erich
  - Secret of the blue room (The missing guest)
- Porter, Gene Stratton
  - Her father's daughter (Romance of the Limberlost)
- Pushkin, Alexander
  - Journey to Erzerum (Poet and Czar) [poem]
- Robinson, Lewis
  - The general goes too far (High command)
- Whittier, John Greenleaf
  - Barefoot boy [poem]
- Wiggin, Kate Douglas
  - Mother Carey's chickens
- Willoughby, Barrett
  - Spawn of the North
- Wylie, I. A. R.
  - The road to Reno
- Wylie, Philip
  - The gladiator
- Xantippe, pseud
  - Death catches up with Mr Kluck (Danger on the air)
- Zweig, Stefan
  - Marie Antoinette

DANCE DIRECTORS

- Castle, Nick
  - Josette
  - Little Miss Broadway
  - While New York sleeps
- Crawford, Lew
  - The duke is tops
- Felix, Seymour
  - Alexander's ragtime band
- Gould, Dave
  - Breaking the ice
- Pan, Hermes
  - Carefree
- Prinz, Leroy
  - Give me a sailor
- Rasch, Albertina
  - Marie Antoinette
- Sawyer, Geneva
  - Josette
  - Little Miss Broadway
  - While New York sleeps

DIRECTORS

- Auer, John H.
  - A desperate adventure
- Bacon, Lloyd
  - Boy meets girl
  - Cowboy from Brooklyn
  - Racket busters
- Banks, Monty
  - We're going to be rich
- Barsha, Leon
  - Convicted
- Berkeley, Busby
  - Garden of the moon
  - Men are such fools
- Blystone, John G.
  - Block-heads
- Bricker, Clarence
  - Held for ransom
- Brower, Otto
  - Road demon
  - Speed to burn
- Brown, Earl
  - Barefoot boy
- Buzzell, Edward
  - Fast company
- Capra, Frank
  - You can't take it with you
- Cartier, Henri
  - Return to life
- Chaperot, Georges
  - Little flower of Jesus
- Clemens, William
  - Mr Chump
- Clifton, Elmer
  - Paroled from the big house
- Cline, Edward F.
  - Breaking the ice
- Coleman, C. C. Jr
  - Highway patrol
- Collins, Lewis D.
  - Reformatory
- Cromwell, John
  - Algiers
- Cruze, James
  - Come on, leathernecks
- Cukor, George
  - Holiday
- Cummings, Irving
  - Little Miss Broadway
- Curtiz, Michael
  - Four's a crowd
- Dare, Danny
  - The main event
- Del Ruth, Roy
  - My lucky star
- Dieterle, William
  - Blockade
- Dwan, Allan
  - Josette
- Elliott, Clyde E.
  - Booloo
- Farrow, John
  - My Bill
- Feintsimmer, Alexander
  - Men of the sea
- Forde, Eugene
  - Meet the girls
- Foster, Norman
  - Mr Moto takes a chance
  - Mr Moto's last warning
  - Mysterious Mr Moto
- Fox, Wallace
  - The Mexicali kid
- Fraser, Harry
  - Six shootin' sheriff
- Freeland, Thornton
  - Dark sands
- Garrett, Otis
  - Danger on the air
- Goodwins, Leslie
  - Crime ring
  - Fugitives for a night
- Goulding, Edmund
  - White banners
- Hall, Alexander
  - I am the law
- Hathaway, Henry
  - Spawn of the North
- Herman, Al
  - Rollin' plains
- Hill, Robert
  - Man's country
  - Whirlwind horseman
- Hogan, James
  - The Texans
- Holmes, Ben
  - I'm from the city
- Howard, David
  - Border G-man
  - Gun law
  - Painted desert
- Humberstone, H. Bruce
  - Time out for murder
  - While New York sleeps
- Kane, Joe
  - Billy the kid returns
  - Gold mine in the sky
  - Man from music mountain
  - Under western stars
- Keighley, William
  - Valley of the giants
- King, Henry
  - Alexander's ragtime band
- King, Louis
  - Bulldog Drummond in Africa
  - Prison farm
- Korda, Zoltan
  - Drums
- Koster, Henry
  - The rage of Paris
- Landers, Lew
  - Sky giant
  - Smashing the rackets
- Lanfield, Sidney
  - Always goodbye
- Lang, Fritz
  - You and me
- Lang, Walter
  - I'll give a million
- Lee, Rowland V.
  - Mother Carey's chickens
- Leeds, Herbert I.
  - Keep smiling
- Levering, Joseph
  - Pioneer trail
  - Stagecoach days
- Levin, Moissei
  - Poet and Czar
- Litvak, Anatole
  - Amazing Dr Clitterhouse
- Lubin, Arthur
  - Prison break
- McDonald, Frank
  - Freshman year
- McGann, William
  - When were you born?
- Marin, Edwin L.
  - The chaser
- Mason, Herbert
  - Strange boarders
- Meins, Gus
  - The Higgins family
  - Ladies in distress
- Nelson, Sam
  - West of Cheyenne
- Newfield, Sam
  - Phantom ranger
  - Terror of tiny town

- Nicholls, George Jr
  - Army girl
- Nigh, William
  - Law commands
  - Romance of the Limberlost
- Nolte, William
  - The duke is tops
- Nugent, Elliott
  - Give me a sailor
  - Professor beware
- Ploquin, Raoul
  - Avocate d'amour
- Potter, H. C.
  - Shopworn angel
- Powell, Michael
  - Edge of the world
- Rawlins, John
  - The missing guest
  - Young fugitives
- Reed, Theodore
  - Tropic holiday
- Renoir, Jean
  - Grand illusion
- Rogell, Albert S.
  - City streets
- Ruggles, Wesley
  - Sing you sinners
- St Clair, Malcolm
  - Safety in numbers
- Sandrich, Mark
  - Carefree
- Santell, Alfred
  - Having wonderful time
- Santley, Joseph
  - Always in trouble
  - Blond cheat
- Saville, Victor
  - South Riding
- Schnuzel, Reinhold
  - Rich man, poor girl
- Sedgwick, Edward
  - The gladiator
- Seiter, William A.
  - Room service
  - Three blind mice
- Seitz, George B.
  - Love finds Andy Hardy
- Selander, Leslie
  - Pride of the West
- Sherman, George
  - Heroes of the hills
  - Riders of the Black Hills
- Simon, S. Sylvan
  - The road to Reno
- Sinclair, Robert B.
  - Woman against woman
- Stahl, John M.
  - Letter of introduction
- Stoloff, Ben
  - Affairs of Annabel
- Taurog, Norman
  - Boys town
- Thorpe, Richard
  - The crowd roars
  - Three loves has Nancy
  - The toy wife
- Tinling, James
  - Passport husband
- Van Dyke, W. S.
  - Marie Antoinette
- Vassilyef, George
  - Defense of Volochayevsk
- Vassilyef, Sergei
  - Defense of Volochayevsk
- Venturini, Edward D.
  - In old Mexico
- Vorhaus, Bernard
  - Tenth Avenue kid
- Waggner, George
  - Outlaw express
  - Western trails
- Werker, Alfred
  - Gateway
- Whale, James
  - Port of seven seas
  - Wives under suspicion
- Wills, J. Elder
  - The song of freedom
- Wood, Sam
  - Lord Jeff
- Young, Harold
  - Little tough guy
- Zeisler, Alfred
  - Crime over London

MUSIC

- Actman, Irving
  - Freshman year
- Axt, William
  - Fast company
  - Rich man, poor girl
  - Three loves has Nancy
- Baravalle, Victor
  - Carefree
- Barris, Harry
  - Freshman year
- Bennett, Russell
  - Fugitives for a night
- Berlin, Irving
  - Alexander's ragtime band
  - Carefree
- Boutelje, Phil
  - You and me
- Brooks, Harvey
  - The duke is tops
- Bullock, Walter
  - Little Miss Broadway
- Burnette, Smiley
  - Billy the kid returns
- Butler, Ralph
  - We're going to be rich
- Buttolph, David
  - Josette
- Cherkose, Eddie
  - Billy the kid returns
  - Heroes of the hills
  - Under western stars
- Churchill, Frank
  - Breaking the ice
- Clare, Sidney
  - While New York sleeps
- Colombo, Alberto
  - Billy the kid returns
  - Heroes of the hills
  - Ladies in distress
  - Under western stars
- Coslow, Sam
  - You and me
- Deutsch, Adolph
  - Cowboy from Brooklyn
- Drake, Oliver
  - Painted desert
- Dreyer, Dave
  - Blond cheat
- Dubin, Al
  - Garden of the moon
- Edens, Roger
  - Love finds Andy Hardy
- Ellison, Ben
  - The duke is tops
- Feuer, Cy
  - Billy the kid returns
  - The Higgins family
- Flynn, Howard
  - We're going to be rich
- Forbstein, Leo F.
  - Boy meets girl
  - Cowboy from Brooklyn
  - Four's a crowd
  - Garden of the moon
- Forrester, Noel
  - We're going to be rich
- Gordon, Mack
  - Josette
  - Love finds Andy Hardy
  - My lucky star
- Harper, Jim
  - We're going to be rich
- Hatley, Marvin
  - Block-heads
- Haynes, Will
  - We're going to be rich
- Igorbouchen, Mohammed
  - Algiers
- Janssen, Werner
  - Blockade
- Jerome, M. K.
  - Boy meets girl
- Johnston, Arthur
  - While New York sleeps
- Kaylin, Samuel
  - Always in trouble
  - Battle of Broadway
  - Keep smiling
  - Meet the girls
  - Mr Moto takes a chance
  - Mr Moto's last warning
  - Road demon
  - Safety in numbers
  - Speed to burn
  - While New York sleeps
- Koecklin, Charles
  - Return to life
- Kosma, Jerome
  - Grand illusion
- Lange, Arthur
  - Gateway
- Lara, Augustin
  - Tropic holiday
- Lawrence, Jack
  - Under western stars
- Loesser, Frank
  - Freshman year
  - The Texans
- McCarthy, Joe
  - Freshman year
- Marvin, Johnny
  - Under western stars
- Mercer, Johnny
  - Cowboy from Brooklyn
  - Garden of the moon
- Meyer, Abe
  - Breaking the ice
- Mitchell, Sidney D.
  - Three blind mice
  - We're going to be rich
- Morros, Boris
  - Blockade
  - Booloo
  - Bulldog Drummond in Africa
  - Give me a sailor
  - Prison farm
  - The Texans
  - You and me
- Newman, Alfred
  - Alexander's ragtime band
- Newman, Charles
  - The gladiator
- Newman, Greatrex
  - We're going to be rich
- Nolan, Bob
  - Law of the plains
  - West of Cheyenne
- Parr-Davies, Harry
  - We're going to be rich
- Pollack, Lew
  - Three blind mice
  - We're going to be rich
- Porter, Lew
  - Terror of tiny town
- Previn, Charles
  - Freshman year
  - Letter of introduction
  - Little tough guy
  - The missing guest
  - The rage of Paris
  - The road to Reno
  - Wives under suspicion
  - Young fugitives
- Rainger, Ralph
  - Give me a sailor
  - The Texans
- Revel, Harry
  - Josette
  - Love finds Andy Hardy
  - My lucky star
- Robin, Leo
  - Give me a sailor
  - The Texans
- Ronell, Ann
  - Algiers
  - Blockade
- Rosoff, Charles
  - Under western stars
- Ruby, Herman
  - Blond cheat
- Samuels, Walter G.
  - The gladiator
  - Rollin' plains
- Scholl, Jack
  - Boy meets girl
- Scott, Vincent
  - Algiers
- Shostakovitch, Dmitri
  - Defense of Volochayevsk
- Silvers, Louis
  - Little Miss Broadway
  - My lucky star
- Snell, David
  - Love finds Andy Hardy
- Spina, Harold
  - Little Miss Broadway
- Steiner, Max
  - Four daughters
  - White banners
- Stept, Sam
  - Having wonderful time

DIRECTORS—*Continued*

- Stoloff, Morris
  - City streets
  - Holiday
  - Law of the plains
  - West of Cheyenne
  - You can't take it with you
- Stothart, Herbert
  - Marie Antoinette
- Streinikov, N.
  - Poet and Czar
- Talbot, Irvin
  - Blockade
- Tinturin, Peter
  - Under western stars
- Tiomkin, Dmitri
  - You can't take it with you
- Tobias, Charles
  - Having wonderful time
- Tours, Frank
  - Mother Carey's chickens
  - Smashing the rackets
- Van Parys, Georges
  - Avocate d'amour
- Ward, Edward
  - Boys town
  - Lord Jeff
  - The toy wife
- Warren, Harry
  - Garden of the moon
- Washington, Ned
  - Tropic holiday
- Waxman, Franz
  - Port of seven seas
- Webb, Roy
  - Affairs of Annabel
  - Blond cheat
  - Border G-man
  - Gun law
  - Having wonderful time
  - I'm from the city
  - Painted desert
- Webster, Paul
  - Breaking the ice
- Weill, Kurt
  - You and me
- Whiting, Richard
  - Cowboy from Brooklyn
- Whitley, Ray
  - Painted desert
- Young, Victor
  - Army girl
  - Breaking the ice
  - The gladiator

PLAYS (Adapted)

- Barry, Philip
  - Holiday
- Barry, Tom
  - Courage (My Bill)
- Ellis, Edith
  - White collars (Rich man, poor girl)
- Fodor, Ladislaus
  - Wives under suspicion
- Frank, Paul and Fraser, Georg
  - Josette
- Kaufman, George S., and Hart, Moss
  - You can't take it with you
- Kober, Arthur
  - Having wonderful time
- Lyndon, Barre
  - Amazing Dr Clitterhouse
- Murray, John and Boretz, Allan
  - Room service
- Nichols, Anne
  - Give me a sailor
- Pagnol, Marcel
  - Fanny (Port of seven seas)
- Sloan, Robert and Pelletier, Louis Jr
  - Howdy stranger (Cowboy from Brooklyn)
- Spewack, Bella and Samuel
  - Boy meets girl
- Wiggin, Kate Douglas and Crothers, Rachel
  - Mother Carey's chickens

SCREEN WRITERS

- Adler, Felix
  - Block-heads
- Ahearn, Thomas
  - Freshman year
- Ainslee, Marian
  - Carefree
- Akins, Zoe
  - The toy wife
- Anderson, Doris
  - Give me a sailor
- Anthony, Stuart
  - Highway patrol
  - Prison farm
- Atterberry, Duke
  - Tropic holiday
- Atwater, Gladys
  - Crime ring
- Baldwin, Earl
  - Cowboy from Brooklyn
- Barraud, George
  - Dark sands
- Barringer, Barry
  - Held for ransom
- Barrows, Nicholas T.
  - I'm from the city
- Belgard, Arnold
  - Block-heads
- Bernstein, I.
  - City streets
- Binyon, Claude
  - Sing you sinners
- Biro, Lajos
  - Drums
- Bohem, Endre
  - Lord Jeff
- Boone, Bernice
  - Letter of introduction
- Boyer, Jean
  - Avocate d'amour
- Braus, Mort
  - Three loves has Nancy
- Bren, J. Robert
  - Crime ring
- Breslow, Lou
  - City streets
  - Mr Moto takes a chance
- Bricker, George
  - Mr Chump
- Brown, Gibson
  - Little tough guy
- Bruce, George
  - The crowd roars
- Bruckman, Clyde
  - Professor beware
- Buchman, Sidney
  - Holiday
- Buffington, Adele
  - Tenth Avenue kid
- Burbridge, Betty
  - Gold mine in the sky
  - Heroes of the hills
  - Man from music mountain
  - Riders of the Black Hills
  - Under western stars
- Burton, Val
  - Lord Jeff
- Butler, Frank
  - Give me a sailor
  - Tropic holiday
- Cady, Jerry
  - Time out for murder
- Cain, James M.
  - Algiers
- Chapin, Robert
  - Always in trouble
  - Passport husband
  - Safety in numbers
- Chodorov, Edward
  - Woman against woman
- Chodorov, Jerome
  - Rich man, poor girl
- Clifford, Charles L.
  - Army girl
- Cockrell, Francis M.
  - Professor beware
- Cockrell, Marian B.
  - Professor beware
- Coffee, Lenore
  - Four daughters
  - White banners
- Cohen, Bennett
  - Law commands
- Coldeway, Anthony
  - When were you born?
- Connolly, Myles
  - Wives under suspicion
- Cooper, Willis
  - Mr Moto takes a chance
- Cunningham, Jack
  - Painted desert
  - Professor beware
- D'Abbes, Ingram
  - The song of freedom
- Dalrymple, Ian
  - South Riding
- Daves, Delmer
  - Professor beware
- De Wohl, Louis
  - Crime over London
- De Wolf, Karen
  - Always in trouble
  - Passport husband
  - Safety in numbers
- Doty, Douglas
  - Always goodbye
- Drake, Oliver
  - Border G-man
  - Gun law
  - Painted desert
- Duff, Warren
  - Racket busters
- Dunham, Phil
  - The duke is tops
- Edwards, Edgar
  - Convicted
- Edwards, Weston
  - Six shootin' sheriff
- Elliott, Clyde E.
  - Booloo
- Ellis, Robert
  - Road demon
  - Speed to burn
- Emery, Gilbert
  - Always goodbye
- Emmett, Robert
  - Man's country
  - The Mexicali kid
- Endore, Guy
  - Carefree
- English, Richard
  - The Higgins family
- Epstein, Julius J.
  - Four daughters
- Ettlinger, Don
  - My lucky star
- Falkenstein, Fritz
  - Breaking the ice
- Fenton, Frank
  - Keep smiling
  - While New York sleeps
- Fessler, Michael
  - Valley of the giants
- Fields, Joseph A.
  - Rich man, poor girl
- Finkel, Abem
  - White banners
- Foster, Norman
  - Mr Moto takes a chance
  - Mysterious Mr Moto
- Franklin, Edgar
  - Rich man, poor girl
- Freeman, Everett
  - The chaser
- Furthman, Jules
  - Spawn of the North
- Futter, Walter
  - Dark sands
- Gatzert, Nate
  - Stagecoach days
- George, Zena
  - Safety in numbers
- Geraghty, Maurice
  - Law of the plains
- Gibney, Sheridan
  - Letter of introduction
- Gilliat, Sidney
  - Strange boarders
- Godfrey, Peter
  - Blockade
- Granet, Bert
  - Affairs of Annabel
- Grant, James Edward
  - Josette
  - We're going to be rich
- Gray, Hugh
  - Drums
- Grayson, Charles
  - Freshman year
  - Young fugitives
- Grey, John
  - I'm from the city
- Griffin, Eleanore
  - Boys town

- Grossman, F. Maury
  - Freshman year
- Haines, William Wister
  - The Texans
- Hall, Manley
  - When were you born?
- Halloway, Dorothy
  - The song of freedom
- Harris, Crampton
  - Professor beware
- Hartman, Don
  - Tropic holiday
- Hellman, Sam
  - We're going to be rich
- Herbert, F. Hugh
  - The road to Reno
- Hertz, David
  - Three loves has Nancy
- Herzig, Sig
  - Four's a crowd
- Hillyer, Lambert
  - Highway patrol
- Hoffman, Charles
  - Affairs of Annabel
- Hoffman, Joseph
  - Safety in numbers
- Holmes, Ben
  - I'm from the city
- Holmes, Brown
  - Three blind mice
- Houser, Lionel
  - Sky giant
  - Smashing the rackets
- Huston, John
  - Amazing Dr Clitterhouse
- Hyland, Frances
  - Keep smiling
  - While New York sleeps
- Ingster, Boris
  - I'll give a million
- Jackson, Felix
  - The rage of Paris
- Jackson, Horace
  - Men are such fools
- Jacobs, Harrison
  - In old Mexico
- Jacquard, Ciela
  - Rollin' plains
- Jacquard, Jacques
  - Rollin' plains
- James, Edward
  - Young fugitives
- Kahn, Gordon
  - Tenth Avenue kid
- Kaufman, Charles
  - Blond cheat
- Kelso, Edmond
  - Rollin' plains
- Kent, Robert E.
  - Highway patrol
- Kenyon, Charles
  - The road to Reno
- Kirwan, Patric
  - Drums
- Kober, Arthur
  - Having wonderful time
- Kohn, Ben Grauman
  - Young fugitives
- Kraly, Hans
  - A desperate adventure
- Krasna, Norman
  - You and me
- Laidlaw, Betty
  - Danger on the air
- Langdon, Harry
  - Block-heads
- Laszlo, Aladar
  - Blond cheat
- Lauren, S. K.
  - Mother Carey's chickens
- Lawson, John Howard
  - Algiers
  - Blockade
- Lennon, Thomas
  - The crowd roars
- Lively, Robert
  - Danger on the air
- Loeb, Lee
  - The main event
  - Three loves has Nancy
- Logan, Helen
  - Road demon
  - Speed to burn
- Ludwig, William
  - Love finds Andy Hardy
- McCall, Mary Jr
  - Breaking the ice
- Macaulay, Richard
  - Garden of the moon
- McConville, Bernard
  - Man from music mountain
  - Riders of the Black Hills
- MacDonald, Philip
  - Mr Moto's last warning
  - Mysterious Mr Moto
- McGowan, Dorrell
  - Come on, leathernecks
  - Ladies in distress
  - Under western stars
- McGowan, Stuart
  - Come on, leathernecks
  - Ladies in distress
  - Under western stars
- McGuinness, James Kevin
  - Lord Jeff
- Manney, Dorothy
  - Safety in numbers
- Manning, Bruce
  - The rage of Paris
- Marion, George Jr
  - The gladiator
- Marks, Clarence
  - Terror of tiny town
- Martin, Charles
  - The missing guest
- Meehan, John
  - Boys town
- Melson, Charlie
  - The gladiator
- Miller, Seton I.
  - Valley of the giants
- Millhauser, Bertram
  - The Texans
- Moffitt, Jeff
  - Always in trouble
- Moffitt, John C.
  - Tropic holiday
- Mondaini, Giaci
  - I'll give a million
- Morse, N. Brewster
  - Breaking the ice
- Mulford, Clarence E.
  - In old Mexico
- Mulhauser, James
  - The gladiator
- Myton, Fred
  - Terror of tiny town
- Natteford, Jack
  - Billy the kid returns
  - Gold mine in the sky
  - Heroes of the hills
- Neville, John T.
  - Barefoot boy
- Niblo, Fred Jr
  - City streets
- Nichols, Dudley
  - Carefree
- O'Donnell, Joseph
  - Phantom ranger
- Oppenheimer, George
  - The crowd roars
  - Three loves has Nancy
- Ornitz, Samuel
  - Army girl
- Orth, Marion
  - Romance of the Limberlost
- Pagano, Ernest
  - Carefree
- Page, Marco
  - Fast company
- Parker, Norton S.
  - Outlaw express
  - Prison break
  - Western trails
- Parrott, James
  - Block-heads
- Parsons, Lindsley
  - Rollin' plains
- Patrick, John
  - Mr Moto takes a chance
- Perez, Paul
  - The missing guest
- Plympton, George
  - Paroled from the big house
  - Whirlwind horseman
- Powell, Michael
  - Edge of the world
- Purcell, Gertrude
  - Mother Carey's chickens
- Raine, Norman Reilly
  - Men are such fools
- Rathmell, John
  - Painted desert
- Rawlinson, A. R.
  - Strange boarders
- Ray, Albert
  - Keep smiling
  - While New York sleeps
- Reid, Dorothy
  - Prison break
- Reis, Irving
  - Time out for murder
- Reisch, Walter
  - Gateway
- Renoir, Jean
  - Grand illusion
- Repp, Ed Earl
  - West of Cheyenne
- Rigby, Gordon
  - Reformatory
- Riskin, Robert
  - You can't take it with you
- Roberts, Marguerite
  - Meet the girls
- Roberts, Stanley
  - Heroes of the hills
  - Phantom ranger
- Robinson, Casey
  - Four's a crowd
- Rogers, Cameron
  - White banners
- Rogers, Charles
  - Block-heads
- Rogers, Howard Emmett
  - The chaser
- Root, Lynn
  - Keep smiling
  - While New York sleeps
- Ropes, Bradford
  - Lord Jeff
- Rosson, Robert
  - Racket busters
- Ruskin, Harry
  - The chaser
- Ryskind, Morrie
  - Room service
- St Clair, Robert
  - I'm from the city
- Salkow, Sidney
  - Come on, leathernecks
- Salt, Waldo
  - Shopworn angel
- Schary, Dore
  - Boys town
  - Ladies in distress
- Schubert, Bernard
  - Breaking the ice
- Scola, Kathryn
  - Alexander's ragtime band
  - Always goodbye
- Scott, Allan
  - Carefree
- Seff, Manuel
  - Breaking the ice
- Segall, Harry
  - Blond cheat
- Sheekman, Arthur
  - The gladiator
- Sherman, Richard
  - Alexander's ragtime band
- Sherman, Vincent
  - My Bill
- Sherre, Fenne
  - The song of freedom
- Shore, Viola Brothers
  - Blond cheat
- Shtein, Alexander
  - Men of the sea
- Shumate, Harold
  - The main event
- Siegel, Rohama
  - We're going to be rich
- Skouras, Edith
  - Always goodbye
- Sloane, Paul
  - The Texans
- Smith, Paul Gerard
  - The Higgins family
- Snell, Earle
  - The gladiator
- Spaak, Charles
  - Grand illusion
- Sperling, Milton
  - I'll give a million
- Spewack, Bella
  - Boy meets girl
  - The chaser
  - Three loves has Nancy
- Spewack, Samuel
  - Boy meets girl
  - The chaser
  - Three loves has Nancy

SCREEN WRITERS—*Continued*

- Spigelgass, Leonard
  - Letter of introduction
- Sprague, Chandler
  - The chaser
- Starling, Lynn
  - Three blind mice
- Stewart, Donald Ogden
  - Holiday
  - Marie Antoinette
- Stone, Hilda
  - Passport husband
- Sturges, Preston
  - Port of seven seas
- Sullivan, Wallace
  - Four's a crowd
- Swerling, Jo
  - I am the law
- Tarshis, Harold
  - Fast company
- Taviner, Reginald
  - Crime ring
- Torgerson, Edwin Dial
  - Speed to burn
- Townley, Jack
  - The Higgins family
- Treynor, Albert
  - Always in trouble
- Trivers, Barry
  - Army girl
  - A desperate adventure
- Trotti, Lamar
  - Alexander's ragtime band
  - Gateway
- Trumbo, Dalton
  - Fugitives for a night
- Tugend, Harry
  - Little Miss Broadway
  - My lucky star
- Tunberg, Karl
  - My lucky star
- Vajda, Ernest
  - Marie Antoinette
- Van Upp, Virginia
  - You and me
- Wald, Jerry
  - Garden of the moon
- Wallace, Claude
  - The song of freedom
- Walsh, Robert E.
  - Booloo
- Ward, Luci
  - Man from music mountain
- Webster, M. Coates
  - A desperate adventure
- Weisberg, Brenda
  - Little tough guy
- Welch, Eddie
  - Prison farm
- West, Claudine
  - Marie Antoinette
- Weston, Garnett
  - Bulldog Drummond in Africa
- Westrate, Edwin V.
  - Prison farm
- Wexley, John
  - Amazing Dr Clitterhouse
- White, Robertson
  - My Bill
- Wilde, Hagar
  - Carefree
- Wimperis, Arthur
  - Drums
- Woolrich, Cornell
  - Convicted
- Wormser, Richard
  - Fugitives for a night
- Yawitz, Paul
  - Affairs of Annabel
  - Blond cheat
- Yellen, Jack
  - Little Miss Broadway
  - My lucky star
- Yost, Robert
  - Prison farm
- Zavattini, Cesare
  - I'll give a million
- Zenovin, Alexander
  - Men of the sea

SHORT STORIES (Adapted)

- Burnet, Dana
  - Private Pettigrew's girl (Shopworn angel)
- Jones, H. Bedford and Browne, Barton
  - Garden of the moon
- McConville, Bernard
  - Border G-man
- Vadnai, Ladislaus
  - Josette

DIRECTORY OF PRODUCERS

Academy. See Conn
Advance. Advance Pictures, 4376 Sunset Drive, Hollywood, Calif.
Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador. Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.
Burstyn. J. Burstyn & A. Mayer, 1501 Broadway, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn. Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire. Empire Film Distributors, Inc, 723 7th Av, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.

First national. See Warner
Fortune. Fortune Film Co, 1270 6th Av, N.Y.
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Drive, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 729 7th Av, N.Y.
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirliman. Hirliman Productions, RKO Pathe Studios, Hollywood, Calif.
Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Pictures, Inc, 723 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Ambassador
Metropolis. Metropolis Pictures Corp, 154 W 55th St, N.Y.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Pax. Pax Films, Inc, 723 7th Av, N.Y.
Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, North Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42d St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Buren. Van Buren Corp, 729 7th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston. James Stewart. Gene Reynolds. Beulah Bondi. Guy Kibbee. Charles Coburn. John Carradine

Director: Clarence Brown

Music director: Herbert Stothart

Screen writer: Bradbury Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency F 17 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving. Mature"
+ Wkly Guide F 12 '38

Newspaper and Magazine Reviews

"Truly a great picture. A human document which dignifies the medium recording it. . . Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done . . Under no circumstances miss seeing 'Of Human Hearts'"
+ + Hollywood Spec p5 F 12 '38

"Metro-Goldwyn-Mayer has wrought a strong and fine drama. . . Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." F. S. Nugent
+ + N Y Times p23 F 18 '38

Trade Paper Reviews

"Penetrating drama of Mother love, this has definite mass appeal, should garner plenty word of mouth praise from women patrons. . . Preview audience reaction was very good. Estimate: good program drama."
+ Phila Exhibitor p83 F 15 '38

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ — Variety p14 F 9 '38

◆

Starting at the beginning, the title of this picture is *Of Human Hearts.* The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review *as a whole* (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.

Pictures Reviewed in This Issue

(Continued from inside front cover)

Page

Men Are Such Fools (5 + 10 —) . . . 49
Men of the Sea (2 + 3 —) . . . 49
Meridian 7-1212 See Time Out for Murder
The Mexicali Kid (5 + 2 —) 49
*The Missing Guest (5 + 9 —) 50
*Mr. Chump (2 + 5 —) . . . 50
Mr. Moto Takes a Chance (3 + 4 —) . . . 50
Mr. Moto's Last Warning (4 + 1 —) . . . 51
*Mother Carey's Chickens (24 + 2 —) . . . 51
My Bill (11 + 10 —) . . . 52
*My Lucky Star (12 + 6 —) . . . 53
*Mysterious Mr. Moto (4 + 1 —) . . . 54
Outlaw Express (5 + 4 —) . . . 55
*Painted Desert (4 + 2 —) . . . 55
Panamint's Bad Man (5 + 2 —) . . . 55
Paroled From the Big House (1 + 3 —) . . . 55
Passport Husband (10 + 7 —) 56
Phantom Ranger (4 + 2 —) . 56
Pioneer Trail (2 + 2 —) . . . 56
Poet and Czar (4 + 4 —) . . 57
Port of Seven Seas (7 + 5 —) 57
Pride of the West (10 + 1 —) . . . 58
Prison Break (9 + 7 —) . . . 58
Prison Farm (11 + 6 —) . . . 59
*Professor Beware (25 + 6 —) 59
Pugachev (3 + 3 —) . . . 61
*Racket Busters (12 + 4 —) . . 61
The Rage of Paris (22 +) . . . 61
Reformatory (12 + 6 —) . . . 62
Return to Life (3 + 2 —) . . . 63
*Rich Man, Poor Girl (12 + 10 —) . . . 63
Riders of the Black Hills (9 + 2 —) . . . 64
Road Demon (5 + 1 —) . . . 65
*The Road to Reno (6 +) . . . 65
Rollin' Plains (1 + 1 —) . . . 65
Romance of the Limberlost (9 + 3 —) . . . 65
*Room Service (5 +) . . . 66

Page

*Safety in Numbers (8 + 1 —) 66
Shopworn Angel (29 + 1 —) 67
The Show Goes On (3 + 5 —) 68
*Sing You Sinners (28 + 1 —) 69
Six Shootin' Sheriff (3 + 1 —) . . . 70
Sky Giant (19 + 8 —) . . . 70
*Smashing the Rackets (9 + 4 —) . . . 71
The Song of Freedom (3 + 2 —) . . . 72
South Riding (21 + 3 —) . . 72
*Spawn of the North (16 + 5 —) . . . 73
*Speed to Burn (7 + 2 —) . . . 74
Stagecoach Days (1 + 2 —) 74
Strange Boarders (7 + 2 —) 74
Tenth Avenue Kid (9 + 5 —) 75
Terror of Tiny Town (6 +) . . 75
*The Texans (17 + 12 —) . . . 76
Three Blind Mice (11 + 2 —) 77
*Three Loves Has Nancy (16 + 3 —) . . . 77
*Time Out for Murder (9 + 4 —) . . . 78
The Toy Wife (9 + 8 —) . . . 79
Tropic Holiday (13 + 8 —) . 79
Under Western Stars (4 + 1 —) . . . 80
*Valley of the Giants (9 + 2 —) . . . 81
We're Going To Be Rich (14 + 2 —) . . . 81
West of Cheyenne (4 + 2 —) 82
Western Trails (3 + 2 —) . . 83
When Were You Born? (5 + 6 —) . . . 83
While New York Sleeps (3 + 1 —) . . . 83
Whirlwind Horseman (4 + 1 —) . . . 84
White Banners (13 + 1 —) . . 84
Wives Under Suspicion (6 + 6 —) . . . 85
Woman Against Woman (12 + 7 —) . . . 85
You and Me (5 + 5 —) . . . 86
*You Can't Take It With You (26 + 1 —) . . . 86
Young Fugitives (8 + 8 —) . 87

PRL—

This is a cumulated issue. It includes all reviews since Vol. 3, Issue No. 39. No further reference to Issues Nos. 40-51 is necessary.

MOTION PICTURE REVIEW DIGEST

Vol. 3 DECEMBER 26, 1938 No. 52

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

A summary of the favorable and unfavorable reviews directly follows the title of the film.

Page
Abused Confidence (5 + 4 —) 1
*The Affairs of Annabel (19 + 5 —) 1
Angels With Dirty Faces (32 + 4 —) 2
Annabel Takes a Tour (7 + 2 —) 3
Arizona Wildcat (8 +) 4
*Arkansas Traveler (19 + 3 —) 4
Arrest Bulldog Drummond 6 + 2 —) 5
Artists and Models Abroad (11 + 3 —) 6

Page
Avocate D'Amour (12 + 5 —) 6
Ballerina (23 + 1 —) 7
The Beachcomber (7 + 1 —) 8
The Bear (2 + 2 —) 8
Black Bandit (3 + 2 —) 8
Blondie (11 + 1 —) 9
*Boys Town (40 + 3 —) 9
*Breaking the Ice (15 + 7 —) 10
*Broadway Musketeers (10 + 10 —) 10
*Brother Rat (26 + 3 —) 11

(*Continued on inside front cover*)

** Starred titles indicate films in the $250,000 "Movie Quiz" contest.*

Complete Annual Indices in This Issue.

Best Films of the Year; A Critical Consensus of Reviewers' Opinions. Page 150.

Pictures Reviewed in This Issue

(Continued from front cover)

Page
*Campus Confessions (12 + 4 —) 12
*Carefree (27 + 3 —) 13
Childhood of Maxim Gorky (6 + 1 —) 14
A Christmas Carol (5 +) 14
Cipher Bureau (5 + 2 —) 14
The Citadel (38 + 1 —) 15
City of Youth (1 + 1 —) 16
A Clown Must Laugh (8 + 6 —) 16
Colorado Trail (3 +) 17
Come On, Rangers (6 +) 17
The Comet See Personal Secretary
*Comet Over Broadway (1 —) 17
*Cowboy and the Lady (22 + 6 —) 18
Crashin' Thru Danger (4 + 3 —) 19
Crime Afloat (1 + 3 —) 19
Damaged Goods See Marriage Forbidden
Dangerous Secrets (4 + 2 —) 19
*Dark Rapture (27 +) 20
Dawn Patrol (2 +) 21
Down in Arkansaw (6 + 4 —) 21
Down on the Farm (11 + 2 —) 22
Dramatic School (12 + 7 —) 22
*Drums (33 + 4 —) 23
Edge of the World (27 + 2 —) 24
L'Equipage (4 + 3 —) 24
Everybody's Baby (5 + 2 —) 25
Exposed (7 + 8 —) 25
Five of a Kind (18 + 10 —) 26

Page
Flight Into Darkness See L'Equipage
Flirting With Fate (3 + 4 —) 27
Forbidden Territory (3 —) 27
*Four Daughters (33 + 1 —) 27
*Freshman Year (9 + 4 —) 28
Frontier Scout (4 +) 28
The Frontiersman (5 +) 28
*Fugitives for a Night (7 + 8 —) 29
Gang Bullets (3 + 1 —) 29
Gangster's Boy (11 + 5 —) 30
*Garden of the Moon (20 + 6 —) 30
*Girls on Probation (8 + 7 —) 31
*Girls' School (16 + 5 —) 32
Glory of Faith (5 + 4 —) 32
Grand Illusion (23 +) 33
*The Great Waltz (39 + 2 —) 34
Guilty Trails (1 +) 35
Gun Packer (2 + 1 —) 35
Hard to Get (12 + 8 —) 36
Headleys at Home (3 + 1 —) 36
His Exciting Night (3 + 2 —) 36
*Hold That Co-Ed (18 + 2 —) 37
I Am a Criminal (5 +) 38
I Demand Payment (4 —) 38
I Stand Accused (8 + 3 —) 38
If I Were King (35 + 2 —) 39
Illegal Traffic (14 + 8 —) 40
Inside Story (6 + 3 —) 41
Irish and Proud of It (3 + 4 —) 41

(Continued on inside back cover)

December 26, Vol. 3. No. 52.

Motion Picture Review Digest, published weekly by The H. W. Wilson Company, 950-972 University Ave., New York, N.Y. Entered as second-class matter March 24, 1936, at the post office at New York, N.Y., under the Act of March 3, 1879. Subscription price, one year, $4.00. Subscriptions are accepted only from those who have subscribed for the cooperative indexing service. Full information will be supplied on request.

Printed in U. S. A.

Motion Picture Review Digest

Vol. 3 DECEMBER 26, 1938 No. 52

PUBLISHED WEEKLY BY

THE H. W. WILSON COMPANY 950-972 University Avenue, New York City

Terms of Subscription and Advertising. Full information on request.

Publications from which Digests of Reviews are made

Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary
See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films. National Council for Prevention of War, 532 17th St, N. W., Washington, D. C.

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
See Fox W Coast Bul

Christian Century—Christian Century. $4. Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Legion of Decency; Nat Soc of New England Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast).
See Fox W Coast Bul

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles

Nat Council of Jewish Women—National Council of Jewish Women.
See Fox W Coast Bul

Nat Legion of Decency—National Legion of Decency. $2. National Legion of Decency, 485 Madison Av, New York
See also Fox W Coast Bul

Nat Soc of New England Women—National Society of New England Women
See Fox W Coast Bul

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women
See Fox W Coast Bul

Wkly Guide—Weekly Guide to Selected Pictures. $2.50 yearly; with Magazine, $1. National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles
See Fox W Coast Bul

Newspapers and Magazines

Boston Transcript—Boston Evening Transcript. $4. (Thursday and Friday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor (Atlantic ed)—Christian Science Monitor. $9. Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5. Commonweal Publishing Co, Inc, 386 4th Av, New York

Cue—Cue. $3. Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wkly—Film Weekly. 3d per copy. Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. $5. Hollywood Spectator Inc, 6513 Hollywood Blvd, Hollywood, Calif

Liberty—Liberty. $2. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York

Nation—Nation. $5. Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5. Editorial Publications, Inc, 40 E 49th St, New York

N Y Herald Tribune—New York Herald Tribune. $17 (incl Sunday). N Y Tribune, Inc, 230 W 41st St, New York

N Y Times—New York Times. $17 (incl Sunday). New York Times Co, 229 W 43rd St, New York

New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4. Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers

Boxoffice—Boxoffice. $2. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Curb—Film Curb. $3. Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10. The Film Daily. 1501 Broadway, New York

Motion Pict Daily—Motion Picture Daily. $6. Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Phila Exhibitor—Philadelphia Exhibitor. $2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia

Variety—Variety. $10. Variety, Inc, 154 W 46th St. New York

Variety (Hollywood)—Variety. $10. (Daily). Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif

Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a *whole,* not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a	adults
Ag	August
Am	American
Ap	April
assn	association
av	avenue
bd	board
blvd	boulevard
bul	bulletin
c	children (under 14 years)
Calif	California
Cath	Catholic
co	company
com	committee
Cong	Congress
D	December
e	east
ed	edition
F	February
fed	federated -ion
gen	general
inc	incorporated
incl	including
inst	institute -ion
int	international
Ja	January
Je	June
Jl	July
Lit	Literary
ltd	limited
M	Magazine
min	minutes
mo	monthly
Mr	March
My	May
N	November
nat	national
no	number
N Y	New York
O	October
p	page
par	parent -s
Phila	Philadelphia
pict	picture
pub	publisher -ication
R	Review -s
Repub	Republic
S	September, south -ern
Sat	Saturday
soc	society
sq	square
st	street
univ	university
vol	volume
w	west
wkly	weekly
y	young people (14-18 years)

Directly following the text a **complete annual index** of actors and actresses, books, directors, plays, screen writers, music, dance directors and short stories will be found. In addition a **complete title index** of all films reviewed from January 1, 1938 through December 26, 1938 is included. Each entry contains a reference to the date or dates of reviews.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. For final information, consult your local exchange.

Motion Picture Review Digest

Devoted to the Valuation of Current Motion Pictures

December 26, 1938

ABUSED CONFIDENCE. Columbia-Udif Bercholz 90min N 30 '38

Cast: Danielle Darrieux. Charles Vanel. Valentine Tessier. Therese Dorny. Jean Worms

Director: Henri Decoin

Music: Georges Van Parys

Original story: Pierre Wolff

Screen writers: Henri Decoin. Jean Boyer

Filmed in France in 1937 with English subtitles. Danielle Darrieux, beautiful orphan who lives with her grandmother, has to give up her law studies when her grandmother dies. Discouraged, unable to find work, thrown in with brutish men, she almost decides to commit suicide. When she finds an album and papers proving that an illegitimate child was born to a famous writer, she decides to palm herself off as that daughter. The writer gives her a home and she finishes her studies but the confidence she has abused preys on her conscience.

Newspaper and Magazine Reviews

"With an absorbing theme and a gifted actress to interpret its message, the French have produced a film that is on the verge of being psychologically penetrating. . . Unfortunately, the film's concentration on its protagonist is debilitated by a fondling camera, so that Danielle Darrieux's long, sad face is more a portrait than a drama's subject. . . It must be said for Mlle. Darrieux that her impassioned plea is beautifully expressed and represents inspired acting. If she might have shaken off the depressing doldrums of the earlier sequences to a certain extent, however, 'Abused Confidence' would speak with more authority." R. W. Dana
+ — **N Y Herald Tribune** p19 D 2 '38

"[It presents] the touching spectacle of Danielle Darrieux, as fair and fragile a flower as ever blossomed in France, wrestling unevenly with her conscience and other unmerciful oppressions for almost an hour and a half. . . Frankly, this is not one of the Gallic beauty's more happy screen experiences. . . Although the purpose obviously was to frame a searching psychological drama in this picture, the result has been less than successful. For one, blame this upon the conventional approach to the material. . . In the main, however, blame it upon Miss Darrieux's own drab and expressionless performance, out of which she only rises in the one good courtroom scene." Bosley Crowther
— + **N Y Times** p29 D 1 '38

"Lovers of Danielle Darrieux will have to be loyal to their passion not to find 'Abused Confidence' dull. It's slow. As a sort of pretty Portia, Danielle grows ever more long-faced while she interprets a poor girl whom men will paw and paw." John Mosher
— + **New Yorker** p123 D 10 '38

Trade Paper Reviews

"The engaging Miss Darrieux and a strong supporting cast make this new French film engaging screen fare. Similar to other French dramas, the film concentrates on making each incident as dramatic as possible without a letup. For the French fans, foreign fans and audiences who like their drama lengthy and strong it will fill the bill nicely."
+ **Film Daily** p6 D 7 '38

— + **Motion Pict Daily** p4 D 30 '37

THE AFFAIRS OF ANNABEL. RKO 75min S 9 '38

Cast: Jack Oakie. Lucille Ball. Ruth Donnelly. Bradley Page. Fritz Feld. Lee Van Atta

Director: Ben Stoloff

Music director: Roy Webb

Original story: Charles Hoffman

Screen writers: Bert Granet. Paul Yawitz

Jack Oakie portrays a publicity agent for Lucille Ball, film star. He is constantly getting her into serious though laugh-filled predicaments by making her take part in stunts to exploit pictures. Finally he gets her a job as a maid for a week in a home which is selected as a hideout for a gang of desperate crooks. First of a new series.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: hardly; Y: fair; C: no."
— + **Christian Century** p1278 O 19 '38

Newspaper and Magazine Reviews

"Sometimes it is funny. Adults and young people."
— + **Christian Science Monitor** p17 O 1 '38

"No one will get particularly worked up over this mild and slightly absurd comedy. Jack Oakie as the press agent, and Lucille Ball, the beautiful, temperamental star of Wonder Picture Studios, work awfully hard, and a couple of times, with the assistance of Ruth Donnelly, they are successful in getting some good laughs." P. T. Hartung
— + **Commonweal** p561 S 23 '38

"[It] is an amusing comedy, a lively take-off on the rather incomprehensible antics of Hollywood directors, producers, and stars." Jesse Zunser
+ **Cue** p45 O 15 '38

"[It] is the first [of a series.] A promising first, we might add; in a light farce vein, with some flip players in it. Lucille Ball, who has something on it, is one; Jack Oakie would be another and Lee Van Atta, whose voice is changing, is a third. Between them, and with the help of a smartly written script, they have created an amusing trifle." F. S. Nugent
+ **N Y Times** p29 O 13 '38

+ + Exceptionally Good; + Good; + — Fair; — + Mediocre; — Poor; — — Exceptionally Poor

ANGELS WITH DIRTY FACES. Warner 97min N 26 '38

Cast: James Cagney. Pat O'Brien. Humphrey Bogart. Ann Sheridan. George Bancroft. Billy Halop. Bobby Jordon

Director: Michael Curtiz

Original story: Rowland Brown

Screen writers: John Wexley. Warren Duff

This gangster film with a regeneration theme shows James Cagney and Pat O'Brien, growing up as tough tenement boys. O'Brien turns to the priesthood while Cagney becomes a gangster. After doing several stretches he comes back, teams up with a politician and becomes the hero of the tenement "Dead End" kids. O'Brien unable to sway Cagney from his crime dictatorship turns on him. When Cagney is caught by police after committing murder, O'Brien pleads with him to go to the electric chair as a coward so that he will break the spell he holds over the boy hoodlums. This Cagney refuses until the last mile when he is carried, cringing and hysterical.

Audience Suitability Reviews

"A: good of kind; Y & C: unwholesome."
+ **Christian Century** p1526 D 7 '38

"Good. A well-enacted gangster film of debatable ethical values. Adults." DAR
+ **Fox W Coast Bul** O 29 '38

"Distinctly a social problem picture and not pleasant entertainment. It has a Bowery setting and is rather overcrowded with events and intrigue, but it is well made technically and interest is sustained. The ethics are objectionable in that sympathy is with the gangster. Adults." Calif Cong of Par & Teachers

"The theme is handled with sincerity and the different approach to this serious social problem is thought-provoking. Some will feel the role of the gangster was too sympathetically drawn at times, but the purpose may have been to explain the possible fascination and emphasize the danger. The picture holds the interest because of excellent direction and interesting characterizations. Mature." Calif Fed of Business & Professional Women's Clubs

"A picture of stark realism with dramatic sequences intensified by a strong musical score. . . While the subject matter, ethical value and unusual ending of this picture may offend many, the direction is potent, every atom of dramatic value has been extracted and the large and able cast are most convincing in their life-like portrayals. . . Though not entertaining in the accepted sense, this picture will grip the emotions and provoke thought. Adults." Gen Fed of Women's Clubs (W Coast)

"Virile, exciting, swiftly paced gangster melodrama. . . Glorification of a gangster is unmistakable in spite of the fact that he dies in the electric chair. Adults." Nat Council of Jewish Women

"A social problem drama distinguished by able direction and acting of a high order. Backgrounds are painstakingly accurate and incidents of plot development are plausible. Nevertheless, the story makes a hero of a gangster who has taken arms against the social order. The downright lie told to his youthful admirers by the parish priest to darken his memory and to deflect from him the hero worship of a group of potential young gangsters makes a weak and unconvincing ending, both ethically and dramatically. Adults." Nat Soc of New England Women

"A sordid picture of the effect of degraded slum environment on the lives of two boys. Very unpleasant for adults, impossible for children." S Calif Council of Fed Church Women

"If this film could be shown only to audiences who are mentally equipped to evaluate its contents and who could be roused by its heartbreaking picture of slum boys to take action against existing evils it might be justifiable. But for general release it is bad. It is a return to the old type of gangster film with a quick-thinking hero who attracts sympathy and a certain degree of admiration. . . To the boys in the audience [the ending] would seem like a noble gesture on the part of Rocky and would serve only to enhance their admiration for him. If the idea of this film is to show that crime does not pay, it certainly falls far short of the mark. Adolescents: bad; children: impossible. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** N 5 '38

"Objectionable in part."
Nat Legion of Decency N 17 '38

"A: excellent; Y: mature; C: no."
+ + **Parents' M** p32 D '38

"Vivid, exciting episodes and some intensely realistic characterizations, particularly by Cagney and some of the boys."
+ **Wkly Guide** N 12 '38

Newspaper and Magazine Reviews

"It must seem a bit superfluous to say that this is a melodrama, and yet it isn't like every other one you ever saw. For the cops-and-robbers epics are now by way of being social-minded, and, by and large, the change is for the better: whereas they used merely to whip out a gun and fire away, they are now also obliged to tell a story. 'Angels With Dirty Faces,' in fact, does both, and excitingly, too. . . The news is that Mr. Cagney, once more a public enemy, still has the gift." J. K. Hutchens
+ **Boston Transcript** p22 N 25 '38

"As intense and dramatic as machine-gun fire when it stays in the gangster groove, the film flounders in a mire of false morality at the end. Mr. Cagney is startlingly effective as the gangster. Adults."
+ — **Christian Science Monitor** p15 N 26 '38

"Michael Curtiz's direction of 'Angels With Dirty Faces,' although emphasizing no new note, is good for its photomontage, its carefully depicted slum scenes and built-up suspense. Motivation at times is a bit weak and you're asked to accept too much vacillation of Catholics between Church and gangsterdom. Pat O'Brien, as the priest, is no Spencer Tracy, but he has dropped his fripperies and taken on sincerity." P. T. Hartung
+ **Commonweal** p133 N 25 '38

"There have been many films in recent months concerned with juvenile gangsters and their reform. None can compare with this latest Warner Brothers social drama in the explosive excitement of its handling and the tight, tense climaxes of its rapid-fire sequences. . . 'Angels With Dirty Faces' is a fine, though typical, melodrama—you will not soon forget it." Jesse Zunser
+ + **Cue** p15 N 26 '38

"Good acting, good direction, good screen play, all under the production guidance of the experienced Sam Bischoff, and still I cannot see it as anything but just an ordinary gangster picture. More imposing visually than most of those which have gone before it, it may prove, let us hope, a satisfactory tail-end to a procession already too long drawn out. . . If I never see another gangster picture, I will die content. I think it is the same way with the great majority of picture patrons. 'Angel' is just a cheap gangster picture in spite of its many technical excellencies, in spite of the honesty of its presentation, its physical vigor and visual sweep."
— + **Hollywood Spec** p14 O 29 '38

Reviewed by Beverly Hills
Liberty p49 N 19 '38

" 'Angels With Dirty Faces' is the best gangster picture released in months. The already classic 'Scarface' was better, less coated with what Nietzsche called moralin, but this story . . . is magnificently told. James Cagney was never more natural; he has some moments which are not easily forgotten—those, for example, when his charm is changing into fear or longing or brutality." Franz Hoellering
+ + **Nation** p639 D 10 '38

"[It is] a stunning and absorbing underworld melodrama. 'Angels With Dirty Faces' has little thematic novelty, but it has such dramatic vigor and suspense and such vivid portrayals that it amply justified this latter-day reworking

of the gangster film formula. In the brilliant acting of James Cagney, Pat O'Brien and their assistants, and in the expert and imaginative staging of Michael Curtiz, familiar material takes on a sharpness of outline which makes the offering an excellent film as well as a first-rate show. It may be in the nature of a screen recapitulation, but it has remarkable power and persuasion." Howard Barnes
+ + **N Y Herald Tribune** p8 N 26 '38

"It is a savage melodrama Rowland Brown and his collaborators have written, a human story that James Cagney, Pat O'Brien and the 'Dead End' boys have played, an engrossing and vivid motion picture that Michael Curtiz has directed. One of its greatest attributes is a realistic point of view. . . The film proceeds racily, overcoming the familiarity of the ground it is covering by its surprising twists of plot and character, and it emerges as one of the most picturesque and dramatic of this year's crime studies." F. S. Nugent
+ + **N Y Times** p18 N 26 '38

"James Cagney is a bum again in 'Angels With Dirty Faces,' and his fine nerves, all on edge all the time, sharpen every scene he has. With a cast including Pat O'Brien, Humphrey Bogart, and the 'Dead End' sextet, who ought to be about ready for Yale by this time, this is a nice example of the classic underworld film. There have been better models, to be sure. The conclusion is disconcerting, one of those squeamish efforts to indicate a turn of heart in the bad man at the very last moment, and, as a death-chamber scene, it is elaborate and ghoulish." John Mosher
+ **New Yorker** p90 N 26 '38

"Without James Cagney's provocative portrayal of a hard-boiled racketeer, this Warner Brothers film would offer little more than another exhibition of the 'Dead End' youngsters' all too familiar routines. . . Whether the sympathetically delineated gangster was noble (to disillusion his admirers) or merely craven—the film-goer is allowed his choice of motives—the moralistic aspects of 'Angels With Dirty Faces' are as specious as its sociology. But, adroitly directed by Michael Curtiz, the film is tense, high-powered melodrama climaxed with a dramatic O. Henry twist."
+ **Newsweek** p28 N 7 '38

"No blunter, more vivid, more grisly underworld melodramatics have come from Hollywood since the last time Cagney screwed his face up and showed the boys how to be tough. *Terrific.*"
+ + **Stage** p57 D '38

"Cinema morals aside, 'Angels With Dirty Faces' is a fine job of cinema technique. Rowland Brown's story and Michael Curtiz's direction bring nothing new to racketeer melodrama, but the brisk rattle of Cagney's conversation and his associates's machine guns has a pleasantly nostalgic quality. The film lives up to one of the year's best titles."
+ + **Time** p28 D 5 '38

Trade Paper Reviews

"This is sockeroo melodrama with an arresting title. . . 'Angels With Dirty Faces' has a robustness and a 'kick-in-the-face' mood not frequently obtained."
+ + **Boxoffice** p27 O 29 '38

"One of the cleverest concoctions of pulse-pounding excitement, heart-stopping thrills and throat-catching emotional human touches ever to hit the screen. Large praise, but this Warner whirlwind of power-drama is something to let your hair down about and give it the ole showman gun on all counts. Any exhibitor who can't knock off recent box-office records with this box office baby is simply asleep at the turnstile switch."
+ + **Film Daily** p7 O 24 '38

Reviewed by J. M. Jerauld
+ + **Motion Pict Daily** p5 O 24 '38

"Another typical 'Dead End' kids picture, but with the single exception that it has James Cagney and Pat O'Brien to bolster the dramatic interest and give boxoffice draw. It's Cagney's and O'Brien's second film together since the former's split with Warners. On the strength of the Cagney-O'Brien combination, 'Angels' should do fair business, but the picture itself is no bonfire. That 'Dead End' kid story has already been told too many times."
+ — **Variety** p13 O 26 '38

"Strong stuff. The kind audiences eat up. Right up James Cagney's alley. . . 'Angels With Dirty Faces' spells heavy coin at the box office and points the way for restoration of Cagney and Pat O'Brien to the level of their best joint successes."
+ **Variety (Hollywood)** p3 O 21 '38

ANNABEL TAKES A TOUR. RKO 70min N 11 '38

Cast: Jack Oakie. Lucille Ball. Ruth Donnelly. Bradley Page. Ralph Forbes. Frances Mercer

Director: Lew Landers

Music director: Russell Bennett

Original story: Joe Bigelow. Bert Granet. Charles Hoffman

Screen writers: Bert Granet. Olive Cooper

Second in the Jack Oakie-Lucille Ball Annabel Series. In this Lucille Ball is a dimming motion picture star who tries to regain her prestige with the aid of Jack Oakie, press agent.

Audience Suitability Ratings

"Fast moving farce. A publicity agent goes to extremes to publicize an actress; the resulting exaggerated and improbable situations make an amusing picture. Family." Am Legion Auxiliary

"Trivial, tiresome yet harmless. . . Matter of taste for adults and family. Children: no." Calif Cong of Par & Teachers

"Good. Amusing farce anent publicity gags. Mature." DAR

"Cleverly amusing. The casting is very good, the dialogue amusing, and the direction light, tying together the many laugh-provoking sequences. Family." Gen Fed of Women's Clubs (W Coast)

"A weak story and its tawdry presentation is somewhat saved from absolute mediocrity by the comedy of Lucille Ball and the braggadocio of Jack Oakie. Family-mature." Nat Council of Jewish Women

"A tiresome, forced comedy, overacted and labored. Adults." Nat Soc of New England Women

"Tiresome and overdrawn . . . the gags are not new and most of the comedy is slapstick. The whole lacks distinction both in plot and presentation. Mediocre." S Calif Council of Fed Church Women

"Films making fun of movie stars and publicity agents have become too familiar to excite much interest. Although lightly entertaining and capably acted, this one is no exception to the rule. Adolescents: sophisticated; children: no. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** O 29 '38

"General patronage."
Nat Legion of Decency N 3 '38

"A & Y: fairly good; C: no."
+ — **Parents' M** p36 Ja '39

Newspaper and Magazine Reviews

"Fast, sprightly and amusing. . . Adults and young people."
+ **Christian Science Monitor** p15 N 19 '38

Trade Paper Reviews

"Second in the series starring Lucille Ball and Jack Oakie, this maintains the high entertainment standard of the first. Highly acceptable to Oakie fans, and can amply satisfy the rank and file. Story is a rapidly moving sequence of comic situations strung together by bright dialogue."
+ **Boxoffice** p39 O 22 '38

ANNABEL TAKES A TOUR—*Continued*

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 O 18 '38

"[It] is a zippy comedy that swings along at a merry pace. . . It's a strong programmer that will materially advance interest in the series. There is sparkle and zest to the comedy passages which are enlivened by snappy dialog. Picture rolls at a fast clip with no dull moments, and maintains quality set by first of the series."
+ **Variety** p12 O 19 '38

"Fast moving comedy adorned with a wacky touch and strung together with clever dialog, 'Annabel Takes a Tour' should build new business for this RKO series. It parades Lucille Ball and Jack Oakie at their best, and will no doubt speed the former on to bigger things cinematic."
+ **Variety (Hollywood)** p3 O 13 '38

ARIZONA WILDCAT. 20th century-Fox 69min F 10 '39

Cast: Jane Withers. Leo Carrillo. Pauline Moore. William Henry. Henry Wilcoxon. Douglas Fowley

Director: Herbert I. Leeds

Dance directors: Nicholas Castle. Geneva Sawyer

Music director: Samuel Kaylin

Original story: Frances Hyland. Albert Ray

Screen writers: Barry Trivers. Jerry Cady

Little Jane Withers again portrays a "fixer" who this time is an orphan in a frontier town in Arizona during the 1870's. She is unofficially adopted by a former bandit, Leo Carrillo, who has gone straight and earns a living driving a stage coach. When a series of holdups occur, Jane gets Carrillo to round up his old gang and defeat the gang headed by the sheriff, Henry Wilcoxon.

Audience Suitability Ratings

"Good. Satirical treatment adds comedy values to this vigorous, spirited tale of the old West. . . A better-than-usual Jane Withers film. Mature. Family." DAR
+ **Fox W Coast Bul** N 19 '38

Newspaper and Magazine Reviews

"Very robustious. . . The story has been embedded thickly with gags and stunts, which follow on each other often with barrage-like succession. Most of the ridin' and shootin' is done with tongue in cheek, however, the picture having a slightly satirical undertone. . . Director Herbert I. Leeds has done well by the Withers child on this picture, which is one of her best." Bert Harlen
+ **Hollywood Spec** p15 N 12 '38

Trade Paper Reviews

"Adroitly combining enough of the peppery Jane Withers' [brand of fun] with a rip-snorting tale of the old West, this will do double entertainment duty by satisfying both the Withers' fans and those whose celluloid tastes lean toward ridin' and shootin'."
+ **Boxoffice** p33 N 12 '38

" 'Arizona Wildcat' gives Jane Withers an excellent vehicle for her tomboyish antics. Teamed with the always lovable Leo Carrillo, they are 'two of a kind' . . . and it is a toss-up as to which is the wildcat. . . The picture is ready-made for family trade."
+ + **Film Daily** p4 N 8 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 N 25 '38

"Jane Withers' 'Arizona Wildcat' is a rather entertaining piece for her following, and should stack up favorably with past releases. 20th-Fox upped a budget on this one, with studio planning to get her into the straight percentage brackets rather than flat rentals. Whether or not 20th can accomplish this hike before she enters the adolescent stage is something else again."
+ **Variety** p17 N 9 '38

"Jane Withers turns sagebrusher for 'Arizona Wildcat,' most pretentious and best picture of her career. Designed to swell the young star's already big following, it will accomplish its purpose. It is an offering that will provide entertainment for all types of customers, and should do as well in the larger cities as in the smaller communities, where La Withers has long been a heavy draw."
+ **Variety (Hollywood)** p3 N 4 '38

ARKANSAS TRAVELER. Paramount 83-85min O 14 '38

Cast: Bob Burns. Fay Bainter. John Beal. Irvin S. Cobb. Jean Parker. Lyle Talbot. Porter Hall

Director: Alfred Santell

Music director: Boris Morros

Original story: Jack Cunningham

Screen writers: Viola Brothers Shore. George Sessions Perry

This drama of a rural newspaper has been dedicated to William Allen White, famous newspaperman of Emporia, Kansas. It tells the story of an itinerant printer, Bob Burns, who hoboes his way to a small town to assist Miss Bainter, widow of a newspaper publisher, in running a paper. A scheming politician, played by Lyle Talbot, wants the paper to further his designs but Burns upsets his plans, saves the paper and promotes a romance.

Audience Suitability Ratings

"A: very good of kind; Y & C: amusing."
+ **Christian Century** p1311 O 26 '38

"Amusing and entertaining. Cast well chosen but direction stagey. Family." Am Legion Auxiliary

"Refreshing humorous social drama. Adults & 14-18: very good; children: good." Calif Cong of Par & Teachers

"A homespun story which builds consistently and smoothly to a dramatic climax and satisfactory conclusion. Family." Calif Fed of Business & Professional Women's Clubs

"Good. An appealing, homespun comedy of small town happenings. Mature-family." DAR

"American life in a small town is well presented in this refreshing picture of the homespun variety. All ages." Gen Fed of Women's Clubs (W Coast)

"Although the tempo, for the most part, is slow-moving it nevertheless leads to a quick and thrilling climax. Family." Nat Council of Jewish Women

"A commendable film for mature audiences." Nat Soc of New England Women

"A most enjoyable, entertaining picture for the family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** O 15 '38

"Bob Burns' drawling stories and homely maxims lend flavor to the tale, Fay Bainter's acting is excellent, and the other parts are well taken. Adolescents, 12-16: good comedy; children, 8-12: yes."
+ **Motion Pict R** p4 N '38

"General patronage."
Nat Legion of Decency O 20 '38

"A, Y & C: good."
+ **Parents' M** p32 D '38

"A picture which should be popular with all audiences. . . Though the story is slightly incredible it supplies plenty of fun and is well cast and directed. Family."
+ **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

"An improbable but pleasant tale. Family."
+ — **Christian Science Monitor** p15 O 15 '38

"In 'The Arkansas Traveler,' Bob Burns steps into the Will Rogers shoes and they fit well. This picture, dedicated to William Allen White and to those city men who look with longing

to the small town, is filled with earthy and homely epigrams about town and country and general conditions. . . Throughout the wholesome and frequently humorous story, Bob Burns with dry and casual cleverness delivers the kind of remarks that made Will Rogers lovable and famous." P. T. Hartung
+ **Commonweal** p105 N 18 '38

"Bob Burns steps into the late Will Rogers' filmic shoes in this quietly amusing, friendly rural comedy. Burns shows himself to be a thoroughly capable dramatic actor as well as a comedian, imparting his homely wit and genial humors to a simple tale." Jesse Zunser
+ **Cue** p14 N 19 '38

"'Arkansas Traveler' has an admirable aim, which is achieved to a sufficient extent to make the film good timber for small-town audiences. . . Discriminating patrons, however, will be aware of some detracting improbabilities in the story." Bert Harlen
+ — **Hollywood Spec** p10 O 15 '38

Reviewed by Beverly Hills
Liberty p51 O 29 '38

"Bob Burns has resolutely renounced his hillbilly antics in 'Arkansas Traveler' to emerge as an engaging homespun philosopher. . . The story has a thick icing of sentiment and the direction leaves it marking time on more than one occasion, but the performance of Mr. Burns has such quiet persuasion that one is predisposed to be tolerant. Aided no little by Fay Bainter, Porter Hall and John Beal, the erstwhile bazooka player sees to it that the new Paramount offering is generally entertaining." Howard Barnes
+ **N Y Herald Tribune** p16 N 17 '38

"An amusing bit of homespun, much in the manner of the old Will Rogers films, is 'Arkansas Traveler.' . . It's scarcely a major theme, certainly not an original one; but it serves its modest purpose, which seems to be the re-establishment of the quiet, folksy mood of 'David Harum' and 'State Fair.' . . The cast has made it a pleasant, if minor, entertainment. If it errs at all, it is on the side of simplicity; and it is better there than elsewhere." F. S. Nugent
+ **N Y Times** p29 N 17 '38

"'Arkansas Traveler' runs the usual length of feature films, but it might better have been a 'short.' . . All is imbued with the light of homespun virtue." John Mosher
— + **New Yorker** p111 N 19 '38

"Unpretentious and appealing homespun comedy. . . In his first starring role, Bob Burns—minus gags and bazooka—gives an effective performance in the Will Rogers tradition."
+ **Newsweek** p34 O 24 '38

"Strict adherence to Will Rogers' formula gives 'Arkansas Traveler,' first picture in which Burns has appeared as a star, much of the same amiable, folksy entertainment value."
+ **Time** p26 O 31 '38

Trade Paper Reviews

"[It is] a deftly produced and directed vehicle that will hit the mark for solid acclaim, especially with small town audiences. Burns's first starring vehicle is aptly tailored to his measure, and the supporting roles give evidence of excellent casting."
+ **Boxoffice** p25 O 8 '38

"[It] develops into some very good down-to-earth entertainment on small town life. Its humor, drama, and interesting characters should make it the sort of fare that is well liked, and its box-office returns should be gratifying. This is especially true among the Bob Burns fans."
+ **Film Daily** p8 O 4 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 O 5 '38

"Bob Burns gets off to a fine start as a Paramount star in 'Arkansas Traveler.' It will get over nicely in the key spots, but its biggest box office will be in the neighborhoods and smaller communities. Burns is surrounded by an excellent supporting cast that supplies a ring of sincerity and humanness to the various characterizations, greatly enhancing the entertainment qualities of the picture."
+ **Variety** p14 O 5 '38

"Marking the elevation of Bob Burns to screen stardom, 'Arkansas Traveler' comes through bearing every indication that it will be a boxoffice winner. It has what it takes to brave—and meet—the current trend in things cinematic, and, thus equipped, should delight all audience classifications in metropolitan centers as well as in the smaller communities."
+ **Variety (Hollywood)** p3 S 29 '38

ARREST BULLDOG DRUMMOND.

Paramount 60min N 25 '38

Cast: John Howard. Heather Angel. H. B. Warner. Reginald Denny. E. E. Clive

Director: James Hogan

Screen writer: Stuart Palmer

Based on the novel, The Final Count, by H. C. (Sapper) McNeile. Another in the Scotland Yard series, this has John Howard as Drummond and Heather Angel as the girl he leaves at the altar while he goes after a gang who have stolen a death ray machine and murdered the inventor.

Audience Suitability Reviews

"Average film. Excellent cast and a good director are hampered by mediocre story material. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bul** N 26 '38

"A family picture." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Tense, suspenseful detective-mystery melodrama. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Well staged mystery with some good comedy and suspense. Family exclusive of young children." Nat Soc of New England Women

"An excellently cast and not 'too deep' mystery drama." S Calif Council of Fed Church Women

"Adolescents: only fair; children: too tense." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** D 3 '38

"General patronage."
Nat Legion of Decency N 24 '38

Newspaper and Magazine Reviews

"A fairish amount of excitement considerably aided by the able comedy work of E. E. Clive and Reginald Denny."
+ — **Christian Science Monitor** p17 D 3 '38

Trade Paper Reviews

"'Bulldog Drummond' fans will find no complaint with this latest episode in the melodramatic and spine-tingling career of the celebrated fictional adventurer, for he gets into and out of more tight squeezes than ever before."
+ **Boxoffice** p29 N 26 '38

"Latest of 'Bulldog Drummond' series measures up favorably with past releases in the group. Containing all the ingredients necessary for a picture of this type, it presents a mystery melodrama, with weird murders and introduction of an ingenious machine of destruction which is stolen by international agents. . . Picture is suitable fare for secondary houses that have found previous features of the series profitable. It's capable of getting over as a programmer in key spots where a dash of interesting melodrama is required in support."
+ **Variety** p14 N 23 '38

"Paramount's Scotland Yard series takes on new face—and strength—with 'Arrest Bulldog Drummond.' It is by far the best of the group to date, and should mean much in the way of added business for editions that are to follow. . . It is a bet for top position in the smaller situations, while operators of important spots need have no fears in placing it as the filler."
+ **Variety (Hollywood)** p3 N 19 '38

ARTISTS AND MODELS ABROAD.

Paramount 90min D 30 '38

Cast: Jack Benny. Joan Bennett. Mary Boland. Charley Grapewin. The Yacht Club Boys. Fritz Feld. Phyllis Kennedy. Monty Woolley

Director: Mitchell Leisen

Dance director: LeRoy Prinz

Music and lyrics: Ralph Rainger. Leo Robin

Music director: Boris Morros

Original story: Howard Lindsay. Russell Crouse

Screen writers: Howard Lindsay. Russell Crouse. Ken Englund

This is the second annual edition of the "Artists and Models" series. Instead of being a straight filmusical, the new one is a farce comedy in which Jack Benny leader of a troupe of stranded entertainers in Paris is evicted from his hotel and finds quarters in the Feminine Arts Building where he stages a show. An American heiress, played by Joan Bennett, is added to the troupe under the impression that she is stranded also.

Audience Suitability Reviews

"Lavishly produced comedy, with pleasing music, excellent technical values, and a real Paris fashion show. Family." Calif Cong of Par & Teachers

"Light musical farce with plenty of action and comic situations woven into a gorgeous fashion show featuring extreme styles by such well-known designers as Lanvin, Worth, Schiaparelli and others. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Jack Benny's personality, and a fashion revue, save from mediocrity this trite comedy. Mature." DAR

"Gay and amusing. Family." Gen Fed of Women's Clubs (W Coast)

"An amusing musical comedy. Family." Nat Council of Jewish Women

"Catchy tunes, amusing situations, clever dialogue, and novel gags prevail in this smoothly paced farcical comedy, combined with a gorgeous fashion show. One of the best of its type. . . Highly enjoyable for family although mature for children." Nat Soc of New England Women

"Light entertaining presentation. Catchy songs, a shallow plot and a wonderful display of beautiful gowns by the leading Parisian modistes will provide lots of laughs. Mature." S Calif Council of Fed Church Women

"Adolescents: entertaining; children: yes. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bul** N 5 '38

"Adults."

Nat Legion of Decency N 17 '38

"A, Y & C: good."

+ **Parents' M** p36 Ja '39

"Family."

Wkly Guide N 5 '38

Newspaper and Magazine Reviews

"Bright comedy. It has spectacular dress-parades as well as humour, but is most entertaining when it is funny. Attractive."

+ **Film Wkly** p21 N 26 '38

"Misses. It is composed almost entirely of things the public has grown tired of—stranded chorus girls, elaborate sets, jumping of hotel bills, fashion shows. It has agreeable people in it, headed by the always most agreeable Jack Benny, but no cast, directed as this one was, could make entertaining the kind of story this picture tells. That it could not happen is of no consequence; few of the things which happen on the screen would happen in real life, but when a story of the sort is to be a success as a picture, it must be told so expertly, the improbabilities must be handled so deftly, that we are willing to accept fiction as fact and laugh at lack of logic."

— **Hollywood Spec** p9 N 12 '38

"Jack Benny tried hard to score in his newest, called 'Artists and Models Abroad.' The result—in spite of four famous authors, several of them nice lads, too—is pretty bad. . . This film is pretty dull. It never does get going." Beverly Hills

— **Liberty** p50 D 24 '38

"Things have come to a pretty pass when Jack Benny fails to make you laugh. As clever a group of scenarists as ever cracked a quip have gotten together here and placed our Jack in a most embarrassing situation."

— + **Stage** p57 D '38

Trade Paper Reviews

"While this second in the 'Artists and Models' series fails to include as many lavish production and musical numbers as its predecessor or, for that matter, as have come to be expected in super filmusicals, it compensates for such shortage with larger doses of story and comedy, affording Jack Benny, who easily dominates an acceptable cast, free reign for the distinctive type of drollery on which his wide popularity is built. . . Much of the picture's worth is incorporated in an impressive Paris fashion display which should prove a strong lure."

+ **Boxoffice** p30c N 5 '38

"Watch this clean up at the box office with its appeal both to the ladies and the men. In a part tailored to suit his 'fall-guy' characterization, Jack Benny has a field day and scores many laughs."

+ + **Film Daily** p4 N 2 '38

Reviewed by Gus McCarthy

+ + **Motion Pict Daily** p8 O 28 '38

"[It] is straight farce comedy. The models in a fashion show and the artists are missing entirely. Despite its departure from formula, it's substantial laugh entertainment that will hit better than average business. Jack Benny dominates most of the action, and scores continually with crisp and zippy dialog."

+ **Variety** p15 N 2 '3 8

"Decided departure from the conventional filmusical plot, splendor in mounting and costume, display of feminine pulchritude for the men and an exquisite fashion show for the women, plus a load of comedy tailored to Jack Benny's 'fall-guy' character, distinguish this second annual edition of Paramount's 'Artists and Models.' "

+ **Variety (Hollywood)** p3 O 26 '38

AVOCATE D'AMOUR. Raoul Ploquin-Regal 94min S 7 '38

Cast: Danielle Darrieux. Henry Garat. Alerme. Marguerite Templey

Director: Raoul Ploquin

Music: Georges Van Parys

Screen writer: Jean Boyer

Filmed in France with English subtitles. The story concerns a young woman lawyer whose father wants her to give up the law and marry. She falls in love with her first client and discovers that her father engineered a plot for her to meet the young man.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Adults."

Nat Legion of Decency S 22 '38

"A & Y: good; C: no interest."

+ **Parents' M** p30 N '38

Newspaper and Magazine Reviews

"We suspect that the French sent over 'Avocate D'Amour' just to show us that they too can make Class B pictures even when they use their stars. The story runs like an old-fashioned musical comedy . . . and the two leads sing several songs, the music of which is gay and catchy." P. T. Hartung

+ — **Commonweal** p590 S 30 '38

"You'll find this French farce comedy-musical a rather amusing, if somewhat overlong, bit of celluloid froth." Jesse Zunser

+ — **Cue** p10 S 17 '38

"The story is melancholy hokum but brilliantly acted. The star's performance is the main attraction."

+ **Film Wkly** p21 O 15 '38

"[It] exhibits moderately amusing Gallic aspects of the problem of marriage *v.* career."
+ — **Time** p26 S 19 '38

Trade Paper Reviews

"A light, fluffy French comedy whose chief selling point will be the charming Danielle Darrieux. It is a drawn-out tale of no particular consequence that could stand considerable editing and tightening up. As it stands, when the pace doesn't lag, there are a number of humorous situations."
+ — **Boxoffice** p37 S 24 '38

B

BALLERINA. Mayer-Burstyn 85min N 14 '38

Cast: Mia Slavenska. Yvette Chauvire. Janine Charrat. Mady Berry. France Ellys

Director: Jean Benoit-Levy

Dance director: Serge Lifar

Music: Frédéric François Chopin. Charles François Gounod

Music accompaniment: Paris Opéra Orchestra

Screen writers: Jean Benoit-Levy. Marie Epstein

Based on a novel La Mort du Cygne by Paul Morand. Filmed in France with English subtitles. Some of the cast are members of the National Opera of France and others belong to the National Theater of Yugo-Slavia. The story details the ambitions of ballet dancers. A promising child ballerina cripples a ballet star because she fears the ballet star will supplant her teacher. Then comes the realization that the child has injured the real dancer in order to aid the dancer she loved who easily gave up the ballet for marriage.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 1 '38

"A: excellent; Y: excellent but mature; C: too mature."
+ + **Parents' M** p36 Ja '39

" 'Ballerina' is the sort of film for which we should like to stand up and shout 'Bravo!' . . Slavenska's dancing of the ballet, 'The Death of a Swan,' is one of the high spots of a film which is both an artistic triumph and a distinguished screen-drama."
+ + **Scholastic** p29 D 17 '38

Newspaper and Magazine Reviews

"The French have sent over another of their superlative films. . . 'Ballerina' brings to the cinema for the first time the impressions of the severe and colorful lives of dancers that are captured in Degas's ballet pictures. Concise English titles assist the complete enjoyment of this entertaining picture." P. T. Hartung
+ + **Commonweal** p161 D 2 '38

"The film has many charming moments, and some awkward ones. The fresh vitality of its acting and the Degas-like tone of its photography compensate to a large degree for numerous technical faults in construction, editing, and cutting—faults which make 'Ballerina' peculiarly unstable as film entertainment." Jesse Zunser
+ — **Cue** p14 N 19 '38

"The picture portrays with equal skill and truth to life the full cruelty and sweetness of a little girl's soul. . . The French picture demonstrates that children can be presented as children. If our producers could learn that lesson they would spare us many miles of photographed automatons and falsifications of the child mind." Franz Hoellering
+ **Nation** p574 N 26 '38

"The human drama behind the formal figures of the ballet has been accorded fascinating screen treatment in 'Ballerina.' Filled with exquisite imagery, sensitively acted and delicately directed, it is a notable addition to the list of distinguished films which France has been sending us. . . If the photoplay falters, it is in the melodramatic scenes which underline it with tragedy. They are striking scenes in themselves. . . Whether or not you are wholly moved by the conclusion, you can scarcely fail to be tremendously intrigued by the motion picture as a whole. . . 'Ballerina' may miss being an outstanding film, but it is one which will amply repay your attendance." Howard Barnes
+ **N Y Herald Tribune** p22 N 15 '38

"Shining through it all is the director's understanding of the child mind, deftly illustrated by telling bits of action and dialogue. . . It isn't the usual picture; it isn't even the usual foreign picture; but it is one to see and remember for a long time." F. S. Nugent
+ + **N Y Times** p27 N 15 '38

"The charm that you might expect to find in any film called 'Ballerina' exists in the new French picture, but it isn't by any means the outstanding feature. . . 'The Death of the Swan,' most emphasized of the ballets Serge Lifar gives us, is a delight upon the screen. It is not the dancing of the girls, however . . . which makes one's eyes open widest. The analysis presented of a child's mind does that for one. Not since 'The Children's Hour,' with its sketch of a vicious little school-girl busy as a bee with her malice, has there been such a stark presentation of maidenly devilishness. . . Balletomanes, responding to the promise of the title and the names in the cast, may be taken aback to find instead a bitter, disillusioning story, bare of glamour and ruthless in its sad realism." John Mosher
+ + **New Yorker** p110 N 19 '38

"This is a sensitive and engrossing adaptation of 'La Mort du Cygne,' Paul Morand's novel. Set to the music of Chopin and Gounod, the unusual French film marks the screen debut of Mia Slavenska, one of the star ballerinas of the Ballet Russe de Monte Carlo, and Yvette Chauvire, première danseuse of the National Opera."
+ **Newsweek** p25 N 21 '38

"A tender and compelling story. . . What makes the picture fine cinema is its play of personal humors against the grandeur of great orchestral music. Ballet was never more human. . . All this, too, to the accompaniment of sensational ballet dancing. 'The Dying Swan,' as executed by Mia Slavenska, is as supreme a bit of choreography as was ever photographed. . . *Distinguished in every way.*"
+ + **Stage** p57 N '38

Time p51 N 28 '38

Trade Paper Reviews

"For discriminating audiences solely, 'Ballerina' has been hailed by the New York critics with every justification. . . It is a fine study in child reaction, simply and gracefully done and always with great charm. In point of story content, the tale essayed is very slight."
+ + **Boxoffice** p29 N 26 '38

"In the picture 'Ballerina' we find a story which brings to the fore the psychology of children. The man who gave us the long to be remembered, 'La Maternelle,' has used the same dramatic force and care which dominated his earlier success."
+ **Film Curb** p5 N 19 '38

"The producer-director of 'La Maternelle' has scored brilliantly again. He works cinematic wonders with a group of professional and student dancers of the French National Opera who have never appeared in dramatic roles. . . The story is told as only a Frenchman can tell it, with a delicacy and feeling that builds to a tremendous punch. It is psychological in its dramatic qualities as much as it is physical and emotional."
+ + **Film Daily** p5 N 9 '38

Reviewed by J. M. Jerauld
+ + **Motion Pict Daily** p5 N 2 '38

THE BEACHCOMBER. Mayflower-Paramount 82min D 24 '38

Cast: Charles Laughton. Elsa Lanchester. Tyrone Guthrie. Robert Newton. Dolly Mollinger

Director: Erich Pommer

Music: Richard Addinsell

Music director: Muir Mathieson

Screen writers: Bartlett Cormack. B. Van Thal

Based on the short story, Vessel of Wrath, by W. Somerset Maugham. Filmed in England and there released under title Vessel of Wrath. Distributed in the United States by Paramount. Charles Laughton is a remittance man on a Malay island who cashes his check each month and then remains drunk until the next one comes. He is of good family, sunk to his present state because his father would not allow him to marry a barmaid in his local town. A missionary from England, the Rev Jones and his sister, Martha, a straight-laced spinster, become Laughton's prosecutors and from detestation, both he and Martha learn to love each other, marry and return to the public house in his local town and run it—he a real tee-totaler and she a tolerant person.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 24 '38

"Outstanding. The acting of the entire cast is excellent, but that of Laughton and Elsa Lanchester is certainly outstanding. Recommended to Exceptional Photoplays Committee. Mature."
+ + **Wkly Guide** N 19 '38

Newspaper and Magazine Reviews

"Underline it as a must-see. Its assets: a psychologically sound story; four brilliant characterizations of widely diversified personalities; perfect direction; production and photography up to the standard set by the other elements."
+ + **Hollywood Spec** p11 D 10 '38

Trade Paper Reviews

"English-made, this character study of a shiftless, ease-loving drifter is steeped in British subtlety and tediously paced, but sophisticated first-run patrons will acclaim the superb Charles Laughton for a fascinating Thespic achievement and may applaud the feature as an off-the-beaten-track screen contribution. From a technical standpoint it is of the highest quality and the acting throughout is excellent."
Boxoffice p23 D 3 '38

Film Curb p6 N 12 '38

"Charles Laughton does marvels with his role of the beachcomber. Elsa Lanchester is also excellent. . . However, some sequences are pretty draggy, with a lot of incidental action and considerable conversation among the principals."
+ — **Film Daily** p5 D 1 '38

"Due to United States censorial objections the film is understood to have undergone some scissoring. . . Just what in 'Beachcomber' displeased the censors isn't evident in the picture at present. There are one or two sequences that approach censorable (by Hays standards) material and the philosophic outlook of the early portions is frankly of the live-and-let-live school of thought, but there is nothing outright to warrant protest. Principal consideration about the picture at present is that it rates as distinctly entertaining. There's plenty of story for those who crave direct action, plus a wealth of shrewd observation and salty characterization for the sophisticates. For those reasons, because it has Laughton's name strength and because it is admirably played by a nicely balanced group of leads, the picture appears destined to reap a nice profit at the box office."
+ **Variety** p12 N 30 '38

"Delightful, provocative sex drama with emphasis on comedy, which offers refreshing change from the usual screen effusions about adult love capers. Because of subject matter, treatment and cast, appeal will be limited, although comedy may give it wider range than indicated. The adaptation from W. Somerset Maugham's 'Vessel of Wrath,' is much like the author's play, 'Rain,' from which several screen versions were made. . . Discriminating audiences will be regaled."
+ **Variety (Hollywood)** p3 N 23 '38

THE BEAR. Amkino 45min S 20 '38

Cast: O. Androvskaya. M. Zharov. I. Peltser

Director: Isidor Annenski

Russian dialogue with English subtitles. Based on a play of the same title by Anton Chekhov. Soviet film makers turn to comedy in this tale of a blustering woman-hater who, seeking payment for a debt, calls upon a fair widow, challenges her to a duel and then falls in love with her.

Newspaper and Magazine Reviews

"'The Bear' is a nonsense item, but good fun. . . Although it does not advance Soviet's reputation a bit and moves on a plane miles lower than the stratosphere, it impressed me, at least, as much the better part of the Cameo's anniversary twin-bill [with 'Mother and Sons']." F. S. Nugent
+ **N Y Times** p29 S 15 '38

Trade Paper Reviews

"An amusing and innocuous play. . . The dialogue is as witty as the action, with English titles assisting those who cannot understand the native tongue."
+ **Boxoffice** p34a O 15 '38

"A strange brand of humor and an entirely unorthodox method of developing love interest—possibly okay for the Russian film audience, but an enigma to the American mind—pushes 'The Bear' to the forefront as one of the most ridiculous pieces of foreign screen fiction brought to this country. The Anton Chekhov name is on it, but it's still, stupid, indigestible stuff for the United States."
— — **Variety** p25 S 21 '38

BLACK BANDIT. Universal 57-60min S 16 '38

Cast: Bob Baker. Marjorie Reynolds. Hal Taliaferro. Jack Rockwell. Glenn Strange. Dick Dickinson

Director: George Waggner

Music: Fleming Allen

Music director: Frank Sanucci

Screen writer: Joseph West

A western melodrama with songs. Bob Baker portrays twins, one good, one bad. The bad brother after a life of crime finally repents and aids his twin out of trouble at the cost of his own life.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 22 '38

"Family. Interestingly told and capably acted Western."
+ **Wkly Guide** S 10 '38

Trade Paper Reviews

"Weak Western follows the routine formula with Bob Baker doing nice work."
— + **Film Daily** p4 N 21 '38

"'Black Bandit' is a singing actioner, a little slow, but otherwise a good enough bronc-trot for the trade. Baker warbles three tunes, none of them different than the fireside walls of dozens of other flicks and no particular click among them. . . The juvenile trade will like 'Black Bandit' up to the 14-year-old mentality. Above that the appreciation curve will take a sharp drop."
+ — **Variety** p13 S 21 '38

BLONDIE. Columbia 68min N 30 '38

Cast: Penny Singleton. Arthur Lake. Larry Simms. Gene Lockhart

Director: Frank R. Strayer

Screen writer: Richard Flournoy

Based on the comic strip, Blondie, created by Chic Young. The principals follow the original cartoon characters closely. The Dagwood family find themselves in difficulties on their fifth wedding anniversary when they lose their furniture and Dagwood loses his job. How Blondie helps him to set everything straight furnishes the plot.

Audience Suitability Ratings

"Good. Family." DAR
+ **Fox W Coast Bul** N 5 '38

"General patronage."
Nat Legion of Decency D 1 '38

"A, Y & C: good."
+ **Parents' M** p36 Ja '39

Newspaper and Magazine Reviews

"Rates well up among the other family comedy series. Blondie, Dagwood and Baby Dumpling form the little family unit whose travails and triumphs are often amusing, sometimes a shade sentimental. Clean, bright and well cast. Family."
+ **Christian Science Monitor** p15 N 26 '38

"Family audiences will be delighted with it. All theatre-goers will find in 'Blondie' a comedy of notable ebullience and freshness. . . The story is light, bordering on farce." Bert Harlen
+ **Hollywood Spec** p14 N 12 '38

"2 stars predicted. It's hard to translate a creation of the comic strips to flesh and blood. . . Blondie's future depends on you." Beverly Hills
+ — **Liberty** p55 D 10 '38

Trade Paper Reviews

"Here is a novel and refreshing feature which will be a welcome addition to any program, while its genesis gives it readymade exploitation potentialities for boxoffice takes far above its budget class. The picture's most remarkable and praiseworthy asset is the manner in which the producer has succeeded in capturing the true characteristics of the pen-and-ink people of Chic Young's feature."
+ **Boxoffice** p30c N 5 '38

"A comedy that should be of interest to many in as much as it is based on the many problems that confront the average family of moderate means, presented in such a way that one cannot help but realize how futile it is to allow all our problems to get the best of us."
+ **Film Curb** p6 N 26 '38

"This is a comedy hit that should please all youngsters, from six to sixty—and older. Under Frank R. Strayer's skillful guidance it is full of laughs and human touches. Robert Sparks rates numerous bows as associate producer, while Richard Flournoy has delivered a screenplay based on Chic Young's comic strip that is a gem."
+ **Film Daily** p10 N 7 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 N 8 '38

"Columbia's first of series based on the 'Blondie' comic strip characters by Chic Young gives indications that the studio has hit paydirt and group should have a long span of popularity. Blondie, Dagwood, Baby Dumpling and their dog Daisy make an ideal group around which to swing a domestic comedy series. Columbia turns out a particularly fine effort for the initial release, which gets the transplanted cartoon-to-film characters off to a good start."
+ **Variety** p22 N 2 '38

"Here is a comedy gem that spells entertainment with a capital E. Given sufficient exploitation to tie it in with the widely syndicated newspaper strip upon which it is based, 'Blondie' should drag heavy coin into boxoffices. It will send the customers away with a feeling that they have had more than their money's worth. Here is the basis for what no doubt will prove another successful series."
+ **Variety (Hollywood)** p3 O 29 '38

BOYS TOWN. MGM 96-98min S 9 '38

Cast: Spencer Tracy. Mickey Rooney. Henry Hull. Leslie Fenton. Gene Reynolds. Edward Norris. Bobs Watson

Director: Norman Taurog

Music: Edward Ward

Original story: Dore Schary. Eleanore Griffin

Screen writers: John Meehan. Dore Schary

This is based on a real life institution, Father Flanagan's community near Omaha, Nebraska, devoted to the rehabilitation of wayward boys. In the film Spencer Tracy is the priest and Mickey Rooney an incorrigible lad who after almost wrecking the entire plan of the community is brought to see the light.

SEE ALSO issue of September 26

A Guide to the discussion and appreciation of Boys Town, prepared by William Lewin is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A & Y: very good; C: probably good."
+ + **Christian Century** p1278 O 19 '38

"Excellent. Don't miss this entertaining, inspiring social drama. Mature-family." DAR
+ + **Fox W Coast Bul** S 10 '38

"A stirring social drama. . . The picture is wholly constructive, and leaves one with the feeling that there is definite hope for post-war children, and children of the depression. Family." Calif Cong of Par & Teachers

"Outstanding entertainment with many high points of dramatic appeal is this significant and emotional true story. . . This picture deserves wide comment and extensive release. Family." Calif Fed of Business & Professional Women's Clubs

"An inspirational picturization of life in Boys Town. Deeply emotional, excellent in social values and engrossing motion picture entertainment. Family-mature." Gen Fed of Women's Clubs (W Coast)

"A thrilling, emotionally-gripping picture. Family." Nat Council of Jewish Women

"A film with wide appeal and deep significance. Family." Nat Soc of New England Women

"Too much cannot be said in favor of this presentation. . . Highly recommended for all ages. Suitable for church halls." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** S 17 '38

"Here is an exciting and heart-warming social drama. . . The film is convincing and is a real contribution to American ideals of service to humanity. Adolescents, 12-16: fine; children, 8-12: emotional but constructive."
+ + **Motion Pict R** p3 O '38

"A, Y & C: excellent."
+ + **Parents' M** p30 N '38

"A very fine new film. . . The cast of boys who make up the citizenry of Boys Town is invariably good, but most of the applause should go to the teamwork of Tracy and Rooney, and director Taurog."
+ + **Scholastic** p13 O 1 '38

Newspaper and Magazine Reviews

"Sentimental melodrama based on a real experiment for youth. . . Fictional embellishments pale beside the real facts of the case and the whole thing ends in a flood of tears. It's too bad they couldn't have stuck to the home itself. Family."
— + **Christian Science Monitor** p17 O 1 '38

"Metro-Goldwyn-Mayer should be thanked for their courage in making a picture that omits a love story, uses only men and boys for its leading characters and whose main plot concerns the fulfilment of a dream. Spencer Tracy's sincere portrayal of the rôle of the priest is the outstanding work of his career, even better than his Father Tim in 'San Francisco.' . . When the films do crash through with an exposition of the fine work of a member of our faith, they should be encouraged. Certainly Father Flanagan's

BOYS TOWN—*Continued*

efforts deserve the praise and assistance given them." P. T. Hartung

+ + **Commonweal** p561 S 23 '38

"It is a picture minus women, but loaded with drama, packed with emotional dynamite, and spilling over with honesty, sincerity, and the fervor of its message. 'Boys Town' hits tops as one of the finest films of the year." Jesse Zunser

+ + **Cue** p10 S 17 '38

"Generally appealing and vital, it is spoilt at times by too much emotionalism. See it for the acting."

+ — **Film Wkly** p21 O 1 '38

"A truly great picture. . . Purely a social preachment—in the abstract, unpromising story material for motion picture entertainment—'Boys Town' comes to the screen as a gripping human document with all the elements which make for box-office success."

+ + **Hollywood Spec** p7 S 17 '38

"In general the story is sound and soundly carried out, though rounding some of its sharp corners awfully fast. . . They had a lot of good kids for the parts; and of course Mickey Rooney is developing an acting genius that should soon be its own monitor over such weaknesses as the overly tough style he is encouraged to follow here. But mainly the story keeps its balance in Spencer Tracy, a man with the true actor's gift of projection. . . For all his homely face and lack of surface charm, he is about the finest figure of a man you'll meet, and I'm happy that he has finally got a part here to show it off." Otis Ferguson

+ **New Repub** p188 S 21 '38

"A commendable attempt to dramatize the founding and struggles of Boys Town, Father Flanagan's community near Omaha for homeless boys. Its failure is the failure of documentary-film material to withstand the tampering of Hollywood story-tellers. . . The boys as a group have been unable to emerge from the sweetness and light which engulf them. Much as it pains us to say it, Hollywood cannot capture the elusive realities of childhood. *The French would have made this a film masterpiece.*"

— + **Stage** p60 O '38

Trade Paper Reviews

"Social drama of the sort portrayed in 'Boys Town' is what makes the motion picture an important moral force in the world of today's crime and waywardness. . . The exhibitor has unlimited exploitation possibilities with this picture, and it can be sold to anyone, adult or juvenile, as a tremendously worthwhile and exciting piece of entertainment."

+ + **Film Curb** p5 S 24 '38

BREAKING THE ICE. RKO 80min Ag 26 '38

Cast: Bobby Breen. Charles Ruggles. Dolores Costello. Robert Barrat. Dorothy Peterson. John King. Billy Gilbert. Charles Murray. Irene Dare

Director: Edward F. Cline

Dance director: Dave Gould

Music and lyrics: Frank Churchill. Paul Webster. Victor Young

Music directors: Victor Young. Abe Meyer

Original story: Fritz Falkenstein. N. Brewster Morse

Screen writers: Mary McCall, Jr. Manuel Seff. Bernard Schubert

A musical film with an ice skating rink for background. Bobby portrays a Mennonite boy who is suspected of theft and goes to Philadelphia to earn money for his mother by singing in a skating rink.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Interesting entertainment for those who enjoy Bobby Breen's singing. Family." Am Legion Auxiliary

"An interesting story, developed with quiet tempo, notable direction and good acting. Family." Calif Cong of Par & Teachers

"The singing of Bobby Breen, comedy of Charles Ruggles and the ice skating of five year old Irene Dare highlight this weak social drama. Family." Calif Fed of Business & Professional Women's Clubs

"Mature-family. Mediocre." DAR

"A most entertaining blend of action, humor, drama and music. All ages." Gen Fed of Women's Clubs (W Coast)

"The unique background and dialogue of Pennsylvania Dutch Mennonite farmers lend an interesting, different flavor to this newest Bobby Breen picture and stress strict ideas of morality, sturdy honesty and an insight into the customs of this religious sect. Family." Nat Council of Jewish Women

"Good family film." Nat Soc of New England Women

"An enjoyable, clean, interesting presentation picturizing the power of an alluring, expanding, idealistic love, when pitted against the dwarfing influence of a repellant religious creed. An admirable and worthwhile picture. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** S 17 '38

"The plot is sketchily developed, and the picture is chiefly for those who enjoy Bobby Breen. Adolescents, 12-16 & children, 8-12: yes."

+ **Motion Pict R** p4 O '38

"A, Y & C: fairly good."

+ — **Parents' M** p30 N '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 O 8 '38

"The casting of Bobby Breen as a youthful Mennonite in 'Breaking the Ice' was surely not an intentional endorsement of a popular brand of infant's food. . . Not only is this picture an elaborate advertisement of youthful precocities—both those of Master Bobby and of a little girl named Irene Dare, who skates, but it borders just on the edge of being infant's food itself. And if, by now, that is all that Bobby's fans expect, they won't be disappointed." Bosley Crowther

— + **N Y Times** p35 S 23 '38

"A thoroughly resistible plot about a little Mennonite boy (played with shocking nasal exuberance by Bobby Breen.) . . The story does not exactly lack continuity. It is one long, unbroken series of buildups to Master Breen's throat-clearings. Charlie Ruggles putters about uncomfortably. *To arms, you Mennonites.*"

— **Stage** p60 O '38

Time p36 O 3 '38

BROADWAY MUSKETEERS. Warner 63min O 8 '38

Cast: Margaret Lindsay. Ann Sheridan. Marie Wilson. John Litel. Janet Chapman. Dick Purcell. Richard Bond

Director: John Farrow

Music: M. K. Jerome. Jack Scholl

Screen writers: Don Ryan. Kenneth Gamet

A drama of three young women who agree to hold a birthday party each year to report the changes in their fortune. One ends in tragedy and the other two find happiness.

Audience Suitability Ratings

"A: crude; Y & C: definitely no."

— **Christian Century** p1446 N 23 '38

"Sincere acting by a fine cast. Adults: fair entertainment; family: mature; children: no." Calif Cong of Par & Teachers

"The usual melodramatic gangster film with sordid, unpleasant atmosphere, but graced with a much better-than-usual cast. It lacks plausible motivation and there is little opportunity for character development. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A well produced, poignantly emotional drama, efficiently directed and well portrayed by an able cast; little Janet Chapman very fine in an appealing part. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Crime plays a prominent part in the plot. Fairly interesting. Mature." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** S 24 '38

"Utilizing as it does so many of the sure fire elements of pathos, suspense, and humor, this picture is destined to be popular. Morals are obvious, but good acting and direction keep the story from being banal and preachy. Adolescents, 12-16: too mature; children, 8-12: unsuitable."
+ **Motion Pict R** p4 S '38

"Objectionable in part."
Nat Legion of Decency O 13 '38

"A: fairly good; Y & C: unsuitable."
+ — **Parents' M** p30 N '38

Newspaper and Magazine Reviews

"A tasteless melodrama which overcomes boredom by violence. Adults only."
— **Christian Science Monitor** p15 O 8 '38

"'Broadway Musketeers,' in its classification of sympathy-arouser, is a slow starter and a strong finisher. . . In mentioning the performances, it is charitable to say that all are extremely capable considering their material. . . 'Broadway Musketeers' is the result of a fair idea." R. W. Dana
+ — **N Y Herald Tribune** p22 O 14 '38

"The plot of 'Broadway Musketeers' is the sort of thing a script writer must dream about sometimes after a hard Winter at the typewriter, that is, assuming that the script writer is mentally exhausted and has eaten liberal portions of lobster, Welsh rabbit and goodness knows what, all before retiring. . . What is it all about? Alas, this is no job for a mere reviewer. What 'Broadway Musketeers' needs is a psychoanalyst." B. R. Crisler
— **N Y Times** p27 O 14 '38

"[It is] a minor thriller." John Mosher
— + **New Yorker** p69 O 22 '38

Trade Paper Reviews

"An interesting action plot, coupled with better-than-average dialogue and thespic art, highlights this current offering of the Broadway series. Yet, the implausibility of the plot definitely places it in the programmer classification."
+ — **Boxoffice** p27 O 29 '38

"This emotional melodrama has been aimed at the popular trade and will no doubt find good reception in the smaller houses, but lacks the class and appeal for the intelligent audiences."
+ — **Film Daily** p5 O 20 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p10 O 18 '38

"A programmer of average distinction that has been well cast and ought to get by satisfactorily. . . Bryan Foy produced, turning out a workmanlike job on a 'B' entry that makes no pretenses to being more than that. Obviously an economical picture to make, 'Musketeers' ought to make some money."
+ **Variety** p12 O 19 '38

"Designed on a modest budget, 'Broadway Musketeers' comes forward as a worth-while filler for any dualer, and may even win its way into first position in the smaller spots. . . While the player list is lacking in marquee names, audiences will leave the theatres satisfied that their cash outlay has brought value received in entertainment."
+ **Variety (Hollywood)** p3 Ag 27 '38

BROTHER RAT. Warner 89min O 29 '38

Cast: Priscilla Lane. Wayne Morris. Johnnie Davis. Jane Bryan. Eddie Albert. Ronald Reagan

Director: William Keighley

Music director: Leo F. Forbstein

Screen writers: Richard Macaulay. Jerry Wald

Based on the play of the same title by John Monks Jr and Fred F. Finklehoffe. The title has reference to the Virginia Military Institute students' greeting to one another. The scene is the Institute and the plot revolves about the strict regulations of the school and the efforts of three students, Wayne Morris, Ronald Reagan and Eddie Albert to foil those rules. When the slow thinking Albert is informed by his secret bride that he is to become a father, complications start.

Audience Suitability Ratings

"A: disappointing; Y: doubtful value; C: no."
— **Christian Century** p1413 N 16 '38

"It is a question whether you will carry away any memories of the deep loyal friendship [of the three leading characters] or irritation at the many rules flagrantly broken. Adults: entertaining, matter of taste; 14-18: too many rules broken; children: poor." Calif Cong of Par & Teachers

"Hilarious, sophisticated, satirical comedy with expert direction, excellently timed action, and keenly funny dialogue. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Inoffensive treatment. Excellent adaptation and direction. Adults." DAR

"Excellently produced and highly entertaining is this picture. . . Really enjoyable for the older members of the family. Family." Gen Fed of Women's Clubs (W Coast)

"A spirit of youthful zest and good fellowship pervade this exceptionally diverting and thoroughly enjoyable comedy. Adults." Nat Council of Jewish Women

"Amusing. Good entertainment for family. Mature for children." Nat Soc of New England Women

"An entertaining comedy portraying life in a military school in which young men are exercised in keeping up their spirits, if not their studies, with forbidden pleasures. Their many escapades knit them together in loyal friendship, though they are undisciplined in behavior and get away with serious infringements of rules. The picture is enjoyable but not especially constructive. Mature." S Calif Council of Fed Church Women

"Adolescents: need mature analysis; children: questionable. Adults." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 22 '38

"Adults."
Nat Legion of Decency O 27 '38

"A, Y & C: very good."
+ + **Parents' M** p32 D '38

"'Brother Rat,' unlike the usual rah-rah, who's-gonna-win college picture, scratches below the surface and presents a true picture of military school. . . Eddie Albert steals the show right out from under the noses of Wayne Morris and the rest."
+ **Scholastic** p38 N 5 '38

"Family. An interesting setting and an amusing picture."
+ **Wkly Guide** O 22 '38

Newspaper and Magazine Reviews

"This is in the spirit of the original production, indicating that the Warner Brothers decided that what was good enough for George Abbott is good enough for them. Which was very sensible of the Warner Brothers, and ought to leave everyone satisfied." J. K. Hutchens
+ **Boston Transcript** p20 N 4 '38

"The playing is bright and affable throughout and a funnier farce is not likely to come along this season. Family."
+ + **Christian Science Monitor** p15 N 5 '38

"A high-spirited group of youngsters act out the little story about the Virginia Military Institute cadets. The movie, minus some of the incidental smut of the stage play, has added good background shots from the military school itself." P. T. Hartung
Commonweal p105 N 18 '38

"This in indeed a happy week for moviegoers, and 'Brother Rat' does its full share to make it so. In transposing the hilarious stage hit to the screen, Warner Brothers have broadened the original play, loaded it with laughs, gagged it with giggles, and filled it

BROTHER RAT—*Continued*

with fun. The entertaining result is a fast, convulsingly funny farce-comedy, just as diverting whether you saw the play, or not." Jesse Zunser

+ + **Cue** p11 N 5 '38

"It is with anticipation of enjoyment that I go to the preview of any picture directed by William Keighley, but this one bored me stiff. And it is not the director's fault. True, he could have induced his players to pipe down in their reading of lines, but it was beyond any director's power to make the story one that would have the universal appeal essential to complete box-office success."

— **Hollywood Spec** p12 O 29 '38

"A simple, pleasant yarn of military-school life, it has youthful appeal, a pleasant cast of undergraduate players." Beverly Hills

+ **Liberty** p57 N 5 '38

"It is the good fortune of Warner Brothers to be the sponsors of one of the most human, delightful and inoffensive screen comedies of the year. Following in the wake of the George Abbott stage hit of two seasons ago, the film, happily, has the same swift pace and profits enormously by the cinema's added visual scope. If a more modest, more capable and less publicized player than Wayne Morris had been chosen for the role of Billy Randolph, 'Brother Rat' would almost be a triumph. In spite of this handicap, however, it is an excellent film." R. W. Dana

+ + **N Y Herald Tribune** p12 N 5 '38

"Brothers Warner presented 'Brother Rat' at the Strand yesterday and here's a laughing matter. The rollicking comedy which Broadway first saw late in '36 has lost none of its farce flavor through its trip to the Coast and back. . . Eddie Albert, the original Bing who is even funnier in the film than he was in the play—impossible though that may seem. . . It's an excellent transcription of the play, loyal to all its screenable material and matching the playwrights' lively humors in the added scenes." F. S. Nugent

+ + **N Y Times** p15 N 5 '38

" 'Brother Rat' is a serviceable time-filler." John Mosher

+ — **New Yorker** p74 N 5 '38

"Although [the play's] screen version has been tidied up by the Hays office and smoothed here and there by officials of the 'West Point of the South,' its excursions into broad comedy retain most of their original high spirits. . . [It is] sure-fire entertainment goers who squirm unhappily in the presence for non-adults of all ages. But even film-of excessive animal spirits and adolescent prankishness will warm to Eddie Albert's outstanding performance in the role he created on Broadway."

+ **Newsweek** p33 O 24 '38

"VMI is to be congratulated for providing the locale of Hollywood's first convincing campus drama. . . Eddie Albert is a master of quick-change emotionalism. His melancholia is a high spot of comedy; his romanticizing is a high spot of juvenile sincerity. *Welcome, 'Brother Rat.'* "

+ **Stage** p57 N '38

"[It is] an ingratiating survey of undergraduate language, baseball games, parades, hazing, discipline, finance and love-making at Viriginia Military Institute, played with appropriate youthful flourishes."

+ **Time** p42 N 7 '38

Trade Paper Reviews

"Here is a vigorous and refreshingly different service story, fast-paced, punctuated with explosive humor and bearing the stamp of class production throughout."

+ **Boxoffice** p39 O 22 '38

"This is just about the best all-around comedy we have seen on a motion picture screen, for it has all the elements which make a good comedy interesting and laugh-provoking. There are moments when it borders on being a real honest-to-goodness tear-jerker, but then a comedy situation is flung in your face, you laugh and cry at the same time—and this is the best sort of comedy construction."

+ **Film Curb** p6 N 12 '38

"This picture, which lends itself to exploitation, should prove a box-office honey in any type theater. . . William Keighley has given the comedy warm, sympathetic direction and has injected many human touches."

+ + **Film Daily** p7 O 17 '38

Reviewed by Vance King

+ **Motion Pict Daily** p8 O 14 '38

"All of the wholesome drama, comedy and laugh-lines of the original play have been retained in the film version of 'Brother Rat.' Due to expansion of the piece for picture presentation, it lags in a few spots where added material has been inserted, but moments are brief and do not detract from the entertainment structure of the whole. It's strong enough for solo billing, requiring little outside support to carry through for above average business. Reputation of the play should help to compensate for lack of star marquee names, and exhibitors who dig into exploitation fields will hit paydirt."

+ **Variety** p12 O 19 '38

"Fine entertainment is screen version of the stage play, 'Brother Rat,' with prospects evident of it being a boxoffice natural. Its virtues of youthful spirit, hilarious escapade, warm romance, swift movement, assorted gallantries and unflagging comedy will be widely touted by word of mouth and by the play's antecedent popularity."

+ **Variety (Hollywood)** p3 O 12 '38

C

CAMPUS CONFESSIONS. Paramount 65min S 23 '38

Cast: Betty Grable. Hank Luisetti. Eleanore Whitney. William Henry. Fritz Feld. John Arledge. Thurston Hall. Richard Denning

Director: George Archainbaud

Music director: Boris Morros

Screen writers: Lloyd Corrigan. Erwin Gelsey

First of a new college series. A sports comedy revolving about basketball. A campus girl converts a young man to athletics. First he is disliked as a wealthy snob but at the end he redeems himself.

Audience Suitability Ratings

"Good. Mature-family." DAR

+ **Fox W Coast Bul** S 24 '38

"Adults: entertaining; 14-18: perfect; children: very good." Calif Cong of Par & Teachers

"Interesting to sports fans and young people for it features Hank Luisetti, the basketball star and amusingly presents the vibrant spirit of young college students. Family." Calif Fed of Business & Professional Women's Clubs

"Family." E Coast Preview Committee

"Pleasing entertainment. All ages." Gen Fed of Women's Clubs (W Coast)

"Amusing social comedy. Good family film." Nat Soc of New England Women

"Fresh and vivid is this presentation of college life. Timely and entertaining." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** O 1 '38

"Hank Luisetti, while not the hero, is the chief asset of this picture. A novice in acting, he is the world's best performer on the basketball floor. . . The picture is bright and chatty, and the transformation of the Freshman misfit into the popular athlete is accomplished so naturally by William Henry that many people will wish him success in other roles. Adolescents, 12-16: yes; children, 8-12: probably not much interest."

+ **Motion Pict R** p4 O '38

"General patronage."

Nat Legion of Decency S 15 '38

"A & Y: entertaining; C: if interested."

+ **Parents' M** p32 D '38

"Family."

Wkly Guide S 10 '38

Newspaper and Magazine Reviews

"Hank Luisetti, one-time Stanford University star, appears in a series of excellently photographed sequences on a basketball court. Otherwise this is just as trite and silly as most pseudo-college pictures. Family."

— + **Christian Science Monitor** p15 S 24 '38

"Stuff. It misses the spirit of campus life, the psychology of both students and faculty members, by a city block. . . The public will not believe in this picture and any thoughtful college student will resent it. Laughter even from a generous preview audience was mild." Bert Harlen

— + **Hollywood Spec** p13 O 15 '38

"The story is fairly interesting in Rover Boy fashion, but [it] is too careless, too full of nonsense to be taken seriously. If you've seen other college films, the pattern will be clear after the first sequences. . . The funny part about 'Campus Confessions' is that it has nothing to confess." R. W. Dana

— + **N Y Herald Tribune** p19 S 23 '38

"We have a confession to make: we don't see the relation between 'Campus Confessions' and its title. We got the campus angle right enough . . . but frankly, we confess that the confession angle has us stumped." B. R. Crisler

N Y Times p35 S 23 '38

Time p36 O 3 '38

Trade Paper Reviews

"Differing from the less impressive rah rah feature only insofar as it has basketball instead of the inevitable gridiron for background, this contribution to the campus cycle will find its best market among adolescents. There is little of originality in the story, which includes all of the tried and true collegiate cliches."

+ — **Boxoffice** p35 S 24 '38

"First of college series blends comedy, suspense and romance to pack considerable entertainment."

+ **Film Daily** p8 S 19 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 S 21 '38

"Paramount parades the all-American basketballer Hank Luisetti onto the screen in a fast-paced and sparkling collegiate comedy. It's a programmer. In spots where basketball is popular, Luisetti's name should help draw substantially, especially in college and high-school circles. These should be heavily exploited. Basketball sequences are not overdone to become tiresome to those not familiar with the game. A well chosen cast is lacking in marquee names, but it performs adequately with William Henry, outstander, showing possibilities of developing strongly."

+ **Variety** p15 S 14 '38

"[It is] a thoroughly entertaining offering. Story carries many new and novel twists as it moves speedily to its exciting climax in the form of a basketball game. Latter is handled in such a manner that even the uninitiated will enjoy the sample of the sport."

+ **Variety (Hollywood)** p3 S 13 '38

CAREFREE. RKO 80min S 2 '38

Cast: Fred Astaire. Ginger Rogers. Ralph Bellamy. Luella Gear. Jack Carson. Clarence Kolb. Franklin Pangborn. Kay Sutton

Director: Mark Sandrich

Dance director: Hermes Pan

Music and lyrics: Irving Berlin

Music director: Victor Baravalle

Original story: Marian Ainslee. Guy Endore

Screen writers: Allan Scott. Ernest Pagano. Dudley Nichols. Hagar Wilde

Astaire portrays a psychoanalyst who is in love with his patient, Ginger Rogers. Ginger thinks she loves Ralph Bellamy. After hypnotic experiments and diagnoses of dreams, Astaire wins her. The film introduces a new dance, "The Yam" to follow in the footsteps of "The Continental" and "Carioca."

SEE ALSO issue of September 26

Audience Suitability Ratings

"A gay, light musical comedy filled with many tuneful numbers and lovely dance scenes. Well directed and acted. One of the best Astaire-Rogers pictures. Adults." Am Legion Auxiliary

"This is an excellently photographed and well acted comedy. Family." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"This gay, exhilarating musical farce, enhanced by the tuneful music of Irving Berlin, most successfully reunites the famous dance team in a group of unusual and very beautiful dance numbers. All ages." Gen Fed of Women's Clubs (W Coast)

"Delightfully diverting entertainment in which a clever story, hilarious comedy situations, lovely dancing, plus the talents of a fine cast make a smooth-flowing, excellent production. Family-mature." Nat Council of Jewish Women

"A gay social comedy with good music. Mature." Nat Soc of New England Women

"A light but clever plot. A chance to enjoy a carefree evening. Family." S Calif Council of Fed Church Women

+ **Fox W Coast Bul** S 10 '38

"Here is good news for all Astaire-Rogers fans! Adolescents, 12-16: good; children, 8-12: good if interested."

+ **Motion Pict R** p4 S '38

"A & Y: very good; C: mature."

+ + **Parents' M** p30 N '38

Newspaper and Magazine Reviews

"Perhaps it isn't Fred Astaire's hammy acting that makes 'Carefree' the weak farce-musical it is. Truth to tell the script is pallid as dishwater, the story bare of imagination as a billiard ball, the dialogue stumbling and leaden-footed, the wit dull and heavy. So I think it only fair to blame the RKO script writers for the fact that this is Fred Astaire's and Ginger Rogers' dullest musical to date. . . Only worthwhile features in the picture are the two dancing numbers, and they are lovely —a dance sequence in slow-motion, as in a dream, and the much publicized Yam." Jesse Zunser

— + **Cue** p10 S 24 '38

"Fred Astaire and Ginger Rogers are together again in 'Carefree,' and the show proves to be one of their happiest collaborations. The stars are in irresistible form, they have expert and engaging assistants and there are pleasant Irving Berlin songs. As far as I am concerned, the plot is tiresome, with its heavy-handed satire of psychoanalysis, but it has been performed and staged so delightfully that it doesn't really matter." Howard Barnes

+ **N Y Herald Tribune** p19 S 23 '38

"Rogers and Astaire are back in town again and this time they've remembered to bring a good script with them. 'Carefree' is in excellent musical comedy taste—witty, well-mannered, pleasant to look upon and listen to. . . Clearly, a happy event; second only to the shining of the sun again." F. S. Nugent

+ + **N Y Times** p35 S 23 '38

"The dances inevitably make the picture something you can look upon with pleasure. However, you won't find much pleasure in the intervening scenes. It's just another musical with plot trouble, and much of this trouble seems due to its innocent assumption that there is something comic in psychoanalysis. The idea of Fred Astaire as a psychiatrist and a hint of the dream life of Miss Ginger fail to give the frothy gaiety which might have tided us from dance to dance." John Mosher

+ — **New Yorker** p83 S 24 '38

"This all adds up to hallelujah. Subtract a slight ennui of narrative, and you have the correct score. *Ginger Rogers can throw a stone through our window any time she wants to.*"

+ + **Stage** p60 O '38

CHILDHOOD OF MAXIM GORKY.

Amkino-Soyuzdetfilm 99min S 24 '38

Cast: Alyosha Lyarsky. V. O. Massalitinova. M. G. Troyanovsky. E. Alexeyeva. V. Novikov

Director: Mark Donskoi

Music: L. Shvarts

Screen writer: I. Gruzden

Based on the autobiography of Maxim Gorky called My Childhood. Filmed in Russian with English subtitles. It tells of the brutal boyhood of the orphaned Gorky in Nizhni Novgorod in the '70s at the home of Gorky's grandfather, a tyrant who so mistreated the boy that much of his later writings was colored by it.

Audience Suitability Ratings

"A: good of kind; Y & C: no."
+ **Christian Century** p1278 O 19 '38

Newspaper and Magazine Reviews

"It is an episodic, but frequently powerful account of Gorky's formative years. While it lacks film fluency and dramatic unity, it has such persuasive performances and such convincing background that it becomes an absorbing screen document. Call it an experiment which is not altogether successful, but the production recaptures to a remarkable degree the force and flavor of a literary recollection in terms of imagery and action. . . For all its faults, 'Childhood of Maxim Gorky' is a film which should hold the interest of even those who are not students of Gorky or Russia of the ancient regime." Howard Barnes
+ **N Y Herald Tribune** p6 S 26 '38

"[It is] obviously designed as the first volume of a trilogy. . . 'Childhood' is not good biography, for it presents only the superficials of its hero, the things that happened to him, not what he thought of them. On the other hand, it might be the best kind of cinema biography, for it may lead in its later volumes to a surer revelation of character through this very objectivity. But this much is certain: 'Childhood' is splendid social reportage. . . We would prefer to reserve judgment [of the film] until the rest of the trilogy has been screened." F. S. Nugent
N Y Times p29 S 28 '38

"[It has] interest of a sort not characteristic of Soviet films. This is no movie of propaganda, no advertisement of the accomplishments of the State today, no study of revolution or of class struggle. The weight of Gorky's own significance has evidently been enough to allow this screen version of his autobiography to be presented without incidental preachments. The result may be more telling, I think, than that of many pictures with a direct insistence on their message. . . This film [has] persuasive documentary force." John Mosher
+ **New Yorker** p73 O 8 '38

Trade Paper Reviews

"Choice entertainment for the lovers of Maxim Gorky's works. With subtitles to aid those who do not understand Russian, this Soviet picture has a good quota of dramatic situations and laugh sequences to keep the average patron interested."
+ **Boxoffice** p34a O 15 '38

"Dramatic story of Gorky's life will engross Russian audiences. . . Although the film is somewhat episodic, it achieves a great deal of forceful drama."
+ **Film Daily** p6 O 5 '38

"Producers have probably taken much from Gorky's memoirs and turned it into what is actually just an ordinary film. Even to Gorky's most ardent adherents his childhood would seem only commonplace, along with the adolescence, for instance, of his young playfellows of the '70s. . . A fallacy that escaped the Soviet censors, however, was the inconsistency of the picture. There are suggestions of plenty in this Czarist regime, while other items show how the lot of the Russians was distinctly unfavorable during the period."
+ — **Variety** p21 S 28 '38

A CHRISTMAS CAROL.

MGM 69min D 16 '38

Cast: Reginald Owen. Gene Lockhart. Kathleen Lockhart. Terry Kilburn. Barry Mackay. Ronald Sinclair. Lynn Carver

Director: Edwin L. Marin

Music: Franz Waxman

Screen writer: Hugo Butler

Romantic fable. Based on the novel of the same title by Charles Dickens. All the actors are British with the exception of Lynn Carver. The fable recounts the familiar story of how the close-fisted miserly Scrooge was changed into an amiable old man as the spirit of Christmas entered his bones.

Newspaper and Magazine Reviews

"3 stars predicted. . . All this will be in the holiday spirit, as touching and heart-warming as Hollywood can make it. True, Dickens laid on the sentiment pretty heavily, but he knew his public. I defy you not to wilt before Tiny Tim." Beverly Hills
+ **Liberty** p49 D 24 '38

Trade Paper Reviews

"A superb production of Charles Dickens' immortal classic. Here is the Holiday offering par excellence. Known to everybody, young and old, a deathless story that has caught the spirit of Christmas as has no other story every written. The producers have given it everything."
+ + **Film Daily** p10 D 12 '38

"This is a fine and faithful picturing of the fiction more closely identified with Christmas than any other. Metro's 'A Christmas Carol' has the archaic charm and fidelity which Dickens's lovers demand, touches the heart deeply with its reverent hokum, will delight and mellow youngsters and oldsters alike for the holiday mood and should be a Yuletide cleanup at the boxoffice."
+ + **Variety (Hollywood)** p3 D 9 '38

CIPHER BUREAU.

Grand national-Fine arts 70min N 4 '38

Cast: Leon Ames. Charlotte Wynters. Don Dillaway. Joan Woodbury

Director: Charles Lamont

Original story: Arthur Hoerl. Monroe Shaff

Screen writer: Arthur Hoerl

The background is the United States espionage service and the story has to do with the methods of uncovering spy rings and deciphering codes.

Audience Suitability Ratings

"A: depends on taste; Y: fair; C: hardly."
Christian Century p1526 D 7 '38

"General patronage."
Nat Legion of Decency D 1 '38

"Family."
Wkly Guide N 19 '38

Newspaper and Magazine Reviews

"Whether the film is overstepping the license motion pictures should have, coloring public attitudes and possibly provoking greater international ill will with purely fictional matter, is a problem I leave to you. At any rate, the fact remains that spectators will be even more irritated with the Nazis, and Herr Hitler and his goose-steppers will heave indignant breasts if the film is brought to their attention." Bert Harlen
Hollywood Spec p20 O 29 '38

"The principals in the melodrama never achieve any individuality, while the situations are so conventional that they are not even exciting. The decoding of secret messages might conceivably be molded into a dramatic unity of suspense and melodramatic power, but 'Cipher Bureau' hasn't worked the trick. The acting, while far from expert, is the only refreshing thing about the production." Howard Barnes
— + **N Y Herald Tribune** p20 D 14 '38

"Nothing much can be said for or against this [film]. . . We say it's espionage and to (censored) with it!" F. S. Nugent
— **N Y Times** p32 D 14 '38

Trade Paper Reviews

"The cast is entirely adequate, while production and direction are of high order when compared to most in the film's budget class. Story is logical and reflects much careful research to provide the convincing technical background which its unfolding makes necessary."
+ **Boxoffice** p29 O 29 '38

"An engrossing story of espionage is this picture in which codes and their deciphering are all important. It is a splendid idea for a production built on suspense action lines. Many novel angels are developed which make the piece very interesting, and with its very capable cast and first rate production quality, it is a picture that compares very favorably with major companies' program fare."
+ **Film Daily** p6 O 26 '38

+ **Motion Pict Daily** p7 O 28 '38

"Fine Arts has delivered another feature that exhibitors will have no trouble selling. . . Picture should do well in all type houses and particularly in those that cater to melodrama fans."
+ **Variety (Hollywood)** p3 O 19 '38

THE CITADEL. MGM 110-112min O 28 '38

Cast: Robert Donat. Rosalind Russell. Ralph Richardson. Rex Harrison. Emlyn Williams. Penelope Dudley Ward. Francis L. Sullivan. Mary Clare

Director: King Vidor

Screen writers: Ian Dalrymple. Frank Wead. Elizabeth Hill. Emlyn Williams

Based on the novel of the same title by Dr A. J. Cronin. This is Metro-Goldwyn-Mayer's second production made in England. The cast with the exception of Rosalind Russell is all English. It tells the life of a young doctor, Robert Donat, who starts out with unsullied hopes and high ideals for humanity. With his wife, Rosalind Russell, he goes to a poverty-stricken Welsh mining community to aid in the fight on tuberculosis, but is blocked in his efforts by the ignorant miners. Then disgusted he goes to London and becomes a society doctor and a financial success. When his best friend dies because of an incompetent operation by a society doctor, he snaps out of his commercialism and returns to his first ideals.

A guide to the discussion of the screen version of The Citadel, prepared by John E. Dugan, is for sale by the Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City at fifteen cents per copy.

Audience Suitability Ratings

"A: excellent; Y: mature but good; C: beyond them."
+ + **Christian Century** p1413 N 16 '38

"Excellent. Absorbing, inspirational drama, skilfully directed. Mature-family." DAR
+ + **Fox W Coast Bul** O 29 '38

"An extremely interesting social drama . . . consistently entertaining. Mature." Calif Cong of Par & Teachers

"An absorbing, vital drama convincingly and sympathetically presenting a contemporary theme of social significance. Mature." Calif Fed of Business & Professional Women's Clubs

"A truly great picture, absorbing in interest, realistic in presentation, serious and thought-provoking in content and outstanding in entertainment values. Adults." Gen Fed of Women's Clubs (W Coast)

"Although the later portion of the picture deviates from the novel, this conclusion will have a more satisfactory audience appeal. Absorbing, inspiring and thought-provoking is this story of a doctor's conflict between his innate idealism, his disillusionment and desire for material success. Family. Mature." Nat Council of Jewish Women

"The film has a universal application and appeal. Family but mature for children." Nat Soc of New England Women

"The details of the plot are well worked out and the continuity is smooth, maintaining interest to the end. The voice of conscience is convincing and displays the workings of a mind awakening from a bad dream. A fine lesson in values. There is quite a lot of drinking which is necessary to the plot. Mature." S Calif Council of Fed Church Women

"Among the hundreds of motion pictures released yearly a few are arresting because of originality in plot and treatment. 'The Citadel' is one of these. . . It is a deeply stirring tale. . . In altering the novel for the screen adaptation the scenarists worked with the advice and approval of Dr. Cronin. The changes in no way affect the original motivation and do not detract from essential values. The production is dignified and unusually worthwhile and has a rare combination of emotional and intellectual appeal. Adolescents: yes; children: mature." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** N 5 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A & Y: excellent; C: too mature."
+ + **Parents' M** p36 Ja '39

"Family. Outstanding. A thoughtful, moving and important picture, excellently acted and produced, and one of King Vidor's best pieces of direction. Recommended for schools and libraries."
+ + **Wkly Guide** O 22 '38

Newspaper and Magazine Reviews

"In its present form, at least, it can be called Mr. Vidor's picture, for this derivation of Dr. A. J. Cronin's best-seller has the Vidor stamp upon it: a big story told economically, dramatically, and essentially with the camera's penetrating eye; told, too, with that integrity and sincerity that pervade a Vidor picture. . . This is a really excellent film." J. K. Hutchens
+ + **Boston Transcript** p22 N 25 '38

"A film of such superior merit that one regrets the false notes which have been allowed to enter. The attack upon medical quackery and municipal backwardness would be stronger if the hero, himself, were not called upon to make the end justify the means. . . King Vidor's direction produces high peaks of emotional power and there are fine performances. Adults and mature young people."
+ + **Christian Science Monitor** p15 N 26 '38

"With 'The Citadel' King Vidor has done another of his outstanding jobs in direction, especially in depicting the lives and hazards of miners and exposing the hypocrisy of money-grabbing doctors. . . Although the movie makes many departures from A. J. Cronin's provocative novel, it retains the spirit of the book." P. T. Hartung
+ **Commonweal** p77 N 11 '38

"To put it briefly, 'The Citadel' is one of the distinguished motion pictures of the decade. It is an inspiring, soul-stirring drama of an earnest and embattled man of medicine. Adapted from A. J. Cronin's best-seller, the film far surpasses the novel in the quality of its writing and in the fuller measure of its entertainment—easily taking first rank with such great biographical film dramas as 'Louis Pasteur' and 'Emile Zola.' The happy combination of a powerful story, careful and faithful scenario-rewriting, rich production, sensitive direction, and superb acting brings us that rarity among photoplays: a film drama without a discordant overtone, replete with power, realism, sincerity, and honest emotion." Jesse Zunser
+ + **Cue** p10 N 5 '38

"King Vidor went to England and made the greatest picture of his career and one of the finest talkies the public ever has had the opportunity of seeing. . . The picture is not an attack on the medical profession as a whole; it really is a defense of it, a testimonial to its general righteousness and applause for those who practice within the boundaries set by its code of ethics. Lacking outstanding box-office names, 'The Citadel' will have to be exploited widely to do the business it should do over here by virtue of its excellence as entertainment."
+ + **Hollywood Spec** p13 O 29 '38

" 'The Citadel' sets out to do more than entertain. It is technically a great picture. Scenes of exceptional variety, action, high suspense—for these values alone the film is notable. In addition there is superb acting by Robert Donat, Rosalind Russell, and many others, guided by a sure hand. . . If both main players

THE CITADEL—*Continued*

seem unable to dissolve the types they have been given into the final convincing complexity of characters, they cannot be held responsible, for script and direction stress less the inner development of a young and handsome doctor who compromises than the stations of life at which he arrives. By this method the values of external dramatic situations are heightened—at the cost of experience." Franz Hoellering

+ + **Nation** p516 N 12 '38

"A powerful and moving photoplay about doctors and their work has been made from A. J. Cronin's popular novel. The theme is a familiar one on the screen, but I cannot remember when it has been stated in such honest and striking terms. . . Robert Donat and Rosalind Russell, in the chief roles, and every other player down to the last extra, perform in what can only be termed inspired fashion." Howard Barnes

+ + **N Y Herald Tribune** p19 N 4 '38

"The sad truth is that an approach to some sane and honest portrayal of a doctor's life runs the hazard of being an approach to the boring. Doctors aren't showy folks, and sickrooms are dreary theatres. That problem, rather than any sensationalism, may be the difficulty with 'The Citadel.' . . As neither Robert Donat nor Rosalind Russell managed to convince me for a moment that they were respectively a struggling doctor of sternest scientific conscience and this doctor's plain but honest wife, I felt relieved toward the end by the comic behavior of rich hypochondriacs. I suspect that had the film been a bit more real and substantial, one would finally not be so greedy to lap up just ordinary nonsense." John Mosher

+ — **New Yorker** p73 N 5 '38

"Most of Vidor's films emphasized humanness and reality. 'The Citadel' is notable for both qualities. . . [It] demonstrates again Vidor's ability to appeal to popular as well as critical tastes. Intelligently conceived and tremendously stirring, it is one of the year's distinguished films."

+ + **Newsweek** p28 O 31 '38

"The dignity and drama of medicine have here been given superb attention. . . It is, first, a superior blending of entertainment and topical importance. It is, second, so smooth an intermingling of character that it is difficult to bestow acting credit. . . *A milestone of film-making.*"

+ + **Stage** p57 D '38

"If 'The Citadel' reflects credit on its doctor hero, it is caustic to his colleagues. As entertainment [it] may be recommended. It will be a strong and beneficial dose for thoughtful hypochondriacs."

+ **Time** p41 N 7 '38

Trade Paper Reviews

"[It] comes to the screen as a brilliant celluloid version of that widely-read and discussed book. By any yardstick of valuations, production, direction, cast and, above all, story, earn the feature a place in the uppermost bracket of truly fine films. It will win the patronage and unstinted acclaim of discriminating people, but whether it can successfully woo mass patronage is anybody's guess."

+ + **Boxoffice** p27 O 29 '38

"One of the most moving pictures ever made, this has come from MGM's British production unit and is a distinct credit to everyone associated with it. . . In view at this time of the nationwide interest in hospitalization plans and free medical care, 'The Citadel' offers limitless exploitation possibilities."

+ + **Film Curb** p8 O 29 '38

"A. J. Cronin's best selling novel has been transferred to the screen with telling effect. Under King Vidor's skillful direction the picture becomes a moving, powerful production. Victor Saville rates credit as producer. The acting throughout is excellent with outstanding performances being given by Robert Donat, Rosalind Russell and Ralph Richardson."

+ **Film Daily** p5 O 25 '38

Reviewed by C. S. Aaronson

+ + **Motion Pict Daily** p8 O 25 '38

"As a boxoffice entry it will attract the carriage trade and class audiences in the deluxers primarily. Marquee strength being limited, it will average up for ordinary attention in America. Plus its British market revenue, which should be extraordinary, Metro will come out all right. Donat is a name abroad, and while not comparable to Robert Taylor's 'Yank at Oxford,' it's slated for nice box office results all told."

+ **Variety** p13 O 26 '38

"Picture impresses with its honest conviction and straight forward dramatic attack. It presents in support of Robert Donat and Rosalind Russell a cast of high competence, all the more interesting to many because unfamiliar in this country. In artistic worth it rates praise and contributes to the company's prestige; in box office the prospects are considerably less positive. It has little carrying weight on the American marquee, and is apt to encounter some under cover balking on the part of certain medical sources."

+ **Variety (Hollywood)** p3 O 22 '38

CITY OF YOUTH. Amkino 86min S 2 '38

Cast: Tamara Makarova. I. Novoseltsev. P. Volkov. A. Polibin

Director: S. Gerasimov

Music: V. Pushkov

Filmed in Russia with English subtitles. This is a documentary study in the building of a settlement on the Amur River in the Far East. Sabotage almost wrecks the experiment but Soviet youth succeeds at last.

Trade Paper Reviews

"A lusty cheer for the Youth of the U. S. S. R., and the characteristic bleating of nationalism that imbues most Soviet productions are here in double doses. On just how much The Cause means to the average moviegoer depends the commercial success of this documentary-enacted film. It is overburdened with dramatic incident."

Boxoffice p34a O 15 '38

"In need of some cutting, this celluloid chronicle of the Soviet's growth in the Far East is otherwise an entertaining and sometimes gripping saga. Customary soap-box has not been eschewed, but, as in recent other efforts, it is not of ramrod variety, being rather a productional blending of message and story plus heroic scope of Soviet product. Will have a special appeal to younger element of the cause, and is not without general appeal, though obviously limited."

+ — **Variety** p13 S 7 '38

A CLOWN MUST LAUGH. Gaumont British 78min O 11 '38

Cast: Richard Tauber. Steffi Duna. Diana Napier. Arthur Margetson. Esmond Knight

Director: Karl Grune

Lyrics: John Drinkwater

Music: Hans Eisler

Screen writers: Monckton Hoffe. Roger Burford

Based on the opera, I Pagliacci, by Ruggiero Leoncavallo. Filmed in England partly in Technicolor. It is the tragically comic theme of a great artist whose wife deceives him and who must play a duplicate story on the stage. The famous prologue and last act are in color; the rest in black and white.

Audience Suitability Ratings

"A & Y: of interest chiefly to music lovers; C: no interest."

Parents' M p32 D '38

"This picture is recommended simply on account of its musical qualities. Tauber and Duna make enjoyable an otherwise amateurish picture, poorly constructed and directed. Mature."

— + **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

"This British importation is altogether a hybrid entertainment. It is based on 'Pagliacci.' But in its transposition to the screen, its producers have seen fit to rewrite it in much slower pace—with its many variations from the original libretto unevenly constructed, hammily acted, and awkwardly directed. . . I am afraid this British effort at opera-in-films can please only those whose great love for 'Pagliacci' will blind and deafen them to the picture's innumerable dramatic and musical defects." Jesse Zunser

— **Cue** p45 O 15 '38

"A shortened and sometimes distorted version of 'Pagliacci,' the film is, nevertheless, remarkably faithful to the opera's spirit. Aided by the screen's larger scope, it becomes something that is terribly real, something that will be tremendously appreciated by select audiences, but which will be misunderstood and shunned by others. . . It is difficult to recall an opera that has been brought to the screen with as much success as 'A Clown Must Laugh.'" R. W. Dana

+ + **N Y Herald Tribune** p22 O 12 '38

"Basically, there is no good reason why Mr. Tauber, the best-known of Viennese tenors, should be held responsible for a well-intentioned if misguided effort to transfer Leoncavallo bodily to the screen, but nevertheless, that is just about the way it shapes up in the critical subconscious." B. R. Crisler

— + **N Y Times** p35 O 12 '38

Reviewed by John Mosher
New Yorker p87 O 15 '38

"Extending the story and using most of the operatic score, this [is an] interesting but awkward attempt to bring Leoncavallo's 'I Pagliacci' to the screen. . . The experiment will interest music lovers rather than film-goers."

+ — **Newsweek** p34 O 24 '38

Trade Paper Reviews

"At a first glance, this English film has much to recommend it to the patrons of the art cinema houses. . . The production has a synthetic air with a color sequence for the opening and closing. Tauber may be good on the concert stage but he doesn't register on the screen this time. The rest of the cast is equally as bad in the delineation of the story."

— + **Boxoffice** p29 O 29 '38

"If only from the standpoint of courageous experiment, this picture must take its place of importance in the motion picture scene, for it is seldom that a producer has had the temerity—artistic or commercial—to photograph an opera in its entirety, without benefit of extra-curricular story and hokum treatment. . . While there are certain technical difficulties—which always present themselves when one is concerned with experimentation—they can easily be forgiven. This is a distinctly worthwhile and interesting piece of film entertainment."

+ **Film Curb** p8 O 15 '38

"A very creaky and laborious screen version of the famous 'Pagliacci.' This production is done without inspiration and moves with laborious and mechanical effort. The brightest part of it all is Steffi Duna as the flirtatious wife, Nedda. . . She makes the mechanical piece seem halfway alive when she is before the camera. Richard Tauber's splendid voice is of course the excuse for the production, but the mere fact that he sings gloriously cannot cover the shortcomings of the film which is as stodgy as the original operatic script."

— + **Film Daily** p7 O 17 '38

COLORADO TRAIL. Columbia 54min S 8 '38

Cast: Charles Starrett. Iris Meredith. Edward LeSaint. Al Bridge

Director: Sam Nelson

Music: Bob Nolan

Music director: Morris Stoloff

Screen writer: Charles Francis Royal

A western melodrama with songs by the Sons of the Pioneers. Starrett helps fellow rangers when he hears of a scheme which will ruin them financially. In doing this he finds out that his own father is leader of the opposition camp.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 29 '38

Trade Paper Reviews

"This is okay A-B-C hoof and saddle stuff. It opens, builds and closes with all the assurance of tried-and-true Western standbys. As has been the custom of late, there is a lessening of the machine-like rapidity of gun skirmishes and hand-to-hand struggles between enemy camps. Rather, there is a more acceptable brand of solid plot-building, a sprinkling of humor and a dash of musical pleasantries."

+ **Boxoffice** p30c N 5 '38

"Lively Western with Starrett aided by range harmonizers with good songs."

+ **Film Daily** p5 N 9 '38

"Western combining a new twist on the old range war plot with excellent musical interpolations by the Sons of the Pioneers is above par. It contains enough lead and knuckle throwing to satisfy even the most rabid juvenile action fans and, at the same time, is pleasant diversion for elders."

+ **Variety** p22 N 2 '38

COME ON, RANGERS. Republic 57min N 21 '38

Cast: Roy Rogers. Mary Hart. Raymond Hatton. J. Farrell MacDonald. Purnell Pratt

Director: Joe Kane

Music director: Cy Feuer

Original story: Gerald Geraghty. Jack Natteford

A Western with songs. Roy Rogers, a Ranger, joins the cavalry in Texas and finds that when the other Rangers scatter, outlaws have ridden into Texas and the cavalry has been hindered by red tape from effective action.

Audience Suitability Reviews

"General patronage."
Nat Legion of Decency D 1 '38

"Family-juvenile. A refreshing Western. Roy Rogers is pleasantly natural as a Texan."

+ **Wkly Guide** N 26 '38

Newspaper and Magazine Reviews

"'Come On, Rangers' has more cinematic force to it than a half dozen of the latest drawing room comedies it has been my fate to see within recent weeks. Those who scoff at these horse operas with their never-changing plots, should visit this third edition of Roy Rogers to see a motion picture in *motion.*" Robert Joseph

+ **Hollywood Spec** p16 O 10 '38

Trade Paper Reviews

"Republic turns out another of its standardly fine melodic Westerns, packing an abundance of thrills and action and giving Roy Rogers the opportunity to take another substantial step toward the heights as a sagebrush troubadour."

+ **Boxoffice** p23 D 3 '38

"Interesting Western plot and splendid singing combine to entertain."

+ **Film Daily** p4 N 28 '38

+ **Motion Pict Daily** p5 N 25 '38

"Republic has turned out a Western that should please all outdoor fans and add new laurels to Roy Rogers. Gifted with better than usual story, 'Come On, Rangers' is also backed by good direction, performances, and technical contributions."

+ **Variety (Hollywood)** p3 N 23 '38

COMET OVER BROADWAY. Warner 69min D 3 '38

Cast: Kay Francis. John Litel. Ian Hunter. Minna Gombell. Sybil Jason. Donald Crisp

Director: Busby Berkeley

Screen writer: Mark Hellinger

Drama. Based on the novel of the same title by Faith Baldwin. Kay Francis goes to work as an actress in order to get money to free her husband from prison. While on the stage she achieves fame and finds love but renounces both to return and start life with her paroled husband.

COMET OVER BROADWAY—*Continued*

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 8 '38

"Mature."
Wkly Guide D 3 '38

Trade Paper Reviews

"This Kay Francis starrer for Warners can hope for nothing better than fill in dates on lower half of the twin bills. Whatever selling ability the Kay Francis name has won't be helped by this. Yarn in magazine form no doubt carried appeal of pathos and sacrifice, but transformation to the screen has resulted in a hokey melodrama that moves at a slow pace."
— **Variety (Hollywood)** p3 N 7 '38

COWBOY AND THE LADY. Goldwyn-United artists 91min N 17 '38

Cast: Gary Cooper. Merle Oberon. Patsy Kelly. Walter Brennan. Fuzzy Knight. Mabel Todd. Henry Kolker. Harry Davenport

Director: H. C. Potter

Music: Lionel Newman. Arthur Quenzer

Music director: Alfred Newman

Original story: Leo McCarey. Frank R. Adams

Screen writers: S. N. Behrman. Sonya Levien

The action is centered at Palm Beach and a Montana ranch. Gary Cooper plays a shy rodeo cowboy who falls in love with Merle Oberon, heiress, when he meets her on a blind date as she is masquerading as her own maid for a lark. They are soon married and then complications begin to keep them apart until the end when she finds happiness on Cooper's Montana ranch.

Audience Suitability Reviews

"A & Y: fairly amusing; C: little interest."
+ — **Christian Century** p1558 D 14 '38

"Social comedy with a pleasing version of a [romance between] a western cowboy and a modern society girl. . . Pantomime scene unusual but prolonged until tiresome. Family." Am Legion Auxiliary

"Delightful social drama. Family." Calif Cong of Par & Teachers

"A picture that charms its audience by its sincerity and simplicity. There are many amusing sequences—a bit whimsical and even slapstick at times, but always very human. . . An excellent cast in which Gary Cooper's sympathetic performance is outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Diverting comedy. Mature." DAR

"Delightfully refreshing comedy. Highly entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"Well produced social comedy with an excellent cast and good direction. Family." Nat Council of Jewish Women

"Amusing comedy and romance with an improbable plot, a good cast. Situations and comedy seem at times rather forced. Merle Oberon and Gary Cooper have both appeared to better advantage. Family." Nat Soc of New England Women

"An excellent cast and good direction improve this improbable story. . . With all the fun and humor, there are good morals stressed. A most amusing entertainment. Family." S Calif Council of Fed Church Women

"The picture has good photography and some amusing scenes, and an obvious plot which is pleasant enough but unexciting. Adolescents: if it interests; children: little to interest. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** N 19 '38

"General patronage."
Nat Legion of Decency D 1 '38

"A & Y: very good; C: too mature."
+ + **Parents' M** p36 Ja '39

"A rather flimsy plot. Made entertaining and charming by incidental detail and delightful performances by the actors, particularly the two stars. Family."
+ **Wkly Guide** N 26 '38

Newspaper and Magazine Reviews

"In spite of much of the picture's falseness such as the pack of lies the girl tells to lure her cowboy on, and the silly gallivanting around on the boat, there's a touch of poignant sadness to the whole affair, due principally to Gary Cooper's charm and sincerity. You feel sorry for such a swell guy who thinks work-horses are nice people and gets teamed up with a show horse. However, the picture is pleasant entertainment and has several amusing touches including clever use of incidental music." P. T. Hartung
+ **Commonweal** p161 D 2 '38

"A pleasantly savory dish of cinematic fluff is this latest filmic concoction whipped up out of the classic boy-meets-girl recipe—generally recognized as the most dependable ingredient in all the celluloidish box-office formulae. . . While 'Cowboy and the Lady' isn't exactly new, it isn't dull, either—which would be a much more terrible indictment. In fact, it sums up as pretty good entertainment." Jesse Zunser
+ **Cue** p15 N 26 '38

"Placid entertainment. If you have a taste for performances as such, you will enjoy those of Merle Oberon and Gary Cooper. . . I think Gary's fans will be disappointed when they see 'Cowboy and the Lady.' . . It is by long odds the most eventless picture in which Gary has appeared, one motivated by the weird conception that a man's ambition to become president of the United States is advanced by his insistence that his daughter must not indulge any social impulses."
+ — **Hollywood Spec** p10 N 26 '38

"3 stars predicted. Because it has Gary Cooper and Merle Oberon, and because its producer, Samuel Goldwyn, is a fearless film gambler who will spend and spend and spend to get a good picture." Beverly Hills
+ + **Liberty** p58 N 12 '38

"'Cowboy and the Lady' is clean fun and simple enough to be put in a sentence: the cowboy didn't want a lady who was rich like this one and so after an hour and a half of misunderstandings they lived happily forever and ever until Sam Goldwyn can team them up for another picture. . . Not even Gary Cooper has enough human appeal to hold this together, so in general the big money is wasted and love is lost." Otis Ferguson
— + **New Repub** p174 D 14 '38

"A moth-eaten tale has received a good deal more than it deserves in this offering. There are engaging stars in the leading roles. The direction is deft and there is a physical production which is as unstinting and as pretentious as one might expect from Samuel Goldwyn. The catch is that the story is so banal that all the attempts to make it seem significant or intriguing are to very little avail. . . It is hard to see why any one ever thought of making so trite a narrative as 'The Cowboy and the Lady' into a motion picture, but so long as that was the project, it was a wise notion to have Mr. Cooper and Miss Oberon contribute the chief portrayals." Howard Barnes
— + **N Y Herald Tribune** p13 N 25 '38

"[It is] a thin comedy. It is well intentioned in its way, and its humor anyhow tides one over the drearier lapses. Its story of an heiress and how she woos a cowhand will, of course, carry its instructive message to many." John Mosher
— + **New Yorker** p90 N 26 '38

"The story born of delay, wrangling, and a literary assembly line comes to the screen as a thoroughly enjoyable comedy. . . Subsequent complications and conclusions offer little in the way of surprise; engagingly resolved by the stars and their supporting cast—particularly Patsy Kelly and Harry Davenport—they offer a great deal in the way of amusement."
+ **Newsweek** p19 N 28 '38

"It is first-rate entertainment."
+ **Time** p53 N 21 '38

Trade Paper Reviews

"Meticulously produced and richly endowed in the best Samuel Goldwyn tradition, yet possessing plenty of sound, down-to-earth showmanship, this sparkling romantic comedy is thoroughbred stock for general audience appeal and resultant top profit grosses."
+ **Boxoffice** p27 N 26 '38

"A romantic comedy in which Gary Cooper and Merle Oberon give a good performance."
+ **Film Curb** p5 D 10 '38

"This comedy drama of Palm Beach and the wide-open spaces of Montana should do a healthy business at the box-office. It furnishes an ideal role for Gary Cooper and he has never done better work."
+ + **Film Daily** p4 N 11 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p4 N 10 '38

"Gary Cooper and Merle Oberon, combined with attractive selling title, will carry 'Cowboy and the Lady' through to generally satisfactory business. Cooper's name is coin-drawing and intensive exploitation can materially up grosses although by and large the picture is only mildly diverting. Interest and promise of the early reels is not sustained in the latter half, where picture lacks smoothness and pace in several spots."
+ — **Variety** p16 N 9 '38

"Good entertainment in picturesque trappings, with the Gary Cooper and Merle Oberon names to do the marquee fronting, plus rich production, give the attractively titled comedy-drama a guarantee of substantial business. [It] is a creditable and refreshing competitor among the better pictures on the fall calendar."
+ **Variety (Hollywood)** p3 N 8 '38

CRASHIN' THRU DANGER. Excelsior 61min S 15 '38

Cast: Ray Walker. Sally Blane. Guinn Williams. James Bush

Director: Sam Newfield

Screen writer: Norman Houston

This is the tale of three tough linemen who adopt their dead boss's daughter to act as housekeeper for them. All fall in love with her. One of the linemen in carrying out his hazardous duties is killed, another is hurt and the third wins the girl. Filmed last year and released on above date.

Trade Paper Reviews

"With the exception of a few humorous and dramatic scenes, this one seems to lack in sustaining interest."
— + **Boxoffice** p29 N 26 '38

"Colorful melodrama filled with thrills and has unusual theme of trouble-shooters at work."
+ **Film Daily** p4 N 11 '38

"[It] is standard independent action drama that should satisfy the type of house for which it is made. . . Made on the usual independent budget, it makes the most of its angles throughout, with the title particularly attractive."
+ — **Phila Exhibitor** p71 Ja 15 '38

"Minor entry. Miss Blane is a placid heroine. On the acting side, it's all pretty stereotyped, but the three featured lads in the roles of linemen are not so bad."
— + **Variety** p21 O 5 '38

CRIME AFLOAT. Treo exchange-Fanchon Royer 67min Ag 16 '37

Cast: William Bakewell. Arletta Duncan. Duncan Renaldo. Vivien Oakland

Director: Elmer Clifton

Original story: Duncan Renaldo

Screen writer: Edwin Anthony

William Bakewell, an inventor of a new motorboat engine, is in love with his boss's daughter. When a fake nobleman tries to steal money from the ship owner, Bakewell comes to the rescue and also gets the girl. Originally produced and released in 1937 under title Mile-A-Minute Love

SEE ALSO issue of June 28, 1937 under title Mile-A-Minute Love

Trade Paper Reviews

"Despite the title, the only criminal implication in this weak offering is the underhand methods which the villain uses to get the hero out of the motorboat race. The pace is slow and almost boresome."
— + **Boxoffice** p29 N 26 '38

"Combination of a poor story, so-so cast and below par technical aspects make this Fanchon Royer production serviceable only as a filler for the small program houses."
— **Film Daily** p5 N 9 '38

"Like the backyard playing of children this under-developed plot about motorboat racing is hardly adult entertainment. Maybe the children will get some kick out of it. The plot never grows up. For the multiples only. Duncan Renaldo, heavy in the film, is also the author of the story. He's a regular, terrible Ambrose, with all the gestures."
— **Variety** p23 Ag 25 '38

D

DAMAGED GOODS. See Marriage forbidden

DANGEROUS SECRETS. Grand national-Perceval 59min S 23 '38

Cast: Paul Lukas. Linden Travers. Hugh Williams. Marie Ney. Renee Gadd

Director: Edmund Greville

Music: George Walter

Screen writer: Basil Mason

Filmed in England. A triangle plot in which a girl and a man meet in a London restaurant, spend the evening together and part—he for India, she to resume her scientific studies although they realize they are in love. Later he cables asking her to marry but she never receives the cable and marries a kindly middle-aged professor. The young man returns and he and the girl plan to run away together until they happen to overhear the professor defending his wife before the accusations of an old servant. Then she decides loyally to remain with her husband.

Audience Suitability Ratings

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p42 Ja '39

Trade Paper Reviews

"Despite the efforts of the principals, this English drama fails to offer any of the dramatic suspense implied by the title. . . The script is filled with extraneous touches in an effort to pad the story. Paul Lukas gives a sympathetic portrayal."
— + **Boxoffice** p29 O 29 '38

"A grown-up production from the British studios, done with some fine acting and directorial touches that are clever and impressive. The story also seems to be the work of an adult mind, and tells a triangle love story with dignity and effectiveness."
+ **Film Daily** p5 O 27 '38

"With proper exploitation, this might be turned into a sleeper. Main drawback will be the lack of marquee pull, since only Paul Lukas is well known in the United States. Hugh Williams has a Broadway legitimate reputation, but the remainder of the cast are unknowns. However, 'Dangerous Secrets,' is a continuously absorbing drama that should be a natural for lower billing in the duals and could even rate the top shelf if shrewdly sold."
+ **Variety** p13 O 26 '38

DARK RAPTURE. Universal 80min Ag 26 '38

Commentator: Armand Denis

Director: Leroy G. Phelps

This is a documentary film made by the Armand Denis-Leila Roosevelt expedition to the Belgian Congo. Mr. Denis, the producer of 'Goona Goona' and 'Wild Cargo,' acts as commentator for the film which took four years to plan and two years to photograph. The expedition was commissioned by King Leopold III to film the Belgian Congo and with the aid of the Belgians succeeded in penetrating jungle lands never before filmed and rarely visited by white men. Among the scenes filmed are the capture and training of wild elephants, secret initiation of boys into manhood by torture, the building of a vine bridge over a crocodile-infested river by pigmies, and the whole expedition fleeing before a forest fire.

Audience Suitability Ratings

"A & Y: very good; C: good but strong in spots."
+ + Christian Century p1446 N 23 '38

"[It has] some marvelous photographic records from hitherto unexplored sections of the jungle. This [is an] interesting and informative film. Adults and young people." E Coast Preview Committee
+ Fox W Coast Bul O 15 '38

"Delightful travelogue. Family." Calif Cong of Par & Teachers

"An outstanding travel film. . . High in entertainment value for family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Family." DAR

"Extremely interesting is this most engrossing and very fascinating pictorial record. . . High entertainment value. Family." Gen Fed of Women's Clubs (W Coast)

"One is impressed by the friendly and considerate manner adopted toward the natives, as well as the fact that the leaders could shoot with cameras and leave the memory with these primitive tribes that the white man is friendly. Family." Nat Council of Jewish Women

"A remarkable photographic narrative. . . A highly enjoyable film for any audience." Nat Soc of New England Women

"A worthwhile picture acquainting the general public with the people of a little-known, but interesting portion of the world. Explanation throughout is to the point and definitely adds to the value of the picture, as do the native music and talking backgrounds. Family." S Calif Council of Fed Church Women
+ + Fox W Coast Bul N 5 '38

"Adults."
Nat Legion of Decency S 29 '38

"A, Y & C: good."
+ Parents' M p32 D '38

"Family. Outstanding. One of the most interesting and convincingly authentic of the African pictures. Recommended for schools and libraries."
+ + Wkly Guide S 17 '38

Newspaper and Magazine Reviews

"Except for its exaggerated blurbs and sensational advertising, 'Dark Rapture' stays close to facts and remains as thrilling as anything manufactured in a studio. . . The beautiful costumes and advanced dancing of the seven-foot giants are amazing. However, be sure that you can take it before you watch the pigmies devour an elephant or see the performing of some of the more inhuman rites." P. T. Hartung
+ Commonweal p645 O 14 '38

"In a week devoid of important new fictional first-run films, this exceedingly interesting, excellently photographed, intelligently edited travel picture of Darkest Africa takes easy Broadway precedence. . . You will enjoy 'Dark Rapture.'" Jesse Zunser
+ Cue p9 O 8 '38

"As pictorial journalism 'Dark Rapture' is the most remarkable travel film I have seen. It contains a fund of information, as well as food for considerable reflection. . . From the standpoint of narrative, however, it is not as artistic a job as some travel films have been. Granting that the editing of so much material presented a large problem, and that many of the shots had to be made on the spur of the moment and under handicaps, the sporadic quality of certain portions, especially the beginning, could have been avoided." Bert Harlen
+ Hollywood Spec p20 O 29 '38

"[It is] generally agreed to be the best of its numerous kind. Other films have packed in more strange thrills: this trip was good for the spirit it seems to have been made in. . . The feeling that remains is one of serious investigation and good will, and is restful after all the tourism, shock hunting and 'goona-goona' of this general type." Otis Ferguson
+ New Repub p363 N 2 '38

"Either as a travelogue or a documentary film, 'Dark Rapture' is an intriguing and brilliant piece of camera work. . . It has more authority and conviction than any jungle film which has been shown here for a long time. . . The human aspects of 'Dark Rapture' make it an important study for the anthropologist and sociologist as well as a fascinating offering for the layman. With infinite pains and beautiful photography [the expedition has] explored the Congo. . . The Denises and their excellent camerman, Leroy G. Phelps, have made a film which must rank very high indeed among motion pictures of its kind." Howard Barnes
+ + N Y Herald Tribune p11 O 10 '38

"If 'Dark Rapture,' the Denis-Roosevelt report on the Belgian Congo isn't the best film about Africa ever made it is certainly the most beautiful and most richly documented production of its kind ever to achieve general release in this country. It is, in fact, only now, after seeing 'Dark Rapture,' that we can begin to understand how thin, how trumped-up, how badly photographed most of its predecessors have been. For here is a portfolio of anthropological facts more exciting and wonderful than the best of the fictions to which we have previously been exposed; here, in effect, is the very heart of darkness, immense, unknowable and savage to the point of the unspeakable." B. R. Crisler
+ + N Y Times p14 O 10 '38

"For its landscape and strange African moments [the film] is superior to the usual run of these things. The usual run is so painfully usual now that I can only say that this, unpretentious though it is, has agreeable and surprising variety." John Mosher
+ New Yorker p68 O 22 '38

"'Dark Rapture' is a series of strange and thrilling sequences. . . Little of the film is devoted to the comedy relief of quaint animals and none of it to the posturing of mighty game hunters sitting nonchalantly astride their kill. Realism and authenticity were 'Dark Rapture's' objectives, and they have been skillfully attained."
+ Newsweek p23 O 3 '38

"The cinema has covered the subject of Africa so frequently and so badly that cinemaddicts might be excused for believing that the whole terrain must be at once less worthy of attention and more thoroughly photographed than any other place on earth, outside of Hollywood. One certain effect of 'Dark Rapture' will be to shatter this conviction. It is a travelogue of such superb beauty and excitement that it makes the opposite qualities in most African travelogues seem the result of sheer malevolence on the part of their makers."
+ + Time p32 O 17 '38

Trade Paper Reviews

"[It] is absorbing entertainment and rates considerable praise for the manner in which the subject has been handled. Audience reaction at the Globe where the picture was seen, was favorable and appreciative of the humorous interludes. As an exploitation feature, it has what it takes."
+ Boxoffice p33 O 15 '38

"Without question this is the most absorbing, the most exciting motion picture of its kind that this reviewer has seen. Mr. Denis' narration

and his assembly work is masterful and, though his subject cannot be classified as theatrical, he proves himself a master of motion picture technique—technique in any language, whether it be the language of Hollywood or that of the veldt. . . 'Dark Rapture' far surpasses anything Mr. Denis or any other director has yet done about the African scene." F. W. Ayer
+ + **Film Curb** p8 O 15 '38

"At last we have a picture of Africa that catches the spirit of the country in its entirety, without overemphasis on animal thrills, hokem scenes or the terrific hardships encountered by the explorer-adventurer-showman. Armand Denis and Leila Roosevelt, his wife, have succeeded magnificently. What amazed us was the fact that there was not a hokem scene in it; not a single attempt to jazz it up sensationally with fake animal fights or to introduce some phoney sex angle. The selection of a drawing-room society drama title for the film was an awful boner. This film should have gone out with a strong, gutsey title with the flavor of the jungle in it. For the production is a pushover as an exploitation picture on its merits as a great jungle film carrying scenes never caught by a camera."
+ + **Film Daily** p6 O 11 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p15 O 11 '38

"Filmed result of a Congo expedition that nowhere approaches the suggestion the title conveys. Also has little of the three of Denis' former entries, being nearer a straight zoological and ethnological study of the ultra black belt of Africa. 'Rapture' is informative rather than entertaining, and, as such, will undoubtedly find a hard time getting any of the word-of-mouth of 'Wild Cargo,' 'Goona Goona,' etc. Labeling suggests a picture of the 'Bali' brand. However, it's wide open for exploitation, so who can tell? In total rates as an educational for those who care. As a thriller it's no killer."
Variety p15 O 12 '38

"This is a super-travelog combining educational and entertainment features, highlighted with thrills. While majority of the footage is narrated by Producer Armand Denis, sound equipment has recorded the native chants and rhythms of rapidly disappearing jungle tribes for posterity."
+ **Variety (Hollywood)** p3 O 21 '38

DAWN PATROL. Warner 105min D 24 '38

Cast: Errol Flynn. David Niven. Basil Rathbone. Michael Brooke. Donald Crisp. Melville Cooper

Director: Edmund Goulding

Screen writers: Seton I. Miller. Dan Totheroh

Aviation melodrama. A remake of the 1930 film which featured Dick Barthelmess, Douglas Fairbanks, Jr and Neil Hamilton. Based on the novel Flight Commander by John Monk Saunders. There are no women in the cast. It tells a story of heroism in a unit of the Royal Flying Corps on the British Front in the World War when such units were pitifully under-manned and staffed with raw recruits.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"3 stars predicted. Remember the kick you got out of the original version eight years ago? This is the same war yarn, with a brand-new cast and bigger and better plane crashes." Beverly Hills
+ **Liberty** p53 D 17 '38

"With its basic plot unchanged, the present version—profiting by the mechanical improvements that eight years have brought to the movie technique—is a grim, spectacular restatement of daily death and heroism in an undermanned unit of the Royal Flying Corps on the British Front. . . In [certain] sequences, at least, the studio musters an argument against war."
+ **Newsweek** p25 D 12 '38

DOWN IN ARKANSAW. Republic 65-67min O 8 '38

Cast: Ralph Byrd. Leon Weaver. Elviry. Frank Weaver. June Storey. Pinky Tomlin. Berton Churchill. Guinn Williams

Director: Nick Grinde

Music: Dave Torbett. Walter Kent. Eddie Cherkose

Music director: Cy Feuer

Screen writers: Dorrell McGowan. Stuart McGowan

The plot concerns a feud between hillbilly mountaineers and government agents caused by the desire of the government to build a power dam which will make necessary the removal of the mountaineers to more modern homes. A premature explosion injures several people and causes the mountaineers to refuse to move. The government men hit on a ruse; to give the natives a taste of sophistication they show them a night club in which the Weaver Brothers and Elviry are the performers. Finally after assorted adventures the mountaineers relent.

Audience Suitability Ratings

"A: mediocre; Y & C: perhaps."
— + **Christian Century** p1383 N 9 '38

"Although direction is halting, the story theme is unique and holds one's interest throughout. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bul** O 22 '38

"General patronage."
Nat Legion of Decency O 20 '38

"A & Y: matter of taste; C: no."
Parents' M p32 D '38

Newspaper and Magazine Reviews

Reviewed by Robert Joseph
Hollywood Spec p13 O 15 '38

Trade Paper Reviews

"Laughs for everybody and plenty of action for the children highlight this comic-strip of the Ozarks. The picture is highly suitable for top-spot bookings in subsequent-run houses and can perform yeoman service in all situations."
+ **Boxoffice** p33 N 12 '38

"Earthy humor of the type that warms the hearts of young and old distinguish this saga of the backwoods. . . Republic has turned out a pleasant, homely comedy that should please in almost any situation."
+ **Film Curb** p9 O 22 '38

"Comes like a refreshing breeze to your boxoffice. Down-to-earth folks of the Will Rogers breed, real old-fashioned Americans who are presented simply and wholesomely without any Hollywood bunk. There is plenty of action to back up a story of very human folks."
+ **Film Daily** p4 O 7 '38

" 'Down in Arkansaw' is feather-weight film fare; an added starter for the less particular dualers. It's an implausible hillbilly story given less credence by minor production and none-too-forte direction. Weaver Brothers and Elviry, a favorite act in vaudeville for many years, get the starring position but aren't half as funny on the screen as they are on the stage. The difference naturally, lies in their material."
— **Variety** p15 O 12 '38

" 'Down in Arkansaw' offers natural entertainment, of slightly bucolic variety, that should fare well in houses for which it is aimed. Modestly budgeted and carrying some rather old gags, picture nevertheless offers 65 minutes of light comedy filmfare that will give theatregoers laughs."
+ — **Variety (Hollywood)** p3 S 23 '38

DOWN ON THE FARM. 20th century-Fox 60min D 16 '38

Cast: Jed Prouty. Spring Byington. Louise Fazenda. Russell Gleason. Kenneth Howell. George Ernest

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Homer Croy. Frank Fenton. Lynn Root

Screen writers: Robert Ellis. Helen Logan

Another in the Jones Family Series, this places Jed Prouty and his family on a farm for a vacation. When the Jones' house burns down they are forced to seek shelter at the rural retreat of an aunt, Louise Fazenda. There several humorous episodes befall them, ending with Mr. Prouty engaging in a corn husking bee.

Audience Suitability Ratings

"We hate to see the 'Jones Family' get too far away from normal living and familiar experiences into unpredictable difficulties. . . It is broad and noisy farce, acceptable but not outstanding entertainment. Adolescents, 12-16: yes; children, 8-12: no great interest." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 15 '38

"Unfortunately (for the family following) there is quite a little corn whiskey. On the whole very good fun, well played though somewhat broader than usual. Adults: good fun; 14-18 & children: good." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"This comedy reverts to the old Mack Sennett style, with its slapstick treatment, crooked politics, kidnapping and bluster. . . It is to be regretted that in this well-produced, interesting series of family pictures, comedy should depend upon the use of corn whiskey. Mature-family." Gen Fed of Women's Clubs (W Coast)

"With almost unbelievable success the 'Jones Family' continues to interest and please, this time providing many a laugh. Family." Nat Council of Jewish Women

"Amusing social comedy. Family." Nat Soc of New England Women

"This series has been kept free, to a large extent, from the problem of drink; why make it appear that the frequent drinks of John assisted him in winning the contest while his opponents are hindered by unfair obstacles? Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** O 22 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A, Y & C: good."
+ **Parents' M** p42 Ja '39

"Obvious but entertaining."
+ **Wkly Guide** N 12 '38

Newspaper and Magazine Reviews

"It is one of the Jones Family's better pictures. Family."
+ **Christian Science Monitor** p15 N 26 '38

"The present Jones Family opus, 'Down On the Farm,' is told with a somewhat broader comedy style than most of its forerunners. . . The preview crowd seemed to go for the piece. Director St. Clair may not have distinguished himself for finesse, but he has certainly gotten ginger into the film." Bert Harlen
+ **Hollywood Spec** p12 O 15 '38

"I find the Joneses boring." Franz Hoellering
— **Nation** p638 D 10 '38

Trade Paper Reviews

"The picture is splendid general audience entertainment and rates high among past offerings in the series."
+ **Boxoffice** p33 O 15 '38

"This is easily one of the best of the 'Jones' series to date. It is built for laughs and wins chuckles, guffaws and belly laughs. Malcolm St. Clair provided a fast tempo and extracted a full measure of comedy from the various situations."
+ **Film Daily** p6 O 11 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 O 13 '38

"[It is] an hour's good screen entertainment. Tuned to moderate budget, feature is aimed for the duals, and 'Down on the Farm' emerges as top B calibre that will satisfy generally. . . Combination of writers and director have molded amusing situations into a satisfactory offering."
+ **Variety** p15 O 12 '38

"Funniest and most fundamentally human of the Jones Family series is this bucolic number, 'Down On the Farm.' . . [It] provides an entertainment natural for the vast majority."
+ **Variety (Hollywood)** p3 O 7 '38

DRAMATIC SCHOOL. MGM 78-82min D 9 '38

Cast: Luise Rainer. Paulette Goddard. Alan Marshal. Lana Turner. Anthony Allan. Henry Stephenson. Genevieve Tobin. Gale Sondergaard. Melville Cooper. Erik Rhodes

Director: Robert B. Sinclair

Music: Franz Waxman

Screen writers: Ernest Vajda. Mary C. McCall Jr

Based on the Hungarian play, School of Drama, by Hans Szekely and Zoltan Egyed. This is the tale of a poor dramatic student, Luise Rainer, who pays her way through a Paris dramatic school by working at night in a factory. She seeks to escape her drab existence by living in an imaginary world and is aided by a French Marquis, Alan Marshal. He tires of her and she turns to her real love—the stage—and becomes a triumphant star.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 15 '38

"Family."
Wkly Guide D 10 '38

Newspaper and Magazine Reviews

"It provides the lovely Luise Rainer with what, to me at least, constitutes her debut as a cinematic actress. . . The film is filled with desperate hope and bitter disillusion; it is sensitive in its writing, well-played, with only occasional lapses, by a fine cast, and competently, though obviously, directed." Jesse Zunser
+ **Cue** p47 D 10 '38

"One of the finest talking pictures of this or any other season, one which, in dignifying stage art, lends dignity to screen art. . . It is a critics' picture as well as one which should have wide popular appeal. Physically, it is highly attractive. As dramatic as anything else in it, is its revelation of a new Luise Rainer, a vibrant emotionally appealing young girl with an impelling ambition to become a great actress."
+ + **Hollywood Spec** p11 D 10 '38

"3 stars predicted. Emotional drama of a working girl who just must be an actress. Luise Rainer is the girl." Beverly Hills
+ **Liberty** p41 D 3 '38

"The characters and the situations are badly wanting in conviction. The high hopes and tragic frustrations of eager adolescence are rarely welded into moving drama, and the byplay of comedy which one might have expected in a show such as this is conspicuous for its absence. In 'Dramatic School' a hackneyed plot has resisted most of the efforts to make it genuinely entertaining. As in the memorable 'Stage Door,' with which this offering suffers badly in comparison, it details the work and play of a group of stage-struck youngsters. Instead of keeping the account factual and persuasive, it goes off at a series of preposterous tangents." Howard Barnes
+ — **N Y Herald Tribune** p27 D 9 '38

"Unlike 'Stage Door' and 'Letter of Introduction,' which plowed the same field, Mr. LeRoy's film is steadfastly sober-sided, permits itself a strained half-smile at the most. A few touches of comic relief were needed; in fact there was need of any kind of relief from Miss Rainer's taut, hysteria-tinged performance. It is not a bad performance, at all;

intermittently it is an excellent one, but Miss Rainer never for a moment relaxes. . . The film is only fair." F. S. Nugent
+ — **N Y Times** p31 D 9 '38

"Nobody wants Luise Rainer to try to be rowdy, I am sure, yet just a touch of lightness now and then, even in her tragic rôles, might make us love her a tiny bit more. . . There are enough obvious clumsy details in the general management of the film, slighted scenes of jealousies and school intrigue, and careless direction, to make Madame Rainer herself seem a rather hapless victim of the whole production." John Mosher
+ — **New Yorker** p122 D 10 '38

"This is an occasionally moving fairy tale. . . On the screen most of the time, Luise Rainer gives a characteristically mannered performance that varies little from most of her past portrayals."
— + **Newsweek** p25 D 12 '38

"Hollywood's champion long-distance emotional gamut-runner, Luise Rainer, has a real field day in 'Dramatic School.' . . Poor little Paulette Goddard—co-starred presumably as part of the build-up for a forthcoming appearance as Scarlett O'Hara—comes off second-best but, as a more sophisticated inmate of the Ecole Nationale des Arts Dramatiques she wears her clothes well and conveys an air of sullen, anti-social charm."
Time p39 D 12 '38

Trade Paper Reviews

"While the highbrow critics and the carriage trade will quite probably acclaim this a triumph in artistry, the great mass of ticket buyers are very apt to miss its subtleties and fine-drawn nuances. Thus, while the picture is thoughtfully and lavishly produced, its future as a revenue producer is doubtful."
— + **Boxoffice** p59 D 10 '38

"A vehicle designed to display the histrionic range of Luise Rainer, and from this standpoint, it is highly successful. It is not possible however to accord as high praise for the material, which, adapted from a Hungarian play, wanders in and out of a variety of situations that seem often repetitious, and the essential plot is too highly theatrical to make convincing screen fare. . .The fault lies in adapting a sophisticated continental play to our pure and innocent censorized American screen. The process of cleaning it up and showing the heroine as an unsoiled girl but still allowing her the lavish luxuries provided by her bountiful admirer stretches the credulity too far, and makes the production sound unconvincing."
+ — **Film Daily** p9 D 6 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p7 D 6 '38

" 'Dramatic School' is an offering of limited appeal. Well made, carefully prepared and exquisitely mounted, its nature and treatment provides definite interest for those fascinated by the theatre, especially, but misses wider range because the human warmth and potential comedy in the drama of a dramatic school has been subordinated to fulsome exposition of professional phases of training. Picture is more suitable to the exclusive trade than the general run of houses."
+ — **Variety (Hollywood)** p3 D 2 '38

DRUMS. United artists-Korda 99min S 23 '38

Cast: Sabu. Raymond Massey. Valerie Hobson. David Tree. Desmond Tester. Roger Livesay. Francis L. Sullivan

Director: Zoltan Korda

Screen writers: Lajos Biro. Arthur Wimperis. Hugh Gray. Patric Kirwan

Filmed in India and England in Technicolor. Set against the towering mountains of northern India, the story opens with the head of tribal territory, an elderly Khan, asking for British protection to ensure his throne for his small son, portrayed by Sabu. Ruler's brother, fanatically anti-British, kills the Khan and plans to kill the whole British army post at the Residency. Sabu, befriended by the chief officer, aids in averting the catastrophe. Native music, dancing and customs as well as British army life are portrayed. Based on the novel of same title by A. E. W. Mason.

SEE ALSO issue of September 26

A photoplay study guide to the discussion and appreciation of Drums, a Technicolor film of India, prepared by Frederick Houk Law, is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A: very good of kind; Y: thrilling; C: no."
+ + **Christian Century** p1350 N 2 '38

"Well worth seeing. Unconvincing story." Calif Cong of Par & Teachers
+ **Fox W Coast Bul** S 10 '38

"Breath taking in beauty, this picture will live long in the memory of those fortunate enough to see it. Adults: superb. See it. 14-18: outstanding; children: tense fighting." Calif Cong of Par & Teachers

"Gorgeous colored photography, authentic locales and unusually restrained acting make this a fascinating picture. Family." Calif Fed of Business & Professional Women's Clubs

"Most impressive production forcefully directed. . . Gripping, realistic entertainment. Too exciting for young children. Mature." Gen Fed of Women's Clubs (W Coast)

"A super film in gorgeous Technicolor. . . Thrilling and informative for mature audiences." Nat Soc of New England Women

"A romantically thrilling tale. . . Were it not for international hook-ups, candid cameras, and the uncompromising pens of first-hand information vendors, such as Vincent Sheean and Negley Farson, it would be easier to accept without question this handling of an Anglo-Indian theme. One scene of interminable suspense ending in a bloody massacre is too real to be enjoyable. Adolescents: questionable; children: no. Adults." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** O 1 '38

"General patronage."
Nat Legion of Decency O 6 '38

"Family. Outstanding. Technicolor does nobly by the colorful costumes and Indian landscapes, and the whole thing is a spirited tale of the romantic, Kiplingesque aspect of British army life."
+ + **Wkly Guide** O 8 '38

Newspaper and Magazine Reviews

"Give this department some good honest saber rattling and shots of bearded natives dropping off walls and it is content in the best primitive tradition. Mr. Korda has supplied that contentment. . . When the film describes a mass prayer meeting, a native holiday, or preparations for the massacre of a British regiment, it glows with fine craftsmanship; but when it moves closer to show English officers in evening dress keeping a stiff upper lip and joking quietly in the jaws of death, it skips a beat and you're inclined to smile just a bit." A. J. A.
+ **Boston Transcript** p22 N 25 '38

"A beautiful British Technicolor film. Adults and young people."
+ **Christian Science Monitor** p15 N 26 '38

"This picture turns out to be another of those very English affairs full of 'stout fellas' who will save the Empire at any cost, no matter how dull their proceedings may be in the films. Fortunately Sabu, the young Indian whose charm and acting in 'Elephant Boy' made such a stir, comes to the rescue whenever you get too bored with English bravery and English history-in-the-making. . . Sabu's diction and acting have both improved since 'Elephant Boy'; however they and the beautiful scenery are not enough to make 'Drums' the kind of a picture we have a right to expect from Mr. Korda. Perhaps Noel Coward is right: only mad dogs and Englishmen go out in the mid-day sun." P. T. Hartung
+ — **Commonweal** p645 O 14 '38

"Only part of the pleasure of 'Drums' lies in the glorious Technicolor photography, the pounding melodramatics, spine-tingling military music, and the exciting battles. Even more newsworthy is the quiet, unostentatious, com-

DRUMS—*Continued*

pletely ingratiating performance of the little 14-year-old Hindu boy, Sabu. . . It's grand melodrama, always good for stirring, driving, heart-pounding excitement." Jesse Zunser
+ + **Cue** p10 O 1 '38

"[It] was done better in Hollywood years ago. . . It is a bang-up adventure job though particularly anachronistic for this time and pregnant with Raymond Massey and other bad jokes in blackface. Frequently beautiful camera work." Otis Ferguson
+ — **New Repub** p363 N 2 '38

" 'Drums' is engrossing entertainment that carries one far above the peccadilloes of plot leakage and technical missteps. Despite a slow beginning, in which a panorama of India's rugged mountains is only a fair substitute for action and a disappointing ending, the film is a generous spectacle, with sequences of force, humor and music. . . 'Drums' makes one think, which good entertainment should do." R. W. Dana
+ **N Y Herald Tribune** p14 S 30 '38

" 'Drums' [is] a gorgeously High Anglican sermon for peace in the inconsistent but swirlingly dramatic terms of imperialist warfare. . . Mr. Korda, or somebody, has endowed his production with a number of solid cinematic virtues, including a richly authentic colonial atmosphere, or what should pass for one very handsomely with us ex-colonials, down to the apparent savor of the curries, a background of mountains which look as though they belong in India, a climactic explosion of action and (we quote from the program) 'a cast of 3,000.' As Mr. Cole Porter might say, it's the Barrack Room Ballads, it's the Song of India, it's the Taj Mahal." B. R. Crisler
N Y Times p24 S 30 '38

"Alexander Korda's 'Drums' serves to remind us again of all the glory and the grandeur of the British Empire. . . An A. E. W. Mason story, the film is rich in plots and counterplots, wild expeditions into mountain fastnesses, and conspiracies in weird native towns, with the British in evening clothes always everywhere. As this kind of thing goes, it's colorful and active enough—splendid, actually, in costume and landscape—and for me very little of it goes a long, long way." John Mosher
+ — **New Yorker** p59 O 1 '38

" 'Drums', most elaborate color film ever made by a British company, is also the British cinema industry's first major investigation of a subject which has often interested Hollywood; empire building in the north of India. Largely made on location near Chitral, 'Drums' contains some of the most dazzling sequences ever recorded in Technicolor, but Director Zoltan Korda—wiser than many of his U. S. colleagues when confronted with this medium for the first time—refused to let it get out of hand. Consequently, his picture marches with considerable vigor; rates as the No. 1 British export of the year."
+ + **Time** p24 S 19 '38

E

EDGE OF THE WORLD. Pax films 74min S 11 '38

Cast: John Laurie. Belle Chrystall. Eric Berry. Kitty Kerwin. Finlay Currie

Director: Michael Powell

Music: Cyril Ray

Music director: Hugh Robertson

Screen writer: Michael Powell

Filmed on a desolate rocky island to the north of Scotland called Foula, situated in the outer Hebrides. The cast is composed mainly of native islanders. Mr. Powell had heard that St. Kilda, one of the group of islands which the Romans called "Ultima Thule" was to be completely depopulated because of the forces of nature, the dwindling of the peat supply, loss of crops and depletion of fish by steam trawlers. In order to show the fight man has made on these barren rocks with their thin bits of grass, Mr. Powell took a crew to the island of Foula and filmed a story similar to "Man of Aran." Mr. Powell has also written a book called Edge of the World which describes the filming of the picture.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Adults."
Nat Legion of Decency S 22 '38

"A, Y & C: excellent."
+ + **Parents' M** p52 N '38

"One of the most thrilling and beautiful films we have seen in many a moon. . . 'The Edge of the World' is the sort of film, sometimes dubbed 'artistic,' that some exhibitors shy away from. You may not get a chance to see it, but, if it does come to your theater, it is worth a dozen of those that will. Ask your manager to exhibit it."
+ + **Scholastic** p29 O 29 '38

"Family. Outstanding. Full of the beauty and strength of real people close to the earth, unusual in theme and atmosphere, with many vivid characters. Referred to Exceptional Photoplays Committee."
+ + **Wkly Guide** Ag 27 '38

Newspaper and Magazine Reviews

"It is a true motion picture in that its fine photography is its drama. . . Scenes showing the homely, weather-beaten, peaceful faces of these islanders in church and in council, and the photographs of the grey and lonely wildness of the island are unforgettable for their sheer beauty." P. T. Hartung
+ **Commonweal** p590 S 30 '38

"This unusual film is a somber and pictorially beautiful account of man's losing battle against lean nature."
+ **Newsweek** p23 S 26 '38

"Of the genre of 'Man of Aran,' it goes a step farther and introduces personal conflict in its drama, a feat that makes 'The Edge of the World' more folktale than nature study. . . Everything about the picture is in superlatively ominous mood—acting, photography, music, and story. *Folk cinema without a flaw.*"
+ + **Stage** p60 O '38

"Superb views of Foula's cliff-scrambling denizens prove that human existence is most photogenic where it is least cosy."
Time p26 S 19 '38

Trade Paper Reviews

"Somber, but never dreary, this British production will excite much discussion among patrons of 'arty' houses. Under the direction of Michael Powell, the film attains a stature of rugged and solemn sincerity. And, because of that, it is all the more impressive. It is a splendid job in all departments."
+ + **Boxoffice** p37 S 17 '38

"Not since Robert Flaherty produced 'Man of Aran,' has anything so entirely picturesque and stimulating, so native and at the same time, eerie, come from across the water in cinematic form as 'The Edge of the World.' . . Without hesitation we recommend this picture to everyone. It is the most interesting documentary film we have seen and there is no question but that it will make a strong impression on the feminine members of nearly every audience."
+ + **Film Curb** p8 O 15 '38

L'EQUIPAGE. Frank Kassler-Pathé Natan 81-83min O 15 '38

Cast: Annabella. Charles Vanel. Jean Murat. Jean-Pierre Aumont. Suzanne Despres. Serge Grave

Director: Anatole Litvak

Music: Arthur Honegger

Screen writers: Joseph Kessel. Anatole Litvak

Based on the novel of the same title by Joseph Kessel. Filmed in France with English subtitles. Also called Flight into Darkness. This same story was filmed in Hollywood and released early in 1937 by RKO under the title of The Woman I Love with Paul Muni and

Miriam Hopkins and directed by Anatole Litvak. Annabella portrays the wife of a wartime aviator who meets a young soldier. They both fall desperately in love and later the young man realizes that she is the wife of his closest friend and superior officer.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 3 '38

Newspaper and Magazine Reviews

"As played by Annabella, Charles Vanel and Jean-Pierre Aumont, among others, the French film represents an improvement upon its Anglicized reproduction—due undoubtedly to atmospheric conditions. Being a story about French aviators and people, it naturally rings more convincing when properly acted by same against scenery and backgrounds which have an authentic flavor. It is, indeed, in the details and incidental action—life in a French escadrille, the grim reflections of war and the battle scenes in the air—that the picture is most impressive. The plot is not clearly defined and the audience is not adequately appraised of the characters of the proponents." Bosley Crowther
+ — **N Y Times** p12 O 17 '38

Trade Paper Reviews

"It stacks up as absorbing, although somewhat grim entertainment superior to its Hollywood successor. Director Anatole Litvak has effectively steered the film away from the maudlin and the result is a credible, dramatic job. An additional item of interest is the appearance of Annabella, who cuts a glamorous figure throughout the proceedings and acquits herself favorably in a role calling for heavy histrionics."
+ **Boxoffice** p29 O 29 '38

"This new foreign release will undoubtedly appeal to the French audiences and the dyed-in-the-wool foreign fans, but plot structure fails to give it the pace the average U. S. audience looks for."
+ — **Film Daily** p6 O 27 '38

"[It] contains most of the elements for satisfactory business in arty theatres in this country. It suffers certain technical lapses such as photography and dovetailing of sequences, plus that unsatisfactory ending (for United States fans). . . English titling makes possible the intelligent following of more involved talky scenes. Battle and front line scenes have been staged with realism and much elaboration for a foreign production."
+ — **Variety** p15 O 26 '38

EVERYBODY'S BABY. 20th century-Fox 61min Mr 31 '39

Cast: Jed Prouty. Shirley Deane. Spring Byington. Russell Gleason. Kenneth Howell. George Ernest

Director: Malcolm St Clair

Music director: Samuel Kaylin

Original story: Hilda Stone. Betty Reinhardt

Screen writers: Karen De Wolf. Robert Chapin. Frances Hyland. Albert Ray

Comedy. Another in the Jones Family series. The story is woven around the arrival of the first grandchild in the family group. When the young mother, Shirley Deane, decides to rear the baby under the new-fashioned regulations of a phony child psychologist, her husband rebels and they are almost separated. Through the wise guidance of Shirley's grandmother everything is straightened out in the end.

Newspaper and Magazine Reviews

"Some of the situations are very amusing, but on the whole the story material is at a disadvantage. . . Plot is rather thin and the authors seem to be working hard to supply humorous incidents. The yarn seems hard pressed for a climax too. . . Fans of the family, however, will find their favorites as lively and companionable as always, and the story will suffice to entertain them." Bert Harlen
+ — **Hollywood Spec** p15 D 10 '38

Trade Paper Reviews

"Below par for the Jones Family series. . . Lacking the hilarity and fast pace of previous episodes, this still carries enough laughs, however, to rate acceptably with the series fans."
— + **Boxoffice** p23 D 3 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 N 30 '38

"Standard family fare which will get over nicely where Jones Family series has developed a following, and acceptable as lower spot for dualers generally. Maintains typical Jones series setup of fast-paced outline of domestic adventures, with broad strokes of comedy interspersed."
+ **Variety** p12 N 30 '38

"Maintaining the standard set for the Jones Family early in its cinematic existence, 'Everybody's Baby' is born amid parental feuding and audience laughter. It is good comedy throughout, its mirth and human angles being deftly coordinated."
+ **Variety (Hollywood)** p3 N 23 '38

EXPOSED. Universal 63min N 19 '38

Cast: Glenda Farrell. Otto Kruger. Herbert Mundin. David Oliver

Director: Harold D. Schuster

Screen writers: Charles Kaufman. Franklin Coen

Glenda Farrell, candid camera reporter, wandering through the Bowery snaps a picture of a once brilliant lawyer now an inmate of a flophouse. He sues her for libel, a gang tries to blackmail her but in the end she aids in rounding up the gang, regenerating the lawyer and finds romance with the public prosecutor.

Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no."
— + **Christian Century** p1558 D 14 '38

"General patronage."
Nat Legion of Decency N 17 '38

"A: mediocre; Y & C: unsuitable."
— + **Parents' M** p42 Ja '39

"Family. Good cast and snappy direction make this picture move along with interest and speed."
+ **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

"A simple story has been accorded all matter of ridiculous embellishments in the new film and exposes little but the title, which, to say the least, is a trifle pretentious. . . 'Exposed' is too exaggerated to be taken seriously and too earnest to be real. The characters are simple and real enough, but a fanciful script has demanded that they overact, which is cinematic suicide, especially in a film that is built along melodramatic lines." R. W. Dana
— **N Y Herald Tribune** p10 N 21 '38

"'Exposed' is just another of those headlong reportorial melodramas which pause neither for breath, explanations nor a moment's cool reflection." Bosley Crowther
— **N Y Times** p14 N 21 '38

Trade Paper Reviews

"A novel twist, potentially good screen material, is dissipated by story treatment which attempts to hang thereon every cliche ever conceived for the dashing reporter-gangster-district attorney type of film. The result is a highly unbelievable and entirely improbable mixture which is falteringly directed."
— **Boxoffice** p27 N 26 '38

"A melodrama in which the action is both fast and exciting. This is a picture in which we find the attitude of the audience changing from distaste for the heroine for her trickery, to admiration for her supreme courage in the face of grave dangers."
+ **Film Curb** p6 N 26 '38

"Poor material adds up to tough roles for Farrell and Kruger. This one makes Glenda Farrell a lens hound working for one of those pictorial magazines who dashes around outsmarting everybody and being so supremely clever, and so sure of herself, that you feel any

EXPOSED—*Continued*

moment she is going to get slapped down. Then there is Otto Kruger, a Grade A actor who has not been done right by either."
— **Film Daily** p1 N 28 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p2 N 29 '38

"Contains all the usual exaggerations and hokem of Hollywood's fourth estate illusions with capable, though hackneyed Miss Farrell exposing the bad boys with her little clicker. Much of the action and humor is too forced in this programmer satire on the photo magazine craze. Two mild names should help. Support of another film will be more help."
— + **Variety** p14 N 23 '38

"Plotty and mechanical, with little human interest to give it conviction, 'Exposed' is run of the mine for the secondary duals. Name of Glenda Farrell, familiar from succession of similar reportorial roles, may give it a boost, but generally the array of competent talent is up against the contrived story and has little chance to score."
— + **Variety (Hollywood)** p3 N 21 '38

F

FIVE OF A KIND. 20th century-Fox 83min O 14 '38

Cast: Dionne Quintuplets. Jean Hersholt. Claire Trevor. Cesar Romero. George (Slim) Summerville. Henry Wilcoxon

Director: Herbert I. Leeds

Music director: Samuel Kaylin

Screen writers: Lou Breslow. John Patrick

This is the third in the Dionne quintuplet series. Part of the action was filmed at the home of the quints. Claire Trevor and Cesar Romero portray competing reporters and radio news broadcasters. Claire arranges a broadcast from the Canadian town and secures a sponsor. Romero upsets the deal but has a change of heart and at the end the quints appear in a television broadcast.

Audience Suitability Ratings

"A: interesting; Y & C: mostly amusing."
+ **Christian Century** p1350 N 2 '38

"The adorable Dionne quints are natural, cunning and amusing. But the story is tawdry—fortunately children will not catch the cheap un-funny jokes of the dialogue." DAR

"The appearance of the miracle children, the Dionne quintuplets, would make any film worth seeing. . . In comparison with the wholesome normal activities of the little girls, the story seems particularly banal, although it is no worse than most pictures dealing with the accepted movie version of modern business methods. Adolescents, 12-16: yes; children, 8-12: no special value." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** O 15 '38

"These charming quintuplets are tucked into a commonplace story. . . The frolics of these five diverting youngsters make any feature worth sitting through. Adults, 14-18 & children: fair." Calif Cong of Par & Teachers

"The story holds considerably less novelty than the natural acting of the mischievous quintuplets. Family." Calif Fed of Business & Professional Women's Clubs

"Most pleasing is the appearance of the famous little girls. Unfortunate is the use of this rather ruthless story in connection with these lovely children. Family." Gen Fed of Women's Clubs (W Coast)

"Slow-moving, loosely-knit story. Everyone is intensely interested in watching the development of the five famous little girls, but a good newsreel would have been more suitable than so poor a story. A good cast seems wasted. Family." Nat Council of Jewish Women

"Fairly interesting and amusing comedy. Family." Nat Soc of New England Women

"Though this picture is supposed to feature the presentation of the noted quintuplets at the age of four, the idea seems overwhelmed with an ordinary and overworked story. However, the babies are sweet and interesting and raise the standard of the picture to above the average. Unfortunately, the reference to the technique of the dart game, to the mature mind, is highly suggestive, accompanied as it is with a knowing look. Too bad this is introduced into an otherwise clean picture. Family." S Calif Council of Fed Church Women
+ — **Fox W Coast Bul** O 22 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A, Y & C: good."
+ **Parents' M** p32 D '38

"Family."
Wkly Guide O 22 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 N 5 '38

"In 'Five of a Kind' the quints themselves are the main and only reason for seeing the picture. The girls overcome the weak newspaper and radio story that is woven around them, and charmingly sing, dance, dress their dolls and just play naturally. And they're fascinating to watch." P. T. Hartung
+ — **Commonweal** p77 N 11 '38

"In 'Five of a Kind' you are treated at considerable length to the quints' infantile caperings and childish prattle. I acknowledge quickly that they are amusing—for a time. But if you find, too, that their romping, discordant singing, and cacaphonic banging of small pianos palls after a while, it can only be because you, too, are an old sourpuss." Jesse Zunser
+ — **Cue** p10 O 29 '38

"Sequences devoted to the Dionne quintuplets alone make the whole thing worth while. The rest of the picture has little merit, and 'Five of a Kind' leaves the real Dionne picture yet to be made. . . Decent newspapermen everywhere will resent the story. It makes one of them, played by Cesar Romero, a dirty cad whose idea of legitimate tactics to secure scoops on a rival paper, is to hold up to public ridicule the girl he loves and who is on the staff of the other paper. The absurd feature of the romance is that the girl, Claire Trevor, stands for it."
+ — **Hollywood Spec** p8 O 15 '38

"Let's face the facts. The Dionne quintuplets, although joyfully remembered by a host of tender souls, can no longer claim the sensation they did at birth. . . They can't be [held] responsible for the script, and the story written for their third picture is a flagrant example of inept writing. If one could throw out everything and everybody but the quintuplets, 'Five of a Kind' would be an entertaining short subject. . . The question is whether such uninspired stuff as 'Five of a Kind' is a legitimate excuse for dragging five adorable girls into the sight of millions. We think it isn't." R. W. Dana
— + **N Y Herald Tribune** p6 O 31 '38

"It may be ironic justice that the quins have become, in their latest film, the victims of mass production. 'Five of a Kind' is an obviously factory-made product, with a synthetically superimposed plot . . . and not a trace of the humor which relieved the two earlier Dionne films. The test of a Dionne picture should not be whether the children are cute to watch (any quintet of 4-year-olds is bound to be), but whether it has any value apart from their presence. This one has none. And, so far as Mr. Romero's contribution is concerned, value ceases to be the proper word. His part of the script should have been written in red ink." F. S. Nugent
— + **N Y Times** p12 O 31 '38

"I don't suppose that altogether the quintuplets are before the camera more than twenty minutes in 'Five of a Kind.' Those few minutes give whatever quality there is to the film. The children, of course, are delightful, perfectly at ease, obviously having a good time, and not a whit dismayed by the strangers who invade their realm. . . The vast Dionne public will doubtless be inclined to overlook a trite story of rival reporters and radio broadcasters, dreadful folk to be brought near a nursery." John Mosher

+ **New Yorker** p78 O 29 '38

"An uninspired story with a rickety framework."

— + **Newsweek** p30 O 31 '38

"In this, their third full-length screen appearance the Dionne quintuplets give no impression of taking their profession seriously. . . The contempt shown by the Dionnes for the story of 'Five of a Kind' is by no means inexcusable."

+ — **Time** p26 O 31 '38

Trade Paper Reviews

"The undeniable magnetic charm and appeal of the world's five most famous children should put this, the third of the Dionne quints pictures, in the big-boxoffice classification. . . Those patrons for whom the quints hold a fascination—and their number is legion—will, for this reason, overlook the obvious story shortcomings."

+ **Boxoffice** p33 O 15 '38

"Here's real box office with the Dionnes scoring heavily."

+ + **Film Daily** p6 O 14 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p14 O 11 '38

"As third of the Dionne quintuplets features, 'Five of a Kind' will find difficulty in generating much audience enthusiasm except in spots where women patronage predominates. Picture has been strung together on a hokey and slapsticky framework that has many dull moments and situations. Quints appear seven times, and are on for total of around 18 minutes. . . Without training to perform in unison, for presentation of either songs or dances, quints consume entirely too much footage."

— + **Variety** p15 O 12 '38

"The annual quints show is a screen event and a box office accelerator. . . They are still in the full bloom of unconscious charm, and anything they do is fascinating to multitudes of parents and others who delight in the naive reactions of youngsters, especially youngsters who have been the object of unceasing curiosity. Judging from returns on their previous appearance in 'The Country Doctor' and 'Reunion,' it is a cinch that the billing of the quintuplets will attract heavy grosses to 'Five of a Kind.' "

+ **Variety (Hollywood)** p3 O 8 '38

FLIGHT INTO DARKNESS. See L'Equipage

FLIRTING WITH FATE. MGM-David L. Loew 70min D 2 '38

Cast: Joe E. Brown. Leo Carrillo. Beverly Roberts. Wynne Gibson. Steffi Duna

Director: Frank McDonald

Lyrics: Charles Newman

Music: Walter G. Samuels

Music director: Victor Young

Original story: Dan Jarrett. A. Dorian Otvos

Screen writers: Joseph Moncure March. Ethel La Blanche. Charlie Melson. Harry Clork

Farce comedy. This time Joe E. Brown finds himself in South America in the midst of the gaucho country. He is an American theatrical leader who is trying to get his troupe back to Broadway.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"One Joe E. Brown picture is pretty much like another, but this one is somewhat different and considerably better than the others I have seen since Joe went under the management of an independent producer. . . Every time I see one of Joe's pictures I wonder why his producers do not make an effort to extend his audience."

+ — **Hollywood Spec** p12 D 10 '38

Trade Paper Reviews

"The laughs are few, far between and lacking in originality in this flimsy Joe E. Brown farce, which emerges as one of the wide-mouthed comedian's poorest efforts. Less discriminating theatregoers may be mildly amused, but Brown himself, despite strenuous work, appears completely at a loss."

— — **Boxoffice** p23 D 3 '38

Reviewed by Gus McCarthy

+ — **Motion Pict Daily** p3 D 1 '38

"This one stands up among the best of the Joe E. Brown comedies. Gags are bright and fresh and woven together smoothly and hilariously. The Brown addicts will go for it in a big way. Star romps it with unflagging zest and gets stout support. . . Direction deals out the laughs in a shuttle of swift and swerving action, with amusing suspense, from the deftly woven story and script."

+ **Variety (Hollywood)** p3 N 25 '38

FORBIDDEN TERRITORY. Hoffberg 74min

Cast: Gregory Ratoff. Ronald Squire. Binnie Barnes. Tamara Desni. Barry Mackay

Director: Phil Rosen

Original story: Dennis Wheatley

Screen writer: Alma Reville

Melodrama. Filmed in England. An Englishman accompanied by his son goes to Siberia to rescue another son who is imprisoned. With the aid of a Russian singer they are able to effect the escape although a villainous commissar chases them to the border.

Audience Suitability Ratings

"A: crude; Y: perhaps; C: no."

— **Christian Century** p1526 D 7 '38

Trade Paper Reviews

"Very little can be found in this English production to recommend it as entertainment. It is supposed to be an expose of Russian prisons, but resolves itself into anti-Soviet propaganda. The entire proceedings are as subtle as a blueprint. Despite the fact the cast boasts a number of prominent names, the acting is stilted and forced. It will be difficult to recall when there has been a display of hammier histrionics than that turned in by Binnie Barnes and Gregory Ratoff."

— **Boxoffice** p29 N 26 '38

"This looks as if it might have been thrown together over a couple of weekends. Best feature of the production is the novelty of the landscape. . . The story is thrown together carelessly, the direction is ditto, and the cast comprised of good actors only serves to make you realize how poor all the rest of it is. The plot is quite melodramatic, but never gets really suspenseful or exciting because it is never made believable."

— **Film Daily** p4 N 21 '38

FOUR DAUGHTERS. Warner 85-90min S 24 '38

Cast: Claude Rains. Jeffrey Lynn. John Garfield. Frank McHugh. May Robson. Gale Page. Dick Foran. Priscilla Lane. Rosemary Lane. Lola Lane

Director: Michael Curtiz

Music: Max Steiner

Screen writers: Julius J. Epstein. Lenore Coffee

Based on the novel, Sister Act, by Fannie Hurst. A melodrama of the tangled love affairs of four daughters.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: excellent; Y: mature but good; C: beyond."

+ + **Christian Century** p1247 O 12 '38

"An unpretentious and enjoyable social drama. . . Holds the interest because it is human. Good dialogue. Family-mature." Am Legion Auxiliary

FOUR DAUGHTERS—*Continued*

"A simple, homespun story of uneventful family life, presented with a gentle significance that makes it rank high in entertainment value. Family." Calif Cong of Par & Teachers

"There is a spirit of freshness and life about the picture which gives it an uncommonly universal appeal. Outstanding. Mature." Calif Fed of Business & Professional Women's Clubs

"Unusually fine direction, superb acting, and an absorbing human interest story of family life, give this picture outstanding entertainment value. . . A beautifully produced picture, ranking with the best of the year. Family." Gen Fed of Women's Clubs (W Coast)

"A refreshing, convincing picture. Family." Nat Council of Jewish Women

"An exceptionally charming, domestic comedy. . . Refreshing, delightfully humorous and genuine throughout. Family." Nat Soc of New England Women

"A picture with a wide appeal on account of its 'down-to-earth' human interest. . . Full of interest and action, providing good entertainment for the family. (The girls do a great deal of smoking, which might be offensive to those who object to this habit.)" S Calif Council of Fed Church Women

+ + **Fox W Coast Bul** S 17 '38

" 'Four Daughters' has a rare charm that cannot be described by any of the stock adjectives usually applied to outstanding pictures, yet it tells a simple story so effectively that the episodes and characters will long delight the 'inward eye' of cinema audiences. Adolescents, 12-16: yes, though mature; children, 8-12: too mature."

+ + **Motion Pict R** p5 S '38

"A & Y: excellent; C: very mature."

+ + **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"[It] holds one enthralled by its tenderness, simplicity and directness. . . One does not resent the happy ending. The movies' heartbreak for 1938, 'Four Daughters,' benefits by splendid playing. Family."

+ + **Christian Science Monitor** p15 S 24 '38

" 'Four Daughters' is the pleasantest surprise in a long time! . . [It] is something different in the movies; could only be improved by a little less of sweetness and more straight thinking in the end." Philip Hartung

+ **Commonweal** p477 S 2 '38

FRESHMAN YEAR. Universal 65-80min S 2 '38

Cast: Constance Moore. William Lundigan. Dixie Dunbar. Stanley Hughes. Ernest Truex

Director: Frank McDonald

Music and lyrics: Harry Barris. Joe McCarthy. Irving Actman. Frank Loesser

Music director: Charles Previn

Original story: Thomas Ahearn. F. Maury Grossman

Screen writer: Charles Grayson

A typical college freshman discovers the typical first year college troubles and a faculty member discovers his youth in this modern comedy. It ends with a campus show to aid the financial problem. This is the first of a series of four projected college films.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: stupid; Y & C: no value."

— **Christian Century** p1558 D 14 '38

"Amusing but negligible, 'Freshman Year' will please those who are seeking comedy of the lightest type. Adolescents, 12-16: light fun; children, 8-12: not much interest."

+ — **Motion Pict R** p5 S '38

"A & Y: entertaining; C: little interest."

+ **Parents' M** p52 N '38

Trade Paper Reviews

"Strictly in season and a cinch to gain some attention as a novelty attraction, 'Freshman Year' will find its best date the college towns over the country. Otherwise, it's a normal fill-in for a dual bill and won't represent much in the way of business. Its strength lies in the fact that, although about college, it isn't a touchdown that saves the honor of the school."

+ **Variety** p12 S 21 '38

"Universal's collegiate series gets off to a romping start with an excellent piece of entertainment in 'Freshman Year.' Played with youthful zest, given an authentic college story with fresh angles and twists and plenty of genuine comedy, directed with spirit and produced to make every budget item count for maximum results, it sets a pace which, if followed, bodes a good box office staple."

+ **Variety (Hollywood)** p3 Ag 17 '38

FRONTIER SCOUT. Grand national-Fine arts 61min O 21 '38

Cast: George Houston. Al St John. Beth Marion. Dave O'Brien. Guy Chase

Director: Sam Newfield

Screen writer: Frances Guihan

This is the first of Franklyn Warner's Fine Arts productions for Grand National release. A western melodrama with a Civil War background. George Houston portrays "Wild Bill Hickok" a frontier character who wipes out bands of cattle rustlers.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency N 17 '38

Trade Paper Reviews

"Exhibitors may book and play this with the utmost confidence. As a western action feature with a Civil War background it captures everything that could be desired and shows remarkably good production values for its budget classification."

+ **Boxoffice** p37 S 17 '38

"This Western has a lot of good, sound plot which sensibly provides for the fights, rides, gun battles and other action factors which make up outdoor dramas. With its better story, splendid cast, and first class production, it is a top-notch Western, one which can rank with the best in its class. Exhibitors who play this type of fare will give their patrons a mighty good show when they run this picture."

+ **Film Daily** p7 S 16 '38

Reviewed by Vance King

+ **Motion Pict Daily** p7 S 21 '38

" 'Frontier Scout' promises action fans a good measure of ridin' and shootin.' Although main plot of story follows rather closely on the standard Western theme, novelty is introduced with scenes of the Civil War. Exhibitors will find this initial Fine Arts production a good introduction to those that follow in the horse opera series."

+ **Variety (Hollywood)** p3 S 10 '38

THE FRONTIERSMAN. Paramount-Sherman 74min D 16 '38

Cast: William Boyd. George Hayes. Russell Hayden. Evelyn Venable. Charles A. Hughes. William Duncan

Director: Lesley Selander

Screen writers: Norman Houston. Harrison Jacobs

Based on the novel of the same title by Clarence E. Mulford. Another in the "Hopalong Cassidy" series. The St Brendan Boys' Choir appears in the film in which Boyd and his pals George Hayes and Russell Hayden round up a gang of cattle rustlers.

Audience Suitability Ratings

"Good entertainment for those who like Westerns. Family and juvenile picture." Am Legion Auxiliary

"Western melodrama with beautiful scenery, plenty of action, and some pleasing singing by the St. Brendan Boys' Choir. Family." Calif Cong of Par & Teachers

"There is more drama and less gun-play in this Western than is usual in the pictures of this popular series. The music of the St. Brendan boys' choir is impressive. Family." Calif Fed of Business & Professional Women's Clubs

"Well produced and directed, the cast especially good, while a good story, exciting sequences and plenty of comedy will entertain all who enjoy the type. All ages." Gen Fed of Women's Clubs (W Coast)

"A slow-moving, average Western of this popular series with some lovely photography of the out-of-doors and fine riding. Family." Nat Council of Jewish Women

"Family." Nat Soc of New England Women

"The whole will appeal to more than the Western fan audiences. Family." S Calif Council of Fed Church Women

"Adolescents: entertaining; children: probably." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** D 3 '38

"General patronage."
Nat Legion of Decency D 15 '38

"A good Western. Family. Juvenile."
+ **Wkly Guide** D 3 '38

Trade Paper Reviews

"A 'Hopalong Cassidy' sagebrusher into which Producer Harry Sherman has incorporated a sizeable slice of music through the impressive use of the St. Brendan Boys' Choir and which further undertakes—with considerably less success—to include a larger measure of comedy and romance than has been normal in its predecessors. All of which experimentation is done at the expense of the rootin', shootin' action which won for the series its enviable rating among Western fans. How 'Hopalong' addicts will receive the refinements is anyone's guess."
Boxoffice p27 N 26 '38

"Harry Sherman's newest 'Hopalong Cassidy' subject offers plenty of entertainment. It offers something new in Westerns, inasmuch as a group of boy singers is used to advantage."
+ **Film Daily** p6 N 25 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 N 28 '38

"'Hopalong Cassidy' again takes to the saddle, and in bringing justice to the wide, open areas, he brings entertainment to the screen. . . 'The Frontiersman' equals any in the Cassidy series, tops many of them. Like its successful predecessors, it escapes from the standardized Western formula, having been built from a Norman Houston screen play that emphasizes freshness."
+ **Variety (Hollywood)** p3 N 18 '38

FUGITIVES FOR A NIGHT. RKO 63min S 23 '38

Cast: Frank Albertson. Eleanor Lynn. Allan Lane. Bradley Page. Adrienne Ames

Director: Leslie Goodwins

Music director: Russell Bennett

Original story: Richard Wormser

Screen writer: Dalton Trumbo

A murder mystery. A Hollywood studio worker is involved in the murder of a director. When the real murderer confesses, the studio worker leaves his job and buys a hamburger stand.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Mediocre. It is a waste of time. Adolescents, 12-16: poor; children, 8-12: no."
— + **Motion Pict R** p5 S '38

"A & Y: waste of time; C: no."
— **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"As one cog in the Hollywood machinery, I thought the whole thing a little overdone; the characters and the values do exist in filmland, but not in such concentrated forms. When a picture deals with Hollywood or with any other unusual locality or industrial set-up, we expect the film to treat of its subject in a representative way, but I do not believe 'Fugitives for a Night' truthfully reveals the spirit of the film capital and its workers. . . Just fair double-bill timber." Bert Harlen
+ — **Hollywood Spec** p12 S 17 '38

"'Fugitives for a Night', to say the least, is tough to digest. It is difficult to tell just what the film is driving at, a shot at the Hollywood star system, an attempt at unorthodox comedy or a mere pretense of being entertainment. Put them all together and you have something close to nothing." R. W. Dana
— **N Y Herald Tribune** p14 S 22 '38

"Written, played and produced with pleasant informality, as befits an informal topic, the new show considers a heretofore undramatized subject, the Hollywood stooge. . . The lines are engaging, the tone is breezy, the players in fine fettle." F. S. Nugent
+ **N Y Times** p30 S 21 '38

Trade Paper Reviews

"This probably will rate better in small towns where the glamor of Hollywood is a fetish with the habitues."
Boxoffice p25 O 1 '38

"Murder mystery drama brightened by a swell new story idea."
+ **Film Daily** p7 O 6 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p10 S 29 '38

"What starts out to be the epic of a Hollywood stooge develops into a rather cumbersome, dull murder mystery. It's a 'B' of lesser importance, which not only lacks the distinction of being a No. 2 feature for duals that means safe support, but has nothing for box office lure in the way of cast members."
— **Variety** p14 S 28 '38

G

GANG BULLETS. Monogram 61-63min N 16 '38

Cast: Robert Kent. Anne Nagel. Charles Trowbridge. Morgan Wallace

Director: Lambert Hillyer

Screen writer: John T. Neville

Gangster drama. Morgan Wallace portrays a gangster chief who is too clever to be convicted by the district attorney. When the rackets become more brazen the newspapers hint that the district attorney is in league with the racketeer. Finally the racketeer is checked by the police as he is about to kill the district attorney.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 1 '38

Trade Paper Reviews

"Considerably more than just another, gangster picture, and notches above the average run of independent product, this smoothly spun effort should have no trouble in satisfying the average run of audiences."
+ **Boxoffice** p59 D 10 '38

"This gangster film gets away from the routine formula with a very interesting plot, marked by some clever twists and turns that keep the suspense mounting and the interest high."
+ **Film Daily** p6 D 7 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p4 D 6 '38

GANGSTER'S BOY. Monogram 80min N 2 '38

Cast: Jackie Cooper. Lucy Gilman. Robert Warwick. Louise Lorimer. Betty Blythe

Director: William Nigh

Screen writers: Robert D. Andrews. Karl Brown

Jackie Cooper portrays a small town high school boy happy in his school and social career. When his father, an ex-gangster returns to his neglected wife, Jackie is made to suffer for the sins of his father. In the end Jackie achieves a successful life.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 17 '38

"A & Y: good; C: mature but good."
+ **Parents' M** p42 Ja '39

"A quieter film than the title would indicate, with a good deal of emphasis on the idealism of youngsters."
Wkly Guide N 12 '38

Newspaper and Magazine Reviews

"Juvenile but not necessarily for juveniles. . . Adults and young people."
Christian Science Monitor p15 N 19 '38

"In depressingly trite fashion—monotonously, obviously—'Gangster's Boy' pictures the unhappy plight of a racketeer's son. . . The saving grace of this particular Grade-B opus is the fine performance of Jackie Cooper, as the boy. Very little can be said for the embarrassingly bad playing of Robert Warwick as the gangster, Louise Lorimer as his wife, and Betty Blythe." Jesse Zunser
— + **Cue** p16 N 12 '38

" 'Gangster's Boy' has its dramatic highlights, largely contributed by the very talented Jackie Cooper, but the story is such a trumped up affair that the piece does not ring true, and spectators will receive only a portion of the emotional tug its situations are calculated to provoke. . . To keep faith with our exhibitor subscribers, I am obliged to record that the Beverly Hills preview audience laughed in some of the wrong places toward the conclusion of the picture. I do not believe such reaction is representative of that which the film will receive in all quarters, though. Probably there are audiences which would accept it all in good faith." Bert Harlen
— + **Hollywood Spec** p16 N 12 '38

"3 stars predicted. Jackie Cooper as the hero of a small-town drama—and Jackie is one of the best of Hollywood's younger crop of actors." Beverly Hills
+ **Liberty** p58 N 12 '38

"The social rehabilitation of the prosperous, retired gangster is a problem which very few welfare agencies are taking up this season, so Monogram Pictures takes it up in 'Gangster's Boy.' " B. R. Crisler
N Y Times p23 N 7 '38

"I must say that even Jackie Cooper's assured undergraduate behavior grows tintyped in 'Gangster's Boy.' It could hardly be otherwise in a film so sadly hackneyed, with every line and predicament as old as the hills. If you go hankering for machine guns and underworld small talk, you will be disappointed, for the setting is genteel and suburban." John Mosher
— **New Yorker** p115 N 12 '38

"The sole virtue of this mediocre offering is Jackie Cooper's appealing performance."
— + **Newsweek** p30 N 14 '38
Time p43 N 14 '38

Trade Paper Reviews

"Jackie Cooper is at his best in this capably produced and directed melodrama which should boost Monogram's stock considerably. The youthful star has been given a powerful story whose few flaws will be overlooked by Cooper fans and those who like red-blooded fare."
+ **Boxoffice** p33 N 12 '38

"The story of intolerance and its sad effect upon a young man who tries in the face of scorn of his classmates and their parents is one of the most heart-rending in recent years. It's good stuff and easy stuff to sell and there is not a situation in the country where audiences will not understand the story and sympathize with it."
+ **Film Curb** p5 N 19 '38

"Good program fare with Jackie Cooper giving fine performance should do well at box office."
+ **Film Daily** p4 N 8 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p6 N 16 '38

"Not another of the 'Dead End' carbons, though title and presence of young Cooper would lend that impression. . . Strongly in its favor is the fact that it has no evidence of the budget plan. Surrounded with a pretty competent cast, and productional effects that lift it out of the cheapie class, director has given it smooth pacing and sufficient number of directorial touches to make it glisten."
+ **Variety** p16 N 9 '38

"With scissoring to fade it in the courtroom, rather than permitting it to build to an anticlimax, as it did in preview form, 'Gangster's Boy' is a fitting successor to Monogram's profitable 'Boy of the Streets.' Jackie Cooper, in a designed-to-measure role, turns in a splendid performance, driving for effective heart-tugs his lines and business during the more somber moments of the offering."
+ **Variety (Hollywood)** p3 N 4 '38

GARDEN OF THE MOON. Warner 90min O 1 '38

Cast: Pat O'Brien. Margaret Lindsay. John Payne. Johnnie Davis. Melville Cooper. Isabel Jeans. Jimmy Fidler

Director: Busby Berkeley

Music and lyrics: Harry Warren. Al Dubin. Johnny Mercer

Music director: Leo F. Forbstein

Screen writers: Jerry Wald. Richard Macaulay

Based on a Saturday Evening Post short story by H. Bedford Jones and Barton Browne. A musical comedy with a swing band for background. The locale is a night club in Los Angeles and the action concerns a feud between the band leader, John Payne and the hotel manager, Pat O'Brien.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: absurd; Y: doubtful value; C: no."
— **Christian Century** p1350 N 2 '38

"Family. Lively and entertaining, with a new and attractive performer named John Payne."
+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 O 22 '38

"Jitterbugs will probably go for 'Garden of the Moon' in a big way because Joe Venuti and his Swing Cats play some hot numbers and use a lot of swing lingo. Plain cinema-goers will wonder if it's all worth while. . . The music and lyrics are good but the pointless feuds get pretty dull." P. T. Hartung
+ — **Commonweal** p16 O 7 '38

"[It is] a fast, tuneful, and entertaining romantic comedy." Jesse Zunser
+ **Cue** p10 S 24 '38

"Here is a jitterbug epic, a swing-band extravaganza. . . [John Payne], a young actor seizes his first real opportunity. . . There is somebody else worth watching in 'Garden of the Moon.' He is Johnnie 'Scat' Davis. . . Most of all, watch Payne. The lad has promise." Beverly Hills
+ **Liberty** p56 O 8 '38

"Once more Warner Brothers have a pleasant surprise for film-goers, and in John Payne they have a natural star, who, we suspect, will soon outshine other young actors who are receiving build-ups from their respective studios. 'Garden of the Moon' is not only a delightful comedy romance, punctuated by several new hit tunes that are amazingly well played and sung by a collection of expert musicians, it is a personal

triumph for Pat O'Brien, who gives a performance worthy of W. C. Fields at his best. . . 'Garden of the Moon' is one of our better films." R. W. Dana
+ + **N Y Herald Tribune** p10 S 24 '38

"A daffy, and here and there, thanks to Pat O'Brien as a demented night-club impresario, delightful satire on Los Angeles manners, 'Garden of the Moon' is one of those productions which we might have been able to write about at greater length if it had been briefer itself." B. R. Crisler
+ **N Y Times** p13 S 24 '38

"Pat O'Brien has his own sort of burly humor in 'Garden of the Moon,' a night-club sketch with all the fixings. . . [It] would not be described as a bravura piece, even by those inclined to use such terms." John Mosher
New Yorker p59 O 1 '38

"Pat O'Brien pulls a phony death scene (as of today the cinema's most embarrassing climax) to keep him in the 'Garden of the Moon.' There is no conceivable reason for a picture of this kind except possibly to make use of the old Hollywood Hotel set. *Garden of the Green Cheese.*"
— **Stage** p60 O '38

"[It] represents a valiant effort on the part of its producers to understand and satisfy the mystic cravings of that big segment of the U. S. public now known as 'jitterbugs.' Whether or not jitterbugs will like 'Garden of the Moon' remains to be seen, but normal cinemaddicts probably will not. [It is] a morbidly cheerful little study."
+ — **Time** p36 O 3 '38

Trade Paper Reviews

"A production that is a bit different is always pleasing, but the degree of pleasure derived is judged by the remaining merits of the show. In this instance, from beginning to end, the effect is a stimulus to the funny-bone. Not always due to the leading members of the cast, the pace set at the very beginning is maintained throughout. It is a musical non-extravaganza that rates plus-plus with any audience. The preview opinion showed no negative reaction."
+ + **Film Curb** p7 S 17 '38

"Swift-moving comedy gets plenty of laughs and will please all types of patrons."
+ **Film Daily** p7 S 16 '38

" 'Garden of the Moon' is a bright musical, due principally to the sparking Warren and Dubin and Johnny Mercer tunes, an ebullient script and the exceptionally adept direction of Busby Berkeley. It will hardly be a major smash, but it should be better received than some of the more elaborate musical productions and it's likely to garner a tidy profit."
+ **Variety** p12 S 21 '38

GIRLS ON PROBATION. Warner 63min O 22 '38

Cast: Ronald Reagan. Jane Bryan. Anthony Averill. Sheila Bromley. Henry O'Neill. Donald Crisp

Director: William McCann

Screen writer: Crane Wilbur

A social drama which portrays the heartbreak and tragedy which follows an innocent girl who chooses bad friends and is placed on probation. "Beloved Brat," another Warner film was at first called "Girls on Probation." It has nothing to do with the present "Girls on Probation," having a different cast and story.

Audience Suitability Ratings

"A: mediocre; Y: little value; C: no."
— + **Christian Century** p1413 N 16 '38

"While the story is obvious, the personality and acting of the players carry the plot. The picture is to be commended for its social values. Family." Am Legion Auxiliary

"The power of evil association and circumstantial evidence is dramatically proven in this social melodrama. Adults." Calif Cong of Par & Teachers

"A timely theme so swiftly and easily presented one's interest is held to the end. Unnecessary sequences used for emphasis may weaken the film's effectiveness. The sincerity of the acting and intelligent direction add to the effectiveness of this film. Mature." Calif Fed of Business & Professional Women's Clubs

"Mature." DAR

"Stirring, human drama, well presented. . . Gripping, thought-provoking entertainment. Family-mature." Gen Fed of Women's Clubs (W Coast)

"Intensely interesting story. Mature." Nat Council of Jewish Women

"Social drama particularly well cast and realistically acted. The film is definitely informative concerning the objectives of workers for prison reform and constructive in tone. Mature." Nat Soc of New England Women

"A thought-provoking picture. . . A convincing story, well cast, not for an evening of light entertainment. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** S 10 '38

"There is no new or interesting light, but the personalities of the leading players attract enough sympathy to hold the interest of the average onlooker. Adolescents, 12-16: not good enough to compensate for sordid atmosphere; children, 8-12: unsuitable."
+ — **Motion Pict R** p5 S '38

"Adults."
Nat Legion of Decency O 27 '38

"A: sordid; Y & C: no."
— **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 O 22 '38

"The effects of evil companionship on the life of an innocent girl is rehashed in pretty thorough going fashion in 'Girls on Probation.' In a fairly entertaining but minor item, the problems confronting girls who, restricted by stern parents, are easily led to rebellion by an uninhibited soul are discussed in solemn sermon-like tones." J. P.
+ — **N Y Herald Tribune** p17 O 21 '38

"Perhaps there is some social value in a cinematic reiteration of the fact that it is dangerous for nice girls to keep bad company. If so, that's about the only justification for 'Girls on Probation,' a moralistic little treatise. As entertainment, it is slow, obvious and deficient in even the slight caloric content which sometimes makes a bald-faced melodrama bearable." Bosley Crowther
— + **N Y Times** p27 O 21 '38

Trade Paper Reviews

"Here's a little number from the standard 'Crime doesn't pay' line. It has been doctored by the plot fashioners to conform to new season models by pleading the moral that good girls shouldn't associate with bad girls. It all amounts to a field day for the scenarists, who have built more obvious incriminating circumstances for the innocent girl than credibility can stand."
+ — **Boxoffice** p27 O 29 '38

"This is the female version of the hard-boiled gangster type so brilliantly done by the same studio in 'Angels With Dirty Faces.' In the latter the fact that crime doesn't pay is proved without moralizing and shows how one of their set can get it in sparkling drama. In this one the female delinquent is thrown into a criminal atmosphere and proves that crime doesn't pay with a lot of heavy moralizing and slow-footed and dull-witted exposition that is pretty much low-grade Class B. It may go great with the shop girl trade that likes their moralizing laid on thick, and shows how one of their set can get it in the neck just because the breaks are against her. But for the audience that thinks normally this offering will prove pretty sad and depressing."
— + **Film Daily** p6 O 26 '38

Motion Pict Daily p5 O 24 '38

"A typical Warner Brothers melodrama on which the press book suggests that lurid selling is the way it should be handled, 'Girls on Probation' is one from the Bryan Foy 'B' workbench that should get along all right. Sell it

GIRLS ON PROBATION—*Continued*

from the prison and probation angle. Tieups with local probation organizations, since the system of probation is considered very satisfactorily, ought to help its face at the box office."

+ **Variety** p13 O 26 '38

GIRLS' SCHOOL. Columbia 71min S 28 '38

Cast: Anne Shirley. Nan Grey. Ralph Bellamy. Dorothy Moore. Gloria Holden. Marjorie Main. Margaret Tallichet

Director: John Brahm

Music: Gregory Stone

Music director: Morris Stoloff

Original story: Tess Slesinger

Screen writers: Tess Slesinger. Richard Sherman

Anne Shirley portrays a sensitive girl who is a scholarship student in a very exclusive finishing school. The scholarship requires her to act as a spy on the other girls and in consequence she is disliked by them. In the course of the film Anne keeps Nan Grey, a student, from being expelled, and helps reconcile Nan's parents.

Audience Suitability Ratings

"A: interesting; Y & C: good."

+ **Christian Century** p1311 O 26 '38

"Good. A light, diverting comedy drama. Mature-family." DAR

+ **Fox W Coast Bul** O 1 '38

"Adults."

Nat Legion of Decency O 27 '38

"A & Y: good; C: little interest."

+ **Parents' M** p32 D '38

"Family. A fine script and brilliant direction."

+ **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

"Mild sub-deb entertainment. Family."

— + **Christian Science Monitor** p15 O 15 '38

" 'Girls' School' turns out to be a well-written, entertaining, and wholesome comedy drama, set in a girls' boarding school." Jesse Zunser

+ **Cue** p11 N 5 '38

"To picture people with an eye for direction, 'Girls' School' will prove a sheer delight; to picture patrons everywhere it will prove most engaging entertainment. . . If all pictures were directed as brilliantly, there would be no necessity for the film industry's investment of one million dollars in a hoopla effort to fatten boxoffices."

+ **Hollywood Spec** p10 O 1 '38

"It is one of those fugitive works—not too splendid but still honestly and decently and quietly made. . . There are dramatic properties in it, as there must be in anything dramatic; and there are parts where probability is passed over rather hastily. But in general there is the feeling of sincerity, of belief in your material and concern with the best way of expressing it." Otis Ferguson

+ **New Repub** p362 N 2 '38

"What small surface drama is to be found in a ladies' seminary has been set forth in 'Girls' School' with a delicacy of treatment which does a good deal to make up for the film's lack of vigor. The story . . . is paper-thin, but it has been kept surprisingly plausible. John Brahm has staged it with considerable awareness of adolescent reactions, the speech sounds right and the Hollywood ingenues who perform it achieve the remarkable feat of appearing fresh and innocent. . . 'Girls' School' is a minor show in a very limited field, but in its field it proves mildly entertaining." Howard Barnes

+ — **N Y Herald Tribune** p17 N 3 '38

"We are tempted to damn the film completely by calling it 'nice.' And that, of course, is what it is: an extremely nice picture, written with a deal of tenderness and insight, performed with enchanting naturalness by a lively troupe of youngsters and directed by John Brahm with a gracious balance of light comedy and poignant, youthful tragedy." F. S. Nugent

+ — **N Y Times** p27 N 3 '38

"If you happen to run in on 'Girls' School' somewhere, you will probably find yourself rather pleased, too. Not a forbidding problem sketch, as the title may suggest to some folk of unhappy experience, this mild and somewhat minor offering manages to be touching at times and even to some extent persuasively honest." John Mosher

+ — **New Yorker** p114 N 12 '38

Trade Paper Reviews

"Presented herein is a sound and solid piece of sentimental entertainment, so adroitly revealing the joys, sorrows, ambitions and despairs of the American girl that it is sure to find feminine handkerchiefs aflutter wherever shown. Carrying first quality rating in every respect, it is studded with a score of fine performances."

+ **Boxoffice** p25 O 1 '38

"The problems that confront girls at a finishing school as here presented hardly seem to be of too great importance. The story in the main is that of the snobbish girl who hardly gains one's sympathy. The plot might have been stronger had it concentrated more on the poor girl who is in this exclusive school on a scholarship. With Anne Shirley playing this role, and since most everyone pulls for the underdog to succeed, it comes as a surprise that this character would be relegated to a secondary position. Another surprise is the appearance of an actor of Ralph Bellamy's position in virtually a bit."

+ — **Film Daily** p6 S 27 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p7 S 29 '38

"A wholesome and entertaining comedy-drama with sub-deb boarding school setting. However, 'Girls' School' is carrying handicap of an ordinary moniker that gives no advance intimation of the sterling entertainment contained in the picture. Featured names of Anne Shirley, Ralph Bellamy and Nan Grey are not any too hot for that marquee, but picture is a substantial programmer that will build on word-of-mouth comment. In key runs, lack of draw elements necessitates strong supporting attraction."

+ **Variety** p14 S 28 '38

"Blending joys and tribulations of that Miss America still in her teens, 'Girls' School' issues forth as a timely and well moulded picture worthy of the upper program bracket in almost any spot. It is entertaining, and at times gripping, and handled in a manner that causes it to hold adult as well as youth interest."

+ **Variety (Hollywood)** p3 S 21 '38

GLORY OF FAITH. French film exchange 70min N 23 '38

Cast: Gabriel Farguette. Jacquelin Francell. Alice Tissot. Raymond Galle. Jean Dax. Germaine Sablon

Director: Georges Pallu

Music: Jane Bos

Religious drama. Filmed in France with English subtitles in 1937. The motivation for the story is the healing done by a young seamstress of Paris through her belief in Ste Thérèse of the Little Flower. The seamstress is loved by the son of wealthy parents in whose home she works. This film is not to be confused with another French religious film called The Little Flower of Jesus which is running currently. Reviews of The Little Flower of Jesus appear under that title.

Newspaper and Magazine Reviews

" 'Glory of Faith' is not the great Catholic picture for which we have been waiting; however, it is a good start in the right direction. . . Unfortunately the English sub-titles of this French film and the picture's own simplicity become at times too naive. The acting, especially that of little Gabriel Farguette, is in keeping with the film's reverence and unpretentious reality." P. T. Hartung

+ — **Commonweal** p190 D 9 '38

"It is a touching and rather gratifying French film, particularly to those of the Catholic faith. Technically, 'Glory of Faith' lacks the smoothness of direction which has marked so many

Gallic pictures, but the acting does much to sustain a story that is, above all, a tribute to a Saint. It is too bad that the earlier sequences give the characters so little opportunity to suggest the sincere events that follow. 'Glory of Faith' is essentially a call to the soul. It falters as a drama." R. W. Dana
+ — **N Y Herald Tribune** p27 N 24 '38

"It is doubtful (to paraphrase Queen Victoria on evangelism) whether much service is done to faith by such spectacles, and it is even more doubtful whether 'Glory of Faith' will have much secular appeal." B. R. Crisler
+ — **N Y Times** p37 N 24 '38

Trade Paper Reviews

"For the deeply religious and those of the Catholic faith, this new French picture may be interesting, but it lacks entertainment value for the average theatergoer. . . Technically the film is faulty, with spotty lighting affecting the camera work, and the direction is below par. . . The cast is adequate, but the story lacks cohesion."
— + **Film Daily** p6 D 1 '38

" 'Glory of Faith' is the strongest dramatic feature with a basic religious theme to come from the foreign shores in some time. . . Film naturally has a ready-made audience in Catholics but seems sure of added draw from spiritually inclined of all religions and creeds. Average exhibitor probably can heighten his boxoffice with this picture, which seems certain of growing with word-o'-mouth, by stressing timely present-day story."
+ **Variety** p12 N 30 '38

GRAND ILLUSION. World 94-100min S 12 '38

Cast: Jean Gabin. Pierre Fresnay. Eric von Stroheim. Dalio. Dita Parlo

Director: Jean Renoir

Music: Jerome Kosma

Screen writers: Jean Renoir. Charles Spaak

Filmed in France. A special award, the International Jury Cup was awarded the film at the last Venice Biennial Film Exposition. It has been banned in both Germany and Italy. Although it is a war film, it shows no scenes of warfare, being a tale of a German prison camp during the World War in which a group of French officers belonging to different stations in life try to escape the boredom, despair and horror of their imprisonment. Dialogue in French, German and English with English subtitles.

SEE ALSO issue of September 26

Audience Suitability Ratings

"The production values are not of the best, the film overlong but vividly shows the lack of personal enmity between soldiers of various nations, who realize they are but the pawns of hate, that war means death and destruction. The director has ably emphasized the theme—the futility of war. Mature." Gen Fed of Women's Clubs (W Coast)
+ **Fox W Coast Bul** My 14 '38

"Art has been defined as 'a true exponent of the human spirit.' In the light of this definition, 'Grand Illusion' is art in its highest form. . . The entire cast performs with almost inspired conviction. The whole picture gives the impression that it is a beautifully photographed record of actual events. Adolescents: mature but worthwhile; children: too mature. Mature." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** O 8 '38

"Adults."
Nat Legion of Decency S 29 '38

"A: excellent; Y: mature but excellent; C: too mature."
+ + **Parents' M** p62 D '38

"Another fine French importation of this season is 'Grand Illusion', a war picture totally unlike any other you have seen."
+ **Scholastic** p29 D 17 '38

Newspaper and Magazine Reviews

"Recently there have arrived in this country a couple of unusual foreign films that are worthy of special note. With everyone holding his breath in regard to the European situation, Jean Renoir's timely 'Grand Illusion' is a master-piece in understatement." P. T. Hartung
+ + **Commonweal** p590 S 30 '38

"[It] is one of the cinematic 'musts' of the season. A war drama without a cannon or a battlefield, it is nevertheless one of the greatest war pictures yet—magnificent in conception, superb in writing, direction, and performance. Don't, under any circumstances, miss it!" Jesse Zunser
+ + **Cue** p10 S 24 '38

"The picture, especially the last sequence, is played in muted undertones. Even von Stroheim's powerful presence is subdued to the quiet level of French acting, and Pierre Fresnay, Jean Gabin, and Dita Parlo are people so easy to know that one thinks of them as contemporaries. For though the picture is a period study, its minor and major illusions still prevail in the divided world of 1938." Richard Griffith
Nation p433 O 22 '38

"Very different, something for the mature and the grave young, is the French 'Grand Illusion.' . . The *politesse* of prison etiquette, the elaborate exchange of compliments and courtesies between the French officers and the Prussians—such reflections as these upon war life aren't trite or vulgar comments. They lend the film a special interest, a sense of the authentic. Eric von Stroheim gives a performance that dominates the whole sketch, perhaps the finest performance of the von Stroheim career. . . Less impassioned than 'Journey's End' and 'All Quiet' the picture yet may convey more acutely the idea of the deadly, dreary, slow, grinding impact of war upon its participants." John Mosher
+ **New Yorker** p84 S 24 '38

"This French drama is a powerful argument against war and a restrained and compelling study of an offstage conflict's effect on Allied officers and the men who guard them in a German prison camp. [It is] played by an almost perfect cast."
+ **Newsweek** p23 S 26 '38

"A French language film that maintains the excellent Gallic record set last year. . . A listing of moments which flash with a sudden white-hot effect would take the whole page. Gabin, Fresnay, von Stroheim—all are excellent. There is a helpless inarticulateness about all the characters which gives the scenes a most articulate force. *An event.*"
+ + **Stage** p60 O '38

" 'Grand Illusion' is one of the least kinetic and one of the most absorbing of cinema's innumerable treatments of the World War. . . Superbly acted, with English titles to translate its polyglot dialogue, 'Grand Illusion's' principal defect is that an occasional exaggerated attention to detail tends to retard its pace. It is notable for restoring Eric von Stroheim . . . to the screen in a more sympathetic role than those he used to play."
+ **Time** p50 S 26 '38

Trade Paper Reviews

"There have been many war pictures in the past twenty years. . . 'Grand Illusion' tells the story differently. Here is no blood-and-thunder drama, no shocking of hyper-sensitive nerve-centers. . . It is a picture that everyone in the world should see." F. W. Ayer
+ + **Film Curb** p5 S 24 '38

"It is that rarity in the motion picture world, an original creative effort that gets away from all the accepted standards of picture production and an achievement, whether it impresses you favorably or leaves you critical. . . The film's power is not in any particular scene or development, but in the cumulative effect of the whole."
+ **Film Daily** p8 S 16 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p9 S 15 '38

THE GREAT WALTZ. MGM 107min N 4 '38

Cast: Luise Rainer. Fernand Gravet. Miliza Korjus. Hugh Herbert. Lionel Atwill. Curt Bois. Leonid Kinsky

Director: Julien Duvivier

Dance director: Albertina Rasch

Lyrics: Oscar Hammerstein II

Music: Johann Strauss II

Music directors: Arthur Gutman. Dimitri Tiomkin

Original story: Gottfried Reinhardt

Screen writers: Samuel Hoffenstein. Walter Reisch

This film has taken two years to make. The music includes "Tales of the Vienna Woods", "The Blue Danube Waltz", and excerpts from "Die Fledermaus." The story concerns the fictional rise of Johann Strauss II in the musical world. Strauss organizes a volunteer band, quits his prosaic banking job, marries the baker's daughter and rises to an important position with his waltz music. He falls in love with an opera singer who leaves him after his success and the story closes with his audience with Emperor Franz Josef. Although the film bears the same name as the operetta that opened at the Center Theater, New York in 1934, it is unrelated to that production.

Audience Suitability Ratings

"A & Y: notable of kind; C: beyond them."
+ + **Christian Century** p1446 N 23 '38

"The picture has a modernity unusual in costume drama. One almost has the feeling that it is another 'Alexander's Ragtime Band' of a different era. Interwoven with the music and gaiety is a somber theme, for dainty Luise Rainer plays the role of a lovely and neglected wife. Miliza Korjus has a brilliant coloratura soprano and her singing is a major attraction to the picture. Though the continuity leaves something to be desired, and there are several instances of carelessness in direction, the picture is unusually diverting entertainment. It is lavish and fanciful, charming in many details, and outstanding for its lovely music. Adolescents: sophisticated; children: too mature." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** N 5 '38

"Excellent. Some beautiful orchestrations of Strauss music and a magnetic new singer, Miliza Korjus, highlight this handsomely produced story of the life of Johann Strauss II. Vienna Woods setting especially lovely. Swing treatment and noisy, jazzy effects mar the production. Mature." DAR
+ + **Fox W Coast Bul** N 12 '38

"Outstanding, in every way. . . A 'must see' and 'hear' especially for music lovers. Ably directed and breathless in its many musical numbers. Adults and family." Am Legion Auxiliary

"Superlative expressions of praise are all that could be used in describing this brilliant production. Fascinating because of its ever-changing moods: gay, romantic one moment, dramatic and emotional the next, and in complete harmony is the glorious, expressive music of Johann Strauss. Family." Calif Fed of Business & Professional Women's Clubs

"Beautifully staged, sung and directed, the film offers outstanding entertainment, but the unfortunate emphasis on an illicit love affair makes it unsuited to family audiences. Adults and young people." E Coast Preview Committee

"Exquisitely lovely in the grandeur of its gay, old Vienna settings, is this lavishly presented story. . . The vocal and instrumental music is enchanting while gayly intriguing, the dance scenes; the scene in the Vienna Woods, the inspiration for the composition is one of the very loveliest bits of motion picture art. A musical feast, fascinating and inspiring entertainment for the older members of the family." Gen Fed of Women's Clubs (W Coast)

"Excellent entertainment. Family. Mature." Nat Council of Jewish Women

"A stupendous film, both musically and pictorially, highly dramatic and pervaded by the spirit of old Vienna as expressed by the beloved Strauss Waltzes." Nat Soc of New England Women

"A picture of extraordinary beauty and entertainment, with overpowering rhythm and the vivid personality of the gorgeous Korjus as she interprets the great Strauss Waltzes, weaving an intoxicating spell with her magnificent voice and dainty movements. . . It will seem to many that the contribution of the immortal 'Blue Danube' is under-featured considering the stress that is laid on the development of the lovely 'Tales of the Vienna Woods,' but considering it is presented as an outcome of grim awakening, a delicate sentimentality is given to it instead of a climax of orchestration. A lovely and entertaining picture for the whole family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** N 19 '38

"Adults."
Nat Legion of Decency N 10 '38

"A & Y: good; C: too sophisticated."
+ **Parents' M** p42 Ja '39

"The film is notable more for mood and musical accompaniment than for story-telling qualities. In fact, there are long stretches of 'story' when we wish Mr. Strauss would get on with writing another waltz instead of dabbling in domestic difficulties. Eventually he obliges. . . Aside from its musical distinction, the film shows frequent touches of a master hand at direction and photography, that of the famous French director, Duvivier."
+ **Scholastic** p32 D 3 '38

"Family. The music and the atmosphere of old Vienna give the rather trite story a lot of sparkle and liveliness."
+ **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

"Julien Duvivier's superb direction, the exquisite photography and close-ups, and the haunting Strauss waltzes will make you shout 'Bravo' with the audience." P. T. Hartung
+ + **Commonweal** p133 N 25 '38

"As a musical, 'The Great Waltz' is an aural treat; as romantic drama it is engrossing, lavish, and pictorially resplendent. Miss Korjus . . . gifted with a rich golden soprano voice, contributes much to the musical lusciousness of the film." Jesse Zunser
+ + **Cue** p15 N 26 '38

"Music made fascinating. Metro here gives us one of the finest things of the sort the screen ever has presented. What chiefly distinguishes 'The Great Waltz' is the completeness with which it has captured the foreign flavor. Created in Hollywood, it is so rich in Continental atmosphere that in that respect it has novelty value. . . The brains of an international group functioned brilliantly in bringing Europe over here and making it more entertaining and light-hearted than it recently has been over there."
+ + **Hollywood Spec** p10 N 12 '38

"Probably 3½ stars. Charming music, personable Fernand Gravet as the waltz king, Johann Strauss II, and the background of a picturesque era." Beverly Hills
+ + **Liberty** p43 O 22 '38

"Fernand Gravet gives a French version of Johann Strauss—but is excellent when he is listening to the sounds of the Vienna Woods or the Blue Danube. The whole picture is phony, awkwardly written and, with the exception of the woods sequence, as unoriginal as it is crudely directed." Franz Hoellering
— + **Nation** p638 D 10 '38

"A foreword states that 'The Great Waltz' is intended to reflect the spirit of Old Vienna, rather than accent any particular incidents in the life of the composer. In this it succeeds, as far as the music and ensemble scenes are concerned, but it is much too pretentious, its story becomes exceedingly weighty and its cast is an admixture of actors who are fine in their own right, but who make Vienna seem like the seat of the League of Nations. On the other hand, the brilliant photography, particularly in

the close-ups, undeniably proclaims that Julien Duvivier, the renowned French director, has left his imprint. . . The music is beautifully played throughout and there are many scenes that please the eye, but 'The Great Waltz' is indebted to M. Duvivier for what distinction it may possess." R. W. Dana
+ **N Y Herald Tribune** p13 N 25 '38

"In the best details of 'The Great Waltz,' the treatment of 'Tales of the Vienna Woods' and 'The Blue Danube,' the director, Julien Duvivier (of 'Carnet de Bal'), lightly and airily combines his music and his story, and the combination is winning and a pleasure. I must say that Monsieur Duvivier didn't have any too airy a cast to work with, aside from Hugh Herbert. Mr. Herbert is always light, but the others are solemn folk. A Madame Miliza Korjus, who was unearthed in Covent Garden, turns out to be very, very coloratura, and good at it, but she is also formidable, even a terrifying person, in her rôle of siren and diva." John Mosher
+ **New Yorker** p89 N 26 '38

"On a loose framework, padded with little in the way of human drama, Julien Duvivier (French director of 'Carnet de Bal') manages to construct a generally gay and always handsome screen spectacle. Acting honors go to the Austrian-born Luise Rainer for her sensitive performance. . . Blond, buxom, and reminiscent of a younger Mae West, Miliza Korjus, the onetime coloratura of the Berlin State Opera vocalizes in a manner that justifies the studio executives who signed her sight unseen after hearing one of her phonograph recordings. . . Duvivier has adroitly incorporated the Strauss music in a film that should be a treat for music lovers."
+ + **Newsweek** p29 N 14 '38

"Metro's 'The Great Waltz' is a blundering charge of wet dynamite. There are certain scenes in this elephantine musical that are indubitably Duvivier. . . Sleek Fernand Gravet, an over-frivolous and too-too-zealous Miliza Korjus, and a harassed and unhappy Luise Rainer play an obvious and sometimes embarrassingly ineffectual drama of wife versus opera star. In spite of its few worthy components, 'The Great Waltz' is no great shakes. *A great waste.*"
— + **Stage** p57 D '38

"In 'Alexander's Ragtime Band,' Hollywood brilliantly reflected the changing moods of a U. S. generation through the songs of its outstanding composer. What that picture did for Irving Berlin, 'The Great Waltz' does, in an utterly different but equally effective way, for Johann Strauss II, and the background of a Viennese Johann Strauss II. In addition, through the gay pattern of his waltzes, sung or played with an effectiveness rarely surpassed on a cinema sound track, 'The Great Waltz' lightly weaves a fragmentary legend of the composer's life. The result is an operetta in which, for once, story and score become part of the same picture—the familiar tapestry, this time brighter and more improbable than ever, of life and young love in old Vienna. . . As unreal and as graceful as the music it records and celebrates, 'The Great Waltz' should charm most cinemaddicts, give opponents of swing their happiest moments of the season."
+ + **Time** p42 N 14 '38

Trade Paper Reviews

"A glorious musical treat. For those to whom its lilting melodies will not prove a magnet—and they should be few indeed—there is touching romance, sparkling comedy and sweeping spectacle. Which must all add up to spell hit in any man's theatre. As to production, the feature is definitely on the lavish side."
+ + **Boxoffice** p33 N 12 '38

"If ever a motion picture was worthy of nomination for the Academy Award, this picture is it. Never has there been an operetta presented cinematically which gives as much impression of realism as 'The Great Waltz,' and it serves to introduce another brilliant screen personality in the charming and talented Miliza Korjus, whose voice could make the Metropolitan and the other great opera companies of the world sit up and take notice."
+ + **Film Curb** p6 N 12 '38

"Romantic drama combines Strauss music with touching love story to give tremendously wide box-office appeal."
+ + **Film Daily** p6 N 4 '38

Reviewed by J. M. Jerauld
+ + **Motion Pict Daily** p4 N 3 '38

" 'The Great Waltz' is loaded with tuneful, lilting waltz music. It constitutes a field day for music lovers plus elegant entertainment. It also carries the burden of introducing a cinema unknown, Miliza Korjus, operatic singer, and Julien Duvivier, French director, to American audiences. The picture should click nicely because it has the ingredients and pace to please if the public is properly sold. In these swingeroo days the 'waltz' part may slow down anticipated box office enthusiasm. However, Metro has already started an advance campaign to make America waltz-minded in a 'bring-back-the-waltz' exploitation ballyhoo."
+ + **Variety** p15 N 2 '38

"With a cast carefully selected for fitness, an important script, imaginative and sensitive direction and a group of musical topnotchers collaborating most effectively, 'The Great Waltz' surrounds its central character with far more vitality and emotion than usual in dealing with historic or glamorous world figures. Offering has the capacity of being an important money picture given initial showman impetus to supplement its player names with sufficient sales ammunition. Exploitation elements are there in plenty."
+ + **Variety (Hollywood)** p3 N 2 '38

GUILTY TRAILS. Universal 57min O 21 '38

Cast: Bob Baker. Marjorie Reynolds. Hal Taliaferro. Georgia O'Dell

Director: George Waggner

Music: Fleming Allen. Frank Sanucci

Screen writer: Joseph West

A western melodrama with songs.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 13 '38

Trade Paper Reviews

"Bob Baker followers have a good story in 'Guilty Trails,' and the whole shooteree is a little classier than some of the past tries. Same foundation as all Westerns, from which deviation seems to be the signal for box office catastrophe in this field."
+ **Variety** p13 O 26 '38

GUN PACKER. Monogram 51min N 9 '38

Cast: Jack Randall. Louise Stanley. Charles King. Barlowe Borland

Director: Wallace Fox

Screen writer: Robert Emmett

Jack Randall plays a U. S. marshall in this Western. He catches a gang of thieves who have been robbing stagecoaches which carry gold from mines.

Trade Paper Reviews

"Nothing distinguished about Jack Randall's latest effort and the result is an average Western although the film contains a lot of swell hokum for the youngsters. It lacks the sweep of the wide open spaces and the stirring tempo of racing hoofs."
+ — **Boxoffice** p31 N 19 '38

"This Western conforms 100% to the oldtime idea of what a rousing mustanger should be. Chalk this one up to Robert Emmett's straightforward cinema writing and to Jack Randall's handling of the principal role."
+ **Variety** p17 N 9 '38

H

HARD TO GET. Warner 79min N 5 '38

Cast: Dick Powell. Olivia de Havilland. Charles Winninger. Allen Jenkins. Bonita Granville. Melville Cooper

Director: Ray Enright

Music and lyrics: Harry Warren. Johnny Mercer

Original story: Wally Klein. Joseph Shrank. Stephen Morehouse Avery

Screen writers: Jerry Wald. Maurice Leo. Richard Macaulay

Dick Powell portrays a young attendant in a gas station who wants to start a chain of automobile trailer camps. Olivia de Havilland portrays an heiress who has a spat with Powell and for revenge arranges an appointment for Powell with her father, a practical joker.

Audience Suitability Ratings

"A: fair; Y & C: fairly good."
+ — **Christian Century** p1526 D 7 '38

"Amusing and refreshing. Family." Am Legion Auxiliary

"Delightful comedy. Family." Calif Cong of Par & Teachers

"Good. Mature-family." DAR

"A gay, amusing comedy, well directed, cleverly dialogued and convincingly acted by an excellent cast. Good fun for the family." Gen Fed of Women's Clubs (W Coast)

"An amusing comedy with a good story, an excellent cast and lively tempo. . . Two hair-raising sequences are distasteful. . . Family." Nat Council of Jewish Women

"The plot is rather obvious but the film is not to be taken too seriously and many will find it amusing throughout. Family." Nat Soc of New England Women

"An enjoyable and interesting worthwhile picture, hilarious in spots, and well acted. . . However, the whole fails to present a picture of worthwhile business men's methods. Amusing and entertaining. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** N 12 '38

"General patronage."
Nat Legion of Decency N 10 '38

"A & Y: fair comedy; C: if interested."
+ — **Parents' M** p42 Ja '39

"Family. A breezy comedy romance. Pretty farcical but bright and entertaining."
+ **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

"Neither producer nor director apparently intended to have the film be of any cinematic significance. Nevertheless, the audience responded favorably last night toward the film which is of a rather light and entertaining sort." S. M.
+ **Boston Transcript** p20 N 18 '38

"Fairly amusing. . . Family."
+ — **Christian Science Monitor** p15 N 19 '38

"Hard to take because of the noise it makes; otherwise an entertaining light comedy, graced by the presence of the charming, beautiful and talented Olivia de Havilland, and bringing to us one of the screen's most capable light comedians in the person of Dick Powell."
+ — **Hollywood Spec** p13 N 12 '38

"Just why six authors were required to write 'Hard to Get,' is something which puzzles me. . . Altogether it is a patchwork script, which is lucky to have had even the perfunctory production it has been given. Ray Enright's brisk direction and some affable performances have made for one or two mildly amusing scenes, but on the whole the show is gravely deficient in entertainment. . . With the sort of material they have been accorded most of the players deserve one's sympathy." Howard Barnes
— **N Y Herald Tribune** p8 N 14 '38

"In view of all the collaboration—three screen writers, a brace of 'original' story writers, and an extracurricular suggestion from a gentleman by the name of Stephen Morehouse Avery—you would think that 'Hard to Get' would be a lot funnier than it is. But it isn't a bit funnier than it is. Smothered in authors and garnished with a capable cast, it is still essentially hamburger—in other words, considered as an unusually perfect specimen of hackwork for the pedestrian trade, it may eventually turn out to be a collector's item." B. R. Crisler
— **N Y Times** p15 N 14 '38

"It shows a few deviations from pattern which give it an unexpected and agreeable individuality."
+ — **Time** p53 N 21 '38

Trade Paper Reviews

"It won't be hard to get theatre patrons into an enthusiastic mood over this brisk and diverting farce comedy. . . The plot formula is far from original but has been given several new and funny twists, and the film serves as one of Dick Powell's best starring vehicles."
+ **Boxoffice** p33 N 12 '38
Film Curb p6 N 26 '38

"This is a merry comedy romance full of laughs and certain to please. Ray Enright has guided the comedy skillfully and there are no dull moments."
+ **Film Daily** p5 N 9 '38

Reviewed by J. M. Jerauld
+ **Motion Pict Daily** p9 O 20 '38

"Picture is a programmer that will carry in top brackets of duals mainly due to selling names. . . Story is light and frothy, containing some interesting passages and moments, but mainly on the corny side. Situations are injected for convenience of plot development, but some sparkling dialog helps to cover up story deficiencies. Yarn is decidedly routine in basic formula and development."
+ — **Variety** p16 N 9 '38

HEADLEYS AT HOME. Standard-State rights 59min N 12 '38

Cast: Evelyn Venable. Grant Mitchell. Betty Roadman. Robert Whitney. Vince Barnett

Director: Chris Beute

Screen writers: Carrington North. William Miles. Nicholas Bela

Based on the play, Among Those Present, by Carrington North and William Miles. This is the first film of the Standard Pictures Company and may be the first in a series. It relates the story of a small town banker and his socially ambitious wife.

Trade Paper Reviews

"Gaited for the small theater trade with typical small town family atmosphere. . . The makings of a good family series are here for the small neighborhood spots, for this series with its small town people can be made very appealing with proper emphasis on the home life and playing down the gangster and thrill stuff which must always be kept minor in the family type of picture."
+ **Film Daily** p5 D 1 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 N 10 '38

"[It] misses fire through wavering direction and an overdose of dialog that slows plot unfoldment and wearies audience ears. While further judicious cutting may serve to increase the pace of the offering, it is unlikely that its attending physician will be able to lift it above filler position on dualers."
— + **Variety (Hollywood)** p3 N 4 '38

HIS EXCITING NIGHT. Universal 55-61min N 11 '38

Cast: Charles Ruggles. Ona Munson. Maxie Rosenbloom. Marion Martin

Director: Gus Meins

Music director: Charles Previn

Screen writers: Pat C. Flick. Edward Eliscu. Morton Grant

Comedy drama. Based on the play of the same title by Katharine Kavanaugh. Charles Ruggles is again the timid lamb turned lion who almost loses his bride when his employer tries to frame him in order to keep a rich client.

Trade Paper Reviews

"Another version of the worm-who-turns type of farce, this has its moderately entertaining moments but, in the main, is pretty tiresome stuff."
— + **Boxoffice** p59 D 10 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 D 8 '38

"Equipped with a goodly supply of laugh-provoking business and dialog, 'His Exciting Night' should prove satisfactory as a filler for dualers. . . While it [has been] provided with a framing that surmounts its budget limitations, 'His Exciting Night' would have fared even better had Director Gus Meins been able to hit at the beginning the pace he strikes later on."
+ — **Variety (Hollywood)** p3 D 3 '38

HOLD THAT CO-ED. 20th century-Fox 80-85min S 16 '38

Cast: John Barrymore. George Murphy. Marjorie Weaver. Joan Davis. Jack Haley. George Barbier. Ruth Terry. Donald Meek. Johnny Downs

Director: George Marshall

Dance directors: Nicholas Castle. Geneva Sawyer

Music and lyrics: Mack Gordon. Harry Revel. Lew Pollack. Lew Brown. Sidney Clare. Jule Styne. Nicholas Castle

Music director: Arthur Lange

Original story: Karl Tunberg. Don Ettlinger

Screen writers: Karl Tunberg. Don Ettlinger. Jack Yellen

It is a satire on two famous U.S. institutions—football and politics. Built on the Huey Long influence over Louisiana State University and its puppet football team, this is a lampooning treatment of a governor who wants to run for the Senate.

Audience Suitability Ratings

"A: depends on taste; Y & C: amusing, but doubtful effect."
Christian Century p1175 S 28 '38

"Good. Timely, absurdly funny satire. Mature-family." DAR
+ **Fox W Coast Bul** S 17 '38

"Under the hilarious laughter raised by this timely dig at politics runs the earnest wish that we could laugh ourselves into a saner, sounder system. Adults: fine; family: good; children: good tho they will miss the significance." Calif Cong of Par & Teachers

"Hilarious, infectious satire in which sly but good natured digs at familiar political and collegiate phobias are cleverly utilized. Family." Calif Fed of Business & Professional Women's Clubs

"A rare treat. Highly amusing for all ages." Gen Fed of Women's Clubs (W Coast)

"A campus farce full of vim, vigor and fun. A large and notable cast is deftly and ably directed but outstanding for their comedy roles are Joan Davis and John Barrymore. Family." Nat Council of Jewish Women

"Thoroughly enjoyable. A diverting parody on political tangles and college athletics. Family." Nat Soc of New England Women

"The football episodes are clean and highly entertaining, and Lizzie's 'kick' is remarkable. John Barrymore is excellent in the role of Governor. The dialogue is clever, and college ideals are maintained. A good comedy for the family." S Calif Council of Fed Church Women

"It is an amusing satire. Adolescents, 12-16: highly entertaining; children, 8-12: yes." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** S 24 '38

"General patronage."
Nat Legion of Decency S 29 '38

"A, Y & C: good."
+ **Parents' M** p52 N '38

"Outstanding. Something new in football pictures—fantastic, satirical farce. . . Really funny, with a sharp edge to its comedy. Family."
+ + **Wkly Guide** S 17 '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 O 8 '38

"Not to put too fine a point upon it, 'Hold That Co-Ed' is a fast and giggly farce comedy that takes present-day collegiate football, and the current alumni mania for colossal stadia and scores, for a wild and bumpy buggy ride. Nothing about the picture, you understand, need be taken seriously. . . Accept it as tongue-in-cheek burlesque and you'll find it a chuckleful hour of good film entertainment." Jesse Zunser
+ **Cue** p10 S 24 '38

"A box-office bull's-eye. About the time it is released throughout the land, two topics of conversation will lead all others—football and politics. 'Hold That Co-Ed' is about both, and that should give it a good start with any audience. I would not say it is the best football picture I ever saw, for to reach that decision would put too great a strain on my memory to recall all the others, but I am quite sure that you and I never saw a better one. For downright cleverness, few pictures I have seen in years can approach it."
+ **Hollywood Spec** p8 S 17 '38

" 'Hold That Co-Ed' is one of those comedies which combines huddles, end runs, satirical reflections on the current scene, romance and hotcha collegiate doings in a vastly entertaining show. It bears no more relation to fact than most screen delvings into university uproar, but it succeeds in being very funny for most of the time. That this is so is largely due to the participation of John Barrymore in one of the leading roles, smart tricks on the part of the special effects experts, and a supporting cast which includes such eminent comedians as Jack Haley and Donald Meek. While it is in no sense a distinguished photoplay farce, it rarely fails to be amusing." Howard Barnes
+ **N Y Herald Tribune** p10 S 24 '38

"Latest of the merry-makers is 'Hold That Co-Ed,' which is altogether too wishy-washy a title for the Roxy's impious satire of two great American institutions—football and politics. Twentieth Century-Fox has produced the musical comedy in a burst of inspiration. . . Take our word that 'Hold That Co-Ed' is a chuckling comedy from beginning to end, with a pleasant modicum of song and dance." F. S. Nugent
+ **N Y Times** p13 S 24 '38

Reviewed by John Mosher
New Yorker p59 O 1 '38

"First in the seasonal onslaught of pigskin dramas, 'Hold That Co-Ed' offers the usual potpourri of college football, singing, and dancing considerably freshened with a wild and entertaining travesty on barnstorming politicians. . . Directed by George Marshall, 'Hold That Co-Ed' finds a new and hilarious way to climax the usual Big Game. But its contribution to gridirony comes off second-best to Barrymore's sprightly take-off of a political demagogue."
+ **Newsweek** p22 S 26 '38

"The pleasures of Fall moviegoing are always somewhat abated by the annual epidemic of football musicals. . . 'Hold That Co-Ed' is guilty of all the sins of its kind, but it does have John Barrymore. . . The broad satire of this rôle lifts the picture above its normal level (zero). *But not far enough.*"
— + **Stage** p60 O '38

"[It] can be regarded either as a football comedy with overtones of political satire or as a satirical fantasy about the career of the late Huey Long with overtones of campus comedy. It lives up to football comedy better than to political satire because even that small portion of the Long career which the film considers is too strange for fiction. . . The picture divides its time between the brilliant comic improvisation of the greatest Hamlet of his era as a bibulous, back-slapping, vote-getting genius and a painfully routine romance between a homespun football coach and the Governor's amiable secretary."
+ **Time** p50 S 26 '38

HOLD THAT CO-ED—*Continued*

Trade Paper Reviews

"While this may not stand as the best of the current pigskin cycle, it certainly qualifies as the screwiest and should win a place on the 1938 All-American Hit team."
+ **Boxoffice** p35 S 17 '38

" 'Hold That Co-Ed' is a delightful satire—a veritable 'Of Thee I Sing' in celluloid. A senatorial election campaign conducted on the football field provides ample latitude for laughs that mount to guffaws and for ribbing the modern political machine with all its foibles, wire-pulling, and accepted absurdities. Timely topics, including even the various pension plans, come in for a drubbing."
+ **Film Daily** p7 S 16 '38

Reviewed by R. S. O'Neill
+ **Motion Pict Daily** p17 S 9 '38

"On the wacky side and fairly amusing, but not quite making the big league, 'Hold That Co-Ed' is a football comedy that has the benefit of good performances by John Barrymore and Joan Davis, a story that veers a little off the beaten path, some listenable music and a dance creation known as 'Limpy Dimp' that assays high in novelty value. Picture is a little longer than it might have been and in spots the story lets down appreciably."
+ — **Variety** p14 S 28 '38

"A very funny picture which will delight all audiences with its boisterous comedy and flippant satire on the main topics of seasonal conversation, politics and football. It is entertainment all the way, has every prospect of doing sound business because of its merits and timely showmanship and is a credit to all its participants."
+ **Variety (Hollywood)** p3 S 9 '38

I

I AM A CRIMINAL. Monogram 73min D 7 '38

Cast: John Carroll. Martin Spellman. Kay Linaker. Lester Matthews. Craig Reynolds

Director: William Nigh

Music director: Abe Meyer

Original story: Harrison Jacobs

Screen writer: John W. Krafft

Melodrama. A gambling racketeer, desiring to square himself in the eyes of the law, devotes himself to a youngster first for publicity purposes and later because he learns to care for the boy.

Newspaper and Magazine Reviews

"One of the best Monogram has turned out. . . The story has moments of considerable poignancy. There is plenty of physical action, however, and the piece builds to a strong climax." Bert Harlen
+ **Hollywood Spec** p15 D 10 '38

Trade Paper Reviews

"Commendable program picture equipped to render satisfaction in the situations at which it is aimed and, considering its cost, a credit to all concerned in its making."
+ **Boxoffice** p23 D 3 '38

"This is one of the best stories that has been picturized in the independent field in many moons. It is a story of regeneration, but has many new angles."
+ **Film Daily** p7 D 2 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p3 D 7 '38

"Setting a new and higher standard of production for Monogram, 'I Am a Criminal' moves forward as that organization's strongest bet this year. Its human story, its splendid characterizations and its excellent mounting put it in a class that belies its modest budget, and it will do much toward boosting prestige of its makers."
+ **Variety (Hollywood)** p3 N 29 '38

I DEMAND PAYMENT. Principal 55min N 15 '38

Cast: Jack La Rue. Betty Burgess. Matty Kemp. Guinn Williams. Lloyd Hughes

Director: Clifford Sanforth

Screen writer: Sherman L. Lowe

Gangster melodrama. Based on the novel of the same title by Rob Eden. Matty Kemp portrays a weakling who gets involved with loan-shark racketeers.

Trade Paper Reviews

"Entertainment content in this one is almost completely negative. The action is slow-moving, the dialogue lacks lustre and the acting isn't much better. Its production pedigree is undistinguished and the film appears slated for the lower half of a dual bill at the subsequent spots."
— — **Boxoffice** p23 D 3 '38

"Rates weak with amateur script and direction portraying unconvincing story."
— **Film Daily** p9 D 13 '38

"It is an undistinguished production. It provides an hour's entertainment for fans with time to kill who do not care how they kill it. As with so many independent pictures, resources and facilities were seemingly lacking to help embellish this variation on the 'crime-doesn't-pay' saga. A dualer item."
— **Variety** p12 N 30 '38

I STAND ACCUSED. Republic 60min O 29 '38

Cast: Robert Cummings. Helen Mack. Lyle Talbot. Thomas Beck. Gordon Jones. Robert Paige

Director: John H. Auer

Music director: Cy Feuer

Screen writers: Alex Gottlieb. Gordon Kahn

Two young lawyers open law offices and find few clients. One of the lawyers accepts cases from gangsters while the other remains ethical. In the end the gangster's "mouthpiece" turns state's evidence and aids the other.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 10 '38

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p42 Ja '39

"Family."
Wkly Guide O 29 '38

Newspaper and Magazine Reviews

"A melodrama told with a fair amount of finesse and dramatic force, 'I Stand Accused' comes up to the standard set by the run of independent productions, and should prove satisfactory fare for the smaller theatres." Bert Harlen
+ — **Hollywood Spec** p16 O 29 '38

Trade Paper Reviews

"Producer-Director John H. Auer wrings out every ounce of production and entertainment value from a comparatively low budget. Feature rates top billing in all but the most important situations."
+ **Boxoffice** p39 O 22 '38

"[It is] one of the worthwhile pictures of the season. Good for the neighborhoods and first runs alike."
+ **Film Curb** p11 N 5 '38

"It's a racket story, told from a 'mouthpiece's' point of view and it's very interesting. Associate producer and director, John H. Auer, has handled the piece in a highly suspenseful manner, there is plenty of action, and the trade that likes the gangster type of picture will find a lot of new angles in this number. Since there seems to be a large audience for a good picture of this kind, it should prove very successful financially."
+ **Film Daily** p6 O 19 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 O 19 '38

"Fictionized but not factual version of the slot machine racket, based on career of a 'kid mouthpiece,' a la Dixie Davis, which comes a

little late to startle anyone or throw a new light on racketeering lawyers. Picture is satisfactory for dual bills but nothing more. . . Script is implausible when it comes to detail, several glaring inconsistencies being bound to cause fans to take notice. . . Topical interest in the theme of this film has about worn off by now and cannot be counted on to bring them in."
— + **Variety** p15 N 2 '38

"Built on a foundation of stark drama, 'I Stand Accused' is worthy of the top spot on dualers in all but the most important places. Ably written, produced, directed and acted, it should garner coin with proper exploitation. It is packed with entertainment value and will send the customers away satisfied they have had their money's worth."
+ **Variety (Hollywood)** p3 O 14 '38

IF I WERE KING. Paramount 95-100min N 24 '38

Cast: Ronald Colman. Frances Dee. Basil Rathbone. Ellen Drew. C. V. France. Henry Wilcoxon. Heather Thatcher. Stanley Ridges. Bruce Lester

Director: Frank Lloyd

Music: Richard Hageman

Music director: Boris Morros

Screen writer: Preston Sturges

Based on the novel and the play of the same title by Julian Huntly McCarthy and the operetta, The Vagabond King. Ronald Colman, in this elaborate costume drama, portrays François Villon, adventurous gutter poet and philosopher of Paris. He is the leader of the Paris mobs and is appointed constable of France and Brittany by the mischief-loving king, Louis XI. Villon champions the people against the king and his arrogant advisers. At first Louis is amused with Villon, then he turns on him. When the Burgundian army breaks through the city gates, Villon leads his rabble followers against the enemy and gains the gratitude of the people and king. Filmed in 1920 with William Farnum as Villon; the operetta, The Vagabond King, filmed in 1930.

A guide to the discussion and appreciation of If I Were King, prepared by Max J. Herzberg, is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City, at fifteen cents per copy.

Audience Suitability Ratings

"A: excellent; Y: mature but good; C: beyond."
+ + **Christian Century** p1350 N 2 '38

"Exceptionally fine in every way is this highly entertaining story. . . Basil Rathbone so completely submerges his own personality in his unforgettable characterization of crafty Louis XI that his performance definitely rates him a 1939 Academy Award. Family." DAR
+ + **Fox W Coast Bul** S 17 '38

"Throughout, the direction is vivid and masterful, the acting and photography noteworthy. Adults: outstanding; 14-18: fine; children: exciting." Calif Cong of Par & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"This [is a] notably fine screen presentation. Family." Gen Fed of Women's Clubs (W Coast)

"Highly enjoyable for mature audiences." Nat Soc of New England Women

"Under the masterly direction of Frank Lloyd, this old stage play favorite has been revised as screen fare of the most extraordinarily fine type. . . Another crowning achievement in cinematography for the enjoyment of the family." S Calif Council of Fed Church Women

"It makes an entertaining picture full of action and excitement and the skillfully etched portrait of the crafty, amusing Louis, given by Basil Rathbone, will remain long in our memory. Adolescents, 12-16: good; children, 8-12: exciting, perhaps mature for most." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** O 1 '38

"Adults."
Nat Legion of Decency O 6 '38

"A, Y & C: excellent."
+ + **Parents' M** p62 D '38

"Family. A handsome re-make of the popular old doublet-and-hose romantic play."
+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 O 15 '38

"'Swell!' is the word for 'If I Were King.' If you accept this picture in the spirit of romance and melodrama that's intended, you'll like it. . . The lines, which are delivered by Mr. Colman with gusto, have been modernized a bit by Preston Sturges, and the motive of justice for the common people has been pepped up in keeping with these times. . . The entire cast rallies around Mr. Colman and gives him excellent support, particularly reliable Basil Rathbone who is superb as that 'juiceless mold,' Louis XI." P. T. Hartung
+ + **Commonweal** p16 O 7 '38

"Frank Lloyd, who made 'Mutiny on the Bounty', 'Cavalcade,' and 'Wells Fargo,' has taken McCarthy's play, furnished it with a fine cast and splendid production, added several topnotch writers, magnificent sets, and stunning sequences, and served up one of the finer semi-historical dramas of this definitely historical film season." Jesse Zunser
+ + **Cue** p10 O 1 '38

"Ronald Colman and Basil Rathbone lend vigour and dramatic point to an artificially romantic costume melodrama. Hokum for the most part, but distinguished at times by fine acting."
+ **Film Wkly** p21 O 29 '38

"Dependable Frank Lloyd has come through with another to gladden the hearts of exhibitors. 'If I Were King' is excellent entertainment primarily because it is one of the finest examples of talkie technique Hollywood has turned out. There is not too much dialogue, and what there is is spoken in tones to match the moods of scenes."
+ + **Hollywood Spec** p9 O 1 '38

"The plot has a musical-comedy flavor—but you'll like it. . . Colman is a striking, appealing writer of rhymes and doer of mischief. . . This is one of the year's big pictures." Beverly Hills
+ + **Liberty** p51 O 29 '38

"Within the conventional limits of a romantic costume spectacle, 'If I Were King' is a highly satisfactory screen show. This new adaptation is an expert job of face-lifting. Frank Lloyd has staged it with taste, pace and excitement. Ronald Colman, who is in a class by himself when it comes to playing sensitive swashbucklers, is perfect in the role of François Villon. Meanwhile such details of production as lighting and photography, which mean so much to screen spectacle, are superb. It is old-fashioned stuff, in which you can hear the plot creaking as well as the armor, but it is handsomely and engagingly set forth. . . If you like old-fashioned historical spectacle on the screen, you will find this one unusually entertaining." Howard Barnes
+ + **N Y Herald Tribune** p19 S 29 '38

"Villon remains a sound dramatic property and sufficient excuse, in any form, for a good old-fashioned romance. . . Mr. Colman invests the role with dignity and virtue. Perhaps too much virtue. His confession that he has been the associate of cut-throats, thieves and wantons carries no conviction at all. Secretly he knows, and we know, that he always dresses for dinner. . . Mr. Rathbone's Louis affects a senile cackle, a regal totter and a suggestion of eye-shadow. We prefer his habitual imperious villainy to this doddering camouflage. Otherwise we take no exception to it, confess—in fact—an ungrudging admiration for Mr. Lloyd's mastery of scene and transparent delight in the picturesque." F. S. Nugent
+ **N Y Times** p31 S 29 '38

"Good, honest old 'If I Were King' has come to life again, and is still, I think, rather a comfort. Ronald Colman makes a fine poet and braggart, quick with the sword and glib with the tongue, and Basil Rathbone is a sly and subtle Louis XI. Ellen Drew as Huguette, the

IF I WERE KING—*Continued*

wench of the wine cellars, upsets the course the plot is supposed to take, as she, the unkempt little thing, draws our sympathies away from the frosty Katherine de Vaucelles of Frances Dee." John Mosher

+ **New Yorker** p58 O 1 '38

"Colman plays Villon with a hint of tongue-in-cheek blandness that is one of the film's saving graces. In this attitude he is seconded by Basil Rathbone. . . In great measure Frank Lloyd is responsible for the fact that an often-told tale shines through its cobwebs as colorful and satisfactory melodrama. As producer, Lloyd has given 'If I Were King' a fine cast and handsome trapping; as director, he has kept acres of Gothic sets and an army of extras from swamping the fresh characterizations with which he streamlines an old-fashioned romance."

+ **Newsweek** p28 O 10 '38

"That fabulous week in the life of the ragged François Villon, when he played King and saved an Empire, has been made into a photoplay almost as fabulous. . . It is burlesque in its most spectacular costuming. *It is romance in fine fun.*"

+ **Stage** p57 N '38

"To a guileless cinemaddict the task of making François Villon dull and respectable might appear Herculean. In 'If I Were King,' Director Frank Lloyd and Writer Preston Sturges, no doubt aided by the Hays censorship, perform it in their stride. Since there is nothing spectacularly bad about 'If I Were King,' it will doubtless appear on every list of worthwhile films compiled by every self-appointed reviewing board in the U. S. But its makers have found not one fresh point of view, have included every available cliché of sword-&-cloak romance, plus the cliché of modern fiction, social significance. Result: so wooden that even the clashing of swords suggests a xylophone."

— **Time** p36 O 3 '38

Trade Paper Reviews

"Abounding in the sweeping pageantry and spectacle characteristic of Producer-Director Frank Lloyd's efforts, this stirring story based on the saving of Paris by François Villon is elevated to epical heights through a brace of brilliant performances by Ronald Colman as the beloved beggar-poet and Basil Rathbone as King Louis XI. . . [It] all adds up to make a superlatively fine film."

+ + **Boxoffice** p35 S 24 '38

"As a musical—in which Dennis King starred on stage and screen—it is much better film fare. It is essentially a musical comedy story and, therefore, as a straight dramatic vehicle, seems flat and unconvincing. . . By way of cinematic comparison, Dennis King was an infinitely more lusty, fiery Villon than Colman, who is a little too amiable and soft, while there can be no comparison between the performance of Basil Rathbone as Louis and the late O. P. Heggie. Mr. Heggie was a great actor."

— + **Film Curb** p9 O 8 '38

"Here is one of the best pictures that has come to the screen in many moons and it should be a heavy business-getter at the box-office. It is a great credit to Frank Lloyd, its producer and director, who has blended action, romance and comedy effectively. It has brilliant performances by Ronald Colman, Basil Rathbone, Frances Dee, C. V. France and Ellen Drew. In fact, Colman has never done better work."

+ + **Film Daily** p8 S 19 '38

Reviewed by Gus McCarthy

+ + **Motion Pict Daily** p6 S 15 '38

"Paramount made a happy and profitable choice. 'If I Were King' is healthy box office that will hit extended runs right down the line and finish as one of the top grossers of the company's fall releases. Title itself is well known as a standard piece of historical fiction, and would probably carry marquee strength of its own for sufficient exploitation and selling. But with Ronald Colman in his first appearance in a year (last in 'Prisoner of Zenda'), combination has substantial possibilities. . . 'If I Were King' is a well-mounted and splendid production that carries along at a fascinating pace throughout its 100 minutes."

+ + **Variety** p12 S 21 '38

"Combining broad scope with mass action, intense hatreds with great loves, the whole being moulded with a master's touch into a thing of celluloid beauty, 'If I Were King' comes forward as a showman's dream brought to realization. Containing every element that goes to make for box office pull, including 'draw' names, individual and collective performances that attain the top rung in artistry, plus a production that will be long remembered for its somber elaborations, the picture should pile up record grosses wherever screened."

+ + **Variety (Hollywood)** p3 S 14 '38

ILLEGAL TRAFFIC. Paramount 67min N 1 '38

Cast: J. Carroll Naish. Mary Carlisle. Robert Preston. Judith Barrett. Pierre Watkin

Director: Louis King

Music director: Boris Morros

Screen writers: Robert Yost. Lewis Foster. Stuart Anthony

J. Carroll Naish portrays the head of a bus company who builds up a huge transportation system on sea, land and air to carry criminals. Preston is the federal agent who finally nabs him.

Audience Suitability Ratings

"Mediocre. Gangster film; good cast. Adults." DAR

— + **Fox W Coast Bul** N 5 '38

"Unconvincing and distasteful 'crime does not pay' story. Below average entertainment. Too much shooting and excitement for children. Adults." Am Legion Auxiliary

"Typical crime picture. . . An old plot developed with a few new ideas: nothing pleasant or entertaining and a bad influence socially. Adults." Calif Cong of Par & Teachers

"The picture, while not pleasant, is well directed, swift of action and convincingly acted by an able cast. Adults." Gen Fed of Women's Clubs (W Coast)

"A trite and mediocre melodrama. . . A distasteful picture. Adults." Nat Council of Jewish Women

"A gangster melodrama which, although it drags occasionally, has some good characterizations, fine airplane shots and a tense and dramatic ending. . . The film is not constructive despite its attempted 'crime does not pay' angle. Adults." Nat Soc of New England Women

"Although well acted, the film is dangerous, as the methods of evading the law are cleverly presented. The acting of J. Carroll Naish is very realistic, but the whole is depressing and horrible in spots. Adults." S Calif Council of Fed Church Women

— + **Fox W Coast Bul** N 12 '38

"Adults."

Nat Legion of Decency N 3 '38

"A: mediocre; Y & C: unsuitable."

— + **Parents' M** p42 Ja '39

Newspaper and Magazine Reviews

"Better-than-average crime melodrama. Adults and mature young people."

+ **Christian Science Monitor** p15 N 19 '38

"A pretty good little melodrama. There is a large measure of hokem in it and the characters are not always as well motivated as they might be, but for all that the piece is exciting and holds the interest." Bert Harlen

+ — **Hollywood Spec** p14 N 12 '38

"One can almost see the film in the making. The sequences have been put together smoothly enough, but, in spite of a new slant on an otherwise ancient script, they are woefully familiar. . . 'Illegal Traffic' is not much more than J. Carroll Naish at practice." R. W. Dana

— + **N Y Herald Tribune** p16 N 18 '38

"The pulp-magazine field these days is being so successfully invaded by the motion picture that in a very short time, at the present rate of progress, the public schools should be able to discontinue their courses in reading altogether. . . The assets of the picture are Mary Carlisle and an absolutely thrilling disregard for

everything in the way of common sense, probability and logical story sequence." B. R. Crisler
— + **N Y Times** p29 N 17 '38

"It is a modest offering with lots of crooks, guns, airplanes, and fast cars."
— + **New Yorker** p90 N 26 '38

Trade Paper Reviews

"By far the best of this studio's current gangster series featuring J. Carroll Naish, this logical and closely-knit feature should score solidly all the way down the line. Naish delivers an outstanding performance, closely seconded by Mary Carlisle and Robert Preston in the romantic leads."
+ **Boxoffice** p30c N 5 '38

"Just another routine gangster melodrama, without too much imagination as to story and direction. Cast is good and tried to bolster the pace of the story, which is so weak, however, that their efforts unfortunately are unconvincing."
— + **Film Curb** p5 N 19 '38

"Besides presenting another angle in the way of racketeering, that of the business of transporting criminals who must make quick getaways, this picture is distinguished by the presence of Robert Preston, a boy who has what it takes for the screen."
+ **Film Daily** p4 N 2 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 N 1 '38

"Should do better than average business if properly sold as a racketeer G-man story. 'Illegal Traffic' rolls along smoothly because of Louis King's slick direction. He has handled a none too original story with acumen and suspenseful pace."
+ **Variety** p14 N 23 '38

"Fast moving story, crammed with action, 'Illegal Traffic' has what it takes to carry No. 1 position on dualers. It is well-produced entertainment, with excellent characterizations more than making up for the absence of marquee names. In addition to J. Carroll Naish and Mary Carlisle, rapidly becoming favorites with audiences via the moderate-budgeteers, offering introduces a newcomer in the person of Robert Preston, who packs histrionic ability that will send him places in the celluloid field."
+ **Variety (Hollywood)** p3 O 28 '38

INSIDE STORY. 20th century-Fox 60min

Cast: Michael Whalen. Jean Rogers. Chick Chandler. Douglas Fowley. John King
Director: Ricardo Cortez
Music director: Samuel Kaylin
Original story: Ben Ames Williams
Screen writer: Jerry Cady

Third in the Roving Reporters series. It details the adventures of a reporter and a news photographer who aid a girl in a contest for the loneliest girl in New York. She is to be given an old fashioned Christmas holiday on a farm. The girl says she is a stenographer but in reality is an employee of a "clip joint."

Audience Suitability Ratings

"Well cast; quick action and interest-holding until end. Adults and family." Am Legion Auxiliary

"Tense, well produced murder mystery, much of which deals with disagreeable people. The story is unconvincing and the character inconsistencies are disturbing, but the acting is good and there are some attractive homey Christmas sequences. Adults." Calif Cong of Par & Teachers

"A certain originality in treatment may add to the interest of this picture for those who enjoy ruthless murder-with-an-element-of-mystery type of melodrama. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Improbable melodrama. Adults." DAR

"Production values, acting and direction very satisfactory, but confused ethics and too much drinking mar the entertainment value, and limit the audience suitability. Adults." Gen Fed of Women's Clubs (W Coast)

"While the story moves smoothly and the cast is well selected, the lack of good ethics in the theme and the crudity of the ace reporter, make the picture a matter of taste." Nat Council of Jewish Women

"Well worked out social drama. The sordid side of glittering night life is revealed. Adults." Nat Soc of New England Women

"A crime picture, handled with finesse, with a new and interesting slant. . . There is a great amount of drinking—emphasizing a moral. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** N 19 '38

Newspaper and Magazine Reviews

"Just another B. Production values are good. In his direction, Ricardo Cortez has given the story an easy flow and attained commendable smoothness in the action, albeit he might have shown a little more insight into character in some of his scenes. What principally establishes the mediocrity of the picture is its story, which has kinks in it the size of goose eggs." Bert Harlen
— + **Hollywood Spec** p18 O 29 '38

Trade Paper Reviews

"Another chapter in the 'Roving Reporters' series, this is at best a mediocre mystery melodrama, an inauspicious directorial debut for ex-actor Ricardo Cortez. . . Strictly program fodder of the supporting variety."
— + **Boxoffice** p39 O 22 '38

"'Roving Reporters' series picture makes satisfactory program entertainment."
+ **Film Daily** p5 O 20 '38

Reviewed by Vance King
+ **Motion Pict Daily** p6 O 19 '38

"This latest of the 'Roving Reporters' series stacks up as interesting entertainment, too seldom found in vehicles aimed at lower half of double bills. Excellent production and direction, coupled with good casting, allows story to unfold at a speedy clip."
+ **Variety (Hollywood)** p3 O 13 '38

IRISH AND PROUD OF IT. Guaranteed 73-78min O 30 '38

Cast: Richard Hayward. Dinah Sheridan. Gwen Gill. George Pembroke
Director: Donovan Pedelty
Original story: Dorothea Donn Byrne
Screen writer: David Evans

Filmed in Ireland. This is the tale of an Irishman in London who is forever lauding his old home, Ballyvoraine, County Antrim. When he goes back he finds a group of Chicago gangsters distilling bootleg Irish whiskey.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 10 '38

Newspaper and Magazine Reviews

"You can skip 'Irish and Proud of It,' an Irish-made romantic musical, slow, montonous, and undistinguished." Jesse Zunser
— **Cue** p11 N 5 '38

"More than one foul blow is struck at the proverbial Irish sense of humor in the Belmont's latest offering, 'Irish and Proud of It.' This is a pedestrian story. . . [The] hero is the victim of a practical joke which is certain to add nothing to the standing of Irish wit in this country. . . The climax provides one of the tamest saloon fights this reviewer has seen on any screen, a staggering blow to Irish prestige." J. P.
— + **N Y Herald Tribune** p6 O 31 '38

"There is a certain reckless bluster in the title of the new Irish-made film 'Irish and Proud of It' which suggests that its producer was pursuing the best tactical manoeuvre for defense. For the picture itself is pretty weak in every respect except in its persistence. Like most Irish films to date, it childishly apes Hollywood and tells a fantastic story." Bosley Crowther
— **N Y Times** p12 O 31 '38

IRISH AND PROUD OF IT—*Continued*

Trade Paper Reviews

"Bright little tale of old Ireland with authentic settings and characters."
+ **Film Daily** p10 N 7 '38

" 'Irish' is paradoxically one of the best and one of the worst of current crop of Irish film importations around New York—from an Irishman's point of view. It has much that makes it an entertaining film but, unfortunately, possesses much distasteful story material that might militate against its success with the Irish. It's best that it be presented as a foreign entry without stressing attraction to the Gaels. This would be smart because, while it can amuse non-natives, it can arouse those it portrays. There's much in it that the Irish usually resent, but then they have overlooked similar slams before."
+ — **Variety** p22 N 2 '38

J

JUST AROUND THE CORNER. 20th century-Fox 70min N 11 '38

Cast: Shirley Temple. Joan Davis. Charles Farrell. Amanda Duff. Bill Robinson. Bert Lahr. Franklin Pangborn. Cora Witherspoon. Claude Gillingwater, Sr

Director: Irving Cummings

Dance directors: Nicholas Castle. Geneva Sawyer

Music and lyrics: Walter Bullock. Harold Spina

Music director: Louis Silvers

Screen writers: Ethel Hill. J. P. McEvoy. Darrell Ware

Shirley portrays the daughter of a once prosperous architect who loses everything in the depression. They descend from their elegant penthouse apartment to the basement when the father accepts the job of house engineer. Shirley cannot understand the change in their lives and sets about returning her father to his former position as an architect. Based on the novel of the same title by Paul Gerard Smith.

Audience Suitability Ratings

"A: pleasing; Y & C: very good."
+ **Christian Century** p1526 D 7 '38

"Entertaining as usual is this new Shirley Temple picture. Family." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Good. A clever little story of depression days. . . Fine for the whole family." DAR

"This pleasing, diverting, elaborately mounted social comedy presents Shirley Temple, now a big girl with a boy admirer, supported by an able cast and high lighted by the comedy of Bert Lahr and Joan Davis and the tap dancing of Bill Robinson. . . Super-elaborate stage settings are out of place in a supposedly amateur performance. Family." Nat Council of Jewish Women

"The plot is a bit overdone but plenty of comedy and a pleasant romance accompany it. . . Family." Nat Soc of New England Women

"This captivating satire on the social shoals and national problems settled in childlike terms, into which humor, novel settings with unique characterizations and features, have been skillfully blended, brings new laurels to the little star's long list of triumphs, and much credit to the direction of an interesting suporting cast, in a picture for all ages. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** N 12 '38

"General patronage."
Nat Legion of Decency N 10 '38

"A, Y & C: good."
+ **Parents' M** p42 Ja '39

"Family. A cheerful story, and Miss Temple is probably more attractive than ever."
+ **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

"Shirley Temple and the economic depression met up yesterday and if you think young Miss Temple didn't pretty well conquer it single-handed, you haven't been going to the motion pictures lately. . . People at the performance attended by your stalking horse seemed to think it was all very fine." J. K. Hutchens
Boston Transcript p20 D 2 '38

"Another matter of strict formula. We wondered, while watching it, whether Darryl Zanuck has thrown the weight of a poor story on little Shirley's shoulders once too often. . . Temple admirers should find it entertaining. Family."
+ — **Christian Science Monitor** p17 D 3 '38

" 'Just Around the Corner' is just another Shirley Temple sentimental musical." Jesse Zunser
Cue p42 D 3 '38

"World's foremost box-office attraction [Shirley Temple] will hold her following intact with this one. A promising feature of it is its reflection of Century's dawning realization that in Miss Shirley Temple it has an asset whose cinematic course should be shaped intelligently."
+ **Hollywood Spec** p11 N 12 '38

"3 stars predicted. Should ring the Temple bell. A made-to-order picture for Shirley, with Charles Farrell staging a comeback, 'Bojangles' Bill Robinson to help the little star in her dances, and expensive, doggy background." Beverly Hills
+ **Liberty** p37 N 26 '38

"Certainly nothing so aggravating as this has come along before—nothing so arch, so dripping with treacle, so palpably an affront to the good taste or intelligence of the unwary beholder. . . It is one hour and twenty minutes of unadulterated whamsy. Shirley is not responsible, of course. No child could conceive so diabolic a form of torture. There must be an adult mind in back of it all—way, way in back of it all." F. S. Nugent
— — **N Y Times** p11 D 3 '38

"It belongs among the pleasanter of the Shirley Temple classics. It's standard." John Mosher
+ **New Yorker** p122 D 10 '38

"Dominating a good cast and a weak story, Shirley Temple—as a boarding-school miss—runs her usual gamut of super juvenile emotions."
Newsweek p30 N 14 '38

"[It is] a gentle little comedy."
+ **Time** p53 N 21 '38

Trade Paper Reviews

"That little nine-year-old boxoffice magnet, Shirley Temple, will inject another hypo into ailing grosses with this, her latest starring vehicle. The marvelous moppet has, as usual, been provided with a topflight story, production and supporting cast and, as usual, out-acts, out-dances and out-charms them all."
+ + **Boxoffice** p30c N 5 '38

"The latest of the Shirley Temple pictures is a grand piece of entertainment with a load of laughter. It ranks with the better things she has done, and therefore it should register big at the box-office. Shirley's charming personality is put to capital use throughout, she sings and dances in grand style, and in every sense she is a swell little trouper. [The] screenplay fits Shirley to a 'T' at her present age. It has winsome qualities, a smattering of emotion, and some splendid new ideas."
+ + **Film Daily** p4 N 2 '38

Reviewed by C. S. Aaronson
+ + **Motion Pict Daily** p6 D 5 '38

"Shirley Temple continues to shine as a top attraction who can play a happy tune at the boxoffice. Her latest offering is topflight for general all-around entertainment. It combines a fairly logical story with good tunes, capable cast and direction, dances by Bill Robinson, and Shirley Temple's merry trouping in and out of trouble."
+ + **Variety** p15 N 2 '38

" 'Just Around the Corner' is one of the best comedy vehicles yet handed Shirley Temple for exploitation of her inimitable talents. . . Stories come and go for Shirley Temple, but always she transcends them by holding the attention to a degree which has made her the No. 1 box office star."

+ + **Variety (Hollywood)** p3 O 29 '38

JUVENILE COURT. Columbia 58-60min S 15 '38

Cast: Paul Kelly, Rita Hayworth, Frankie Darro, Hally Chester

Director: D. Ross Lederman

Screen writers: Michael Simmons, Robert Kent, Henry Taylor

A social drama in which Paul Kelly, young public defender, organizes a league to rehabilitate gutter urchins. The toughest are persuaded to join the league, then later they stage a holdup. Kelly influences them to enter the ranks of law and order.

Audience Suitability Ratings

"A: perhaps; Y: fair of kind; C: no."
Christian Century p1278 O 19 '38

"General patronage."
Nat Legion of Decency O 6 '38

"A: fair; Y & C: no."
+ — **Parents' M** p62 D '38

"Family. Another treatment of the slum-boy problem. . . Probably every repetition of this problem helps increase the consciousness of its importance."
Wkly Guide S 24 '38

Newspaper and Magazine Reviews

"Ever since 'Dead End' the junior gangster has been a frequent screen revisitor, but with progressively less dramatic effect. Now, in 'Juvenile Court' the little tough guy of the city streets is descending toward the depths of degradation. He is cast in a B-minus picture. The explanation probably is that there is little opportunity for variety in the theme—or, at least, little apparent effort to achieve it." Bosley Crowther
— **N Y Times** p13 S 12 '38
Time p26 S 19 '38

Trade Paper Reviews

"There was a good idea behind this story but somewhere along the line something fails to hold the pieces together strong enough to jell. . . Rita Hayworth is miscast terribly."
— + **Boxoffice** p35 S 24 '38

"Overdrawn tough juvenile film fails to register in story lacking conviction."
— **Film Daily** p6 S 15 '38

"This is a minor item for the duals. It's merely a rehash of a familiar idea, hurried through the production mill. Nothing of interest in the script, direction or performances—all threadbare stuff. Has negligible marquee rating and few apparent selling angles."
— **Variety** p15 S 14 '38

"Mildly entertaining, and lacking in marquee names, 'Juvenile Court' will have to have strong support on a dual bill to get it across. . . Idea is a rehash of an old idea, with little to warrant any undue interest. Direction is fair, although choppy at the end, story is fairly convincing, if a bit far-fetched, and film generally indicates hasty production, with small attention to details."
— + **Variety (Hollywood)** p3 S 30 '38

K

KING OF ALCATRAZ. Paramount 55min O 21 '38

Cast: Gail Patrick, Lloyd Nolan, Harry Carey, J. Carroll Naish, Robert Preston, Anthony Quinn

Director: Robert Florey

Music director: Boris Morros

Screen writer: Irving Reis

A gang leader, escaped from Alcatraz, makes his getaway on a Pacific Coast steamer. Surrounded by his henchmen he poses as an old lady, takes control of the ship, engages in desperate battles with the crew and finally is captured.

Audience Suitability Ratings

"A: hardly; Y & C: no."
— + **Christian Century** p1278 O 19 '38

"Depressing and tiring is this gangster picture. Overburdened with much killing and many gruesome scenes, the story is slow moving and uninteresting. . . Absolutely not recommended for children or family audiences." Am Legion Auxiliary

"For all that this blood and thunder story is a strain on your credulity it manages to hold your interest. Adults: matter of taste; 14-18 & children: no." Calif Cong of Par & Teachers

"Intensely exciting gangster film with rather improbable situations dramatically presented. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"The production moves swiftly and there are many exciting moments, but some of the scenes are a little difficult to believe. Adults and young people." E Coast Preview Committee

"Murder and gun play are not pleasant sights, but fast tempo, personal bravery and heroism, and convincing acting temporarily overshadow a rather unpleasant story. Adults." Gen Fed of Women's Clubs (W Coast)

"Mature. An improbable though interesting story. The production is replete with fighting and drinking, as well as murder." Nat Council of Jewish Women

"Tense and heavy melodrama of gunplay and intrigue. Adults." Nat Soc of New England Women

"Will suit only those interested in extreme types of crime. (Note: the title is open to criticism. Why call a desperate criminal king of a Federal Prison?) Adults." S Calif Council of Fed Church Women

"With plenty of action, well written dialogue, and good photography, the picture holds interest, although various episodes are overdone. In spite of the fact that the heroes in the tale are radio men, there is too much emphasis on the clever tactics of gangsters. Adolescents: unwholesome; children: decidedly not. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** O 15 '38

"Adults."
Nat Legion of Decency O 20 '38

"A: good gangster melodrama; Y & C: unsuitable."
+ **Parents' M** p62 D '38

Newspaper and Magazine Reviews

"With such a large cargo of sheer violence, the entertainment is of the lower order. Adults."
— **Christian Science Monitor** p17 O 1 '38

"It's just a melodrama with a far-fetched story, but it is so vigorously narrated, so well acted and so suspenseful that it provides entirely satisfactory entertainment."
+ **Film Wkly** p23 D 3 '38

"First-rate melodrama. A crackajack of a yarn has 'King of Alcatraz,' and it is told with exceptional directorial skill by Robert Florey, whose talents in turn are pointed by a cast of swell actors, playing the piece to the hilt. Belying its rather grim sounding title, the picture encompasses a good deal of fun." Bert Harlen
+ **Hollywood Spec** p10 O 15 '38

"Although it has no stars and skimps along on a B budget, 'King of Alcatraz' is a singularly exciting screen melodrama. In place of production finish, it offers a novel gangster yarn, narrated in a tense, straightforward continuity. Instead of name players, it presents actors who go a long way toward losing themselves in intriguing characterizations. The result is a show which has far more dramatic substance than most of Hollywood's fancier under-world offerings." Howard Barnes
+ **N Y Herald Tribune** p21 O 6 '38

"[It is] one of the industry's high-grade B's. It's a trim little melodrama, tightly written and logically contrived, and Paramount's

KING OF ALCATRAZ—*Continued*

Robert Florey deserves a round of applause for keeping it spinning so furiously. It just goes to show you can't tell by the title." F. S. Nugent
+ **N Y Times** p21 O 7 '38

"I found it a rather lively piece and think the mystery public will be inclined to favor it. The action takes place not in the western prison but on a freighter, one of those 'vagabond cruise' boats, and has its spasms of excitement. A major operation directed by surgical advice over the wireless is one of the quiet moments in the film." John Mosher
+ **New Yorker** p87 O 15 '38

"[It is] a lively melodrama otherwise distinguished chiefly by the complete absence of star names from the cast."
Time p32 O 17 '38

Trade Paper Reviews

"[It] will account for its share of the turnstile take. Lloyd Nolan and Robert Preston take top acting honors, with Preston impressive in his first important role, and Gail Patrick turns in a sympathetic performance as the love-interest."
+ **Boxoffice** p25 O 8 '38

"Here is a melodrama that carries a terrific punch and holds a quality of suspense that few of the gangster films can equal. The grand result is due to a combination of things, such as a well-written original and script, fine performance by the principals, and some bang-up direction."
+ **Film Daily** p7 O 12 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 O 3 '38

"A new twist to the escaped big-shot gangster idea, and a cinch in those spots that like entertainment melodramatic and timed at a lightning pace. Grooved for the programmers, as was intended with a nominal production budget, picture will satisfy, but is particularly geared for the children and spots where they go for fast melodrama with action aplenty."
+ **Variety** p14 O 5 '38

"[It] sustains absorbing interest in a smartly turned out program melodrama. Picture is competently made, has several novel elements, is charged with suspense and will hold its own in the more carefully arranged duals."
+ **Variety (Hollywood)** p3 S 28 '38

KING OF THE SIERRAS. Grand national-Hirliman 55min

Cast: Hobart Bosworth. Harry Harvey, Jr. Frank Campeau. Harry Harvey, Sr

Director: Samuel Diege

Original story: Frank Gay

Screen writer: Scott Darling

An old man, Hobart Bosworth tells a little boy the story of two horses on a western ranch. At the end he draws some parallels between the actions of the horses and human beings.

Audience Suitability Reviews

"There is arresting scenery beautifully photographed and comedy in the antics of a ludicrous little burro. Enjoyable for the family." Calif Cong of Par & Teachers

"A fine choice for juvenile showings is this outdoor picture. . . Effective outdoor scenery is highlighted by some rhythmic shots of horses in flight and fine musical score accents the action which although somewhat slow-moving, is refreshing and informative. Family." Nat Council of Jewish Women
+ **Fox W Coast Bul** S 10 '38

"General patronage."
Nat Legion of Decency N 24 '38

"The fine scenery and horse-flesh is a little incomplete in itself, but there is plenty to please those who enjoy nature pictures—particularly youngsters. Family-juvenile."
+ **Wkly Guide** N 19 '38

Trade Paper Reviews

"Told awkwardly, and cardinally sinning by being a different Western, 'King of the Sierras' will only measure up moderately at the 10-20 box office. Camera work and the action as far as the horses are concerned is excellent, but the story drags for lack of humanity. It's probably one of the few genuine horse operas, however. . . It's fable styled, good for youngsters, if they can be made to believe it and attend. Bosworth cuts loose with some parallelisms to human life at the finish which are good juvenile influence. In the duals, teamed with another action picture, it'll be all right. Should be a cinch for school-dad okays."
+ **Variety** p17 N 9 '38

L

LADY OBJECTS. Columbia 61-65min S 14 '38

Cast: Lanny Ross. Gloria Stuart. Joan Marsh. Robert Paige. Arthur Loft

Director: Erle Kenton

Lyrics: Oscar Hammerstein II

Music: Ben Oakland. Milton Drake

Music director: Morris Stoloff

Screen writers: Gladys Lehman. Charles Kenyon

Lanny Ross, an architect marries Gloria Stuart, a lawyer. As her fortunes increase in business, his make no headway. Harassed by the situation, Ross leaves his wife and becomes a singer in a night club where an old flame of his is also a singer. In the end after a suspected murder, Ross and his wife are reconciled.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no."
— **Christian Century** p1247 O 12 '38

"Adults."
Nat Legion of Decency O 6 '38

"A: good marital drama; Y & C: no."
+ **Parents' M** p62 D '38

"Mature. Serious in theme, but handled without heaviness. Lanny Ross sings several songs engagingly."
+ **Wkly Guide** S 24 '38

Newspaper and Magazine Reviews

"[It is] hardly original. There will probably be worse movies this season, if that is any consolation."
— + **Christian Science Monitor** p17 O 1 '38

Trade Paper Reviews

"Unconvincing drama of smart wife and helpless hubby holds slight entertainment."
— **Film Daily** p7 O 12 '38

" 'Lady Objects' holds a fair cast, but its stereotyped story is a challenge to the film's success. Gloria Stuart, along with Lanny Ross, tries unavailingly to lift it above mediocrity."
— + **Variety** p15 O 12 '38

"In addition to taking rank as entertainment, 'Lady Objects' will serve to convince theatregoers that Lanny Ross is a thespian as well as a warbler. . . While 'Lady Objects' is not a great picture, in the meaning of the adjective as it is used in this era of million dollar epics, it is a good picture, and one which will give full satisfaction to even the more discerning ticket buyers. It should do business in the metropolitan centers as well as in the smaller spots."
+ **Variety (Hollywood)** p3 S 12 '38

LADY VANISHES. Gaumont British 96min O 15 '38

Cast: Margaret Lockwood. Michael Redgrave. Paul Lukas. Dame May Whitty

Director: Alfred Hitchcock

Screen writers: Sidney Gilliat. Frank Launder. Alma Revelle

Filmed in England. A suspense-laden story of international spies on board a transcontinental train. Margaret Lockwood portrays a rich English girl returning from a vacation; Michael Redgrave is a young writer and Dame

May Whitty portrays an English governess. When the governess disappears mysteriously, complications start. Based on the novel The Wheel Spins by Ethel Lina White.

Audience Suitability Ratings

"A fascinating spy story. Acted with verve and directed with consummate skill, it is especially noteworthy in its cumulative excitement. Adults and young people." E Coast Preview Committee
+ + **Fox W Coast Bul** N 19 '38

"Adults."
Nat Legion of Decency O 27 '38

"A: excellent; Y: mature; C: no."
+ + **Parents' M** p62 D '38

"Alfred Hitchcock's films build suspense slowly but irresistibly and you, in the audience, are as much enmeshed in the plot as the characters themselves. . . The story concerns the disappearance of a tweedy little Englishwoman from a train chugging through central Europe. That's all; but from the moment the camera pans down from Alpine peaks to a tiny railway station in the valley, you are in Mr. Hitchcock's clutches and you love it."
+ **Scholastic** p29 O 29 '38

"Family. Outstanding. Masterly direction and casting lift it well above the average of its kind."
+ + **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

"Winning no prize for originality of plot, this spy story even employs the old trick of conveying the code through music; but for attention to detail, for understatement at the right times, for suspense, for violent action, Mr. Hitchcock's direction is still tops. . . After you're breathless, Mr. Hitchcock sees to it that the British amusingly muddle through." P. T. Hartung
+ **Commonweal** p49 N 4 '38

"Thrills, suspense and beautifully assorted characters on a trans-European train. Director Hitchcock, at his best, makes this fine entertainment."
+ + **Film Wkly** p23 O 8 '38

Reviewed by Beverly Hills
Liberty p50 N 19 '38

"Except in the field of screen thrillers, Hollywood can usually give its rival film centers cards and spades. Alfred Hitchcock is the man chiefly responsible for the exception, and his 'Lady Vanishes' is the latest demonstration of Britain's superiority in this form of entertainment. The 38-year-old director can be relentlessly grim in the interests of logical realism; but, next to his unquestioned mastery of bated-breath suspense, he is an adept in the creation of comedy relief. As a result, 'The Lady Vanishes' balances its spy-and-counterspy diet with sparkling dialogue and a pervading spirit of spoofing at England's expense. . . Hitchcock has turned out what is probably the most entertaining melodrama of his career."
+ + **Newsweek** p28 O 17 '38

"Again Alfred Hitchcock proves himself the maestro of mystery. . . It [is] one of the most agonizingly suspenseful screen dramas of his career. . . There is not one moment's letdown, and there is a commendable variety of activity considering the fact that the total action takes place on a Continental train. . . *The real thing.*"
+ + **Stage** p57 N '38

"'Lady Vanishes' exhibits Director Alfred Hitchcock, England's portly master of melodrama, at the top of his form."
+ **Time** p53 N 21 '38

Trade Paper Reviews

"This is probably Alfred Hitchcock's best thriller. It has that indefinable something—characteristic of Hitchcock—that assures the deliverance of frame after frame of indisputable superiority in the mystery drama field. Polished to a turn, fused with comic subtleties alien to most British production and plied with a succession of suspense climaxes sufficient to foster another script or two, it should leave a lingering impact on open-minded audiences."
+ **Boxoffice** p33 O 15 '38

"Again Alfred Hitchcock proves himself master of the technique which makes suspense-building a fine art. In a story filled with all the creaky elements that enter into the old international spy formula, he polishes it up and serves it with such deft skill that it becomes something amazingly new in screen entertainment and enormously exciting."
+ **Film Daily** p6 O 5 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p14 O 11 '38

"Due in no small measure to the admirable direction by Alfred Hitchcock, this international spy story may be good enough, with judicial cutting, for American audiences. At least, it's box office for English patrons."
+ **Variety** p18 Ag 31 '38

LAST EXPRESS. Universal 60min S 23 '38

Cast: Kent Taylor. Dorothea Kent. Don Brodie. Greta Granstedt. Paul Hurst

Director: Otis Garrett

Screen writer: Edmund L. Hartmann

Based on the novel of the same title by Baynard Kendrick. This is a title in the Crime Club series. Taylor portrays a detective who uncovers the murderer of two people.

Audience Suitability Ratings

"Very tense in parts. Plot is too deep for children. Adults." Am Legion Auxiliary

"This latest picture in the Crime Club series does not measure up to its usual standard. It is a mystery melodrama, badly written, poorly directed, often in questionable taste, and very confused throughout. Adults." Calif Cong of Par & Teachers

"Confused murder mystery. An uninspired picture, lacking in suspense and drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Involved, confusing murder mystery. Dull entertainment. Adults." Nat Council of Jewish Women

"Wearisome and bewildering. Adults." Nat Soc of New England Women

"The picture as a whole will be interesting to those who enjoy mystery and a great deal of excitement. Adults." S Calif Council of Fed Church Women

"Undoubtedly devotees of detective stories can follow the plot. All others should be warned to listen very carefully for the final explanation which is given over a dictaphone; otherwise they will never know who killed whom and why. The acting is better than the story, which after all is not very high praise. Adolescents: waste of time; children: no. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** N 26 '38

"Adults."
Nat Legion of Decency O 13 '38

"A: weak; Y & C: no."
— **Parents' M** p62 D '38

Newspaper and Magazine Reviews

"'Last Express' is a bad picture without any redeeming qualities. Even my favorite Kent Taylor looked pretty sorry in a role that was badly tailored. I may be wrong in this, but I believe that given the same material, the same budget, the same players, it should be just as easy to fashion a good picture as a bad one. 'Last Express' is a sorry example of sloppy picture making." Robert Joseph
— **Hollywood Spec** p14 O 15 '38

"'Last Express' [is] a muddled murder mystery. The show is a 'Crime Club' production, but it is not likely to increase the prestige of this series of melodramas or screen melodrama in general. Not only does it lack suspense and excitement, but the clew hunt, which forms the basic framework for the show, is so confused and unresolved that it would take an expert sit-down sleuth to unravel the plot complications, even after the film has ended." Howard Barnes
— **N Y Herald Tribune** p17 O 11 '38

"The trick play begins by puzzling the audience and ends with the bafflement of its players. . . This one is amusing to watch. But we felt silly as the dickens, after watching it so intently, to realize there had been nothing there; it was all a mirage." F. S. Nugent
+ — **N Y Times** p20 O 11 '38

LAST EXPRESS—*Continued*

Trade Paper Reviews

"Overly-complicated, its plot far too involved to appeal to general audience tastes, this Crime Club mystery will lure only the most rabid detective-melodrama addicts. The acting contingent, headed by Kent Taylor and Dorothea Kent, delivers standard performances."
— + **Boxoffice** p25 O 8 '38

"A very confused drama involving the purloining of documents from the district attorney's office in a combine between a powerful gangster and some crooked city officials. . . A lot of things happen without any proper motivation or sufficient explanation so that the audience can follow what is going on. It is all very confusing. You can't figure out who is working with whom, or who is trying to double-cross whom."
— **Film Daily** p6 O 14 '38

Reviewed by Vance King
+ **Motion Pict Daily** p10 O 13 '38

"Workmanlike performances by Kent Taylor and Dorothea Kent are not enough to lift this from the rut of detective melodrama fare. Picture is one of those Crime Club plots which probably read a whole lot better than it appears on the screen. Story is fairly intriguing despite meandering route taken. This murder mystery vehicle seems to be an instance where the audience wonders why the mystifying elements were not more clearly developed."
— + **Variety** p27 O 19 '38

"Designed as a filler for dualers, 'Last Express' easily attains its goal. Murder mystery comes to the screen carrying competent direction and acting, plus some worthwhile comedy moments."
+ — **Variety (Hollywood)** p3 S 28 '38

LAST WARNING. Universal 62min Ja 13 '39

Cast: Preston Foster. Frank Jenks. Kay Linaker. E. E. Clive. Joyce Compton

Director: Al Rogell

Screen writer: Edmund L. Hartmann

Based on the novel The Dead Don't Care by Jonathan Latimer. Several years ago Universal made a film under the above title but the present film has no relation to it. A Crime Club production. Mystery comedy. When a mysterious note signed "The Eye" is received by the heir of a large fortune, he calls in the two play-boy detectives, Foster and Jenks.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"There was enough body to the story to make its unfolding gripping entertainment if it had been directed by someone who could appreciate its values. Al Rogell made a mess of it, made it tiresome and silly. . . Foster and Jenks are excellent in the characterizations demanded of them. It is the mood of the picture, not the work of those in it, which wrecks it."
— **Hollywood Spec** p13 D 10 '38

"Preston Foster and Frank Jenks are teamed in a Crime Club story. This one will probably not be counted among their major efforts, as the mystery will give the hardened amateur detectives in the audience but a brief pause or two. But several minor characters are developed persuasively." J. P.
+ — **N Y Herald Tribune** p19 D 8 '38

"It is a pleasant-enough little mystery melodrama which obviously was intended only for the not-too-discerning among armchair sleuths. . . The solution is not very difficult to detect in the film because through a process of elimination, which accounts for two murders, the identity of the guilty party is made known to the audience before the detectives give the official denouement. Very unfair, indeed." T. M. P.
+ — **N Y Times** p34 D 8 '38

Trade Paper Reviews

"Not only the best of the Crime Club productions to date, this, further, is as entertaining a concoction of mystery, laughs and thrills as has been turned out in Hollywood this season—nicely mounted and with story motivation and direction that skillfully maintain suspense throughout. It will be a delight for the detective story fans and should fare successfully in all situations."
+ **Boxoffice** p59 D 10 '38

"A very enjoyable comedy mystery is this Crime Club production. It is one of the best of the series."
+ **Film Daily** p5 D 7 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p5 D 8 '38

"Already firmly entrenched Crime Club fare parades in new and far more attractive attire with the screening of 'Last Warning.' Surpassing its predecessors in both entertainment and production values, it will serve to boost the prestige of the series built around the antics of the pair of not-too-bright private sleuths who always have the solution tossed into their laps in the final footage."
+ **Variety (Hollywood)** p3 D 1 '38

LAW OF THE TEXAN. Columbia 54min O 24 '38

Cast: Buck Jones. Dorothy Fay. Kenneth Harlan. Don Douglas

Director: Elmer Clifton

Screen writers: Monroe Shaff. Arthur Hoerl

Buck Jones turns bad man in order to win the confidence of some bandits stealing silver ore.

Audience Suitability Ratings

"Hackneyed and slow-moving plot, lacking novelty in treatment. Family." E Coast Preview Committee
— + **Fox W Coast Bul** N 26 '38

"General patronage."
Nat Legion of Decency N 17 '38

Trade Paper Reviews

"An average Buck Jones whose entertainment appeal will fluctuate in accordance with the tastes of sagebrush drama enthusiasts. Considerable action in the virile Jones manner familiar to his following dots the proceedings."
+ — **Boxoffice** p29 O 29 '38

"Formula Western tries for comedy with no great success. . . The comedy touches got no tumble from a typical western fan audience at a Times Square theater. There were of course the thrill interludes, fights and chases, but all done in the stereotyped manner."
— + **Film Daily** p5 O 27 '38

"Another Buck Jones hell-for-leather thriller and a natural for the moppets. Packs an unusual amount of shootin' iron stuff and slugfests, while the general skullduggery at the bottom of it all is deeper and darker than ever. . . 'Texas' has plenty of stuff for the juvenile matinee trade and that's the main idea."
+ **Variety** p15 O 26 '38

LAW WEST OF TOMBSTONE. RKO 64-75min N 18 '38

Cast: Harry Carey. Tim Holt. Evelyn Brent. Jean Rouverol

Director: Glenn Tryon

Music director: Roy Webb

Original story: Clarence Upson Young

Screen writers: John Twist. Clarence Upson Young

A different type of western plot with Harry Carey as a swaggering cowboy of the old school, boisterous and arrogant. He aids a desperado. A gun battle at the climax brings about the extermination of an outlaw gang.

Audience Suitability Reviews

"General patronage."
Nat Legion of Decency D 1 '38

Newspaper and Magazine Reviews

"If this is an example of the modern Western picture—and the reviewer must admit he has missed most of them—then the only conclusion is that they have gone softie. The silent films did better by us. . . Harry Carey might better turn director and put 'Law West of Tombstone' in its place." R. W. Dana
— + **N Y Herald Tribune** p8 N 26 '38

Trade Paper Reviews

"Different from the standard, run-of-the-mill Western, this qualifies as solid entertainment that will delight followers of the wide-open-spaces school and can also be counted upon to satisfy other types of theatregoers."
+ **Boxoffice** p31 N 19 '38

"Comedy is combined with drama in this outdoor production in a most enjoyable manner, and . . . the piece is a top-notch number in the Western type."
+ **Film Daily** p8 N 15 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 N 18 '38

"Average Western that should fit into duals where sagebrushers are liked and carry its own in lower bracketed singles. Juveniles will go for the character portrayed by Harry Carey. Though the story is weak there are few lulls in the film's 64 minutes, most of the success in that direction attributable to the smooth treatment given it by the cast."
+ — **Variety** p12 N 30 '38

"Built on plot twists new to the sagebrusher field, 'Law West of Tombstone' marches forward as a bid for the top billing in all but the most important situations. Well-molded screen play, able direction, and fine portrayals, the whole wrapped up in a production package that belies its budget, will not only bring cheers from the dyed-in-the-wool Western addicts, but will intrigue other varieties of customers as well."
+ **Variety (Hollywood)** p3 N 12 '38

LAWLESS VALLEY. RKO 59min N 4 '38

Cast: George O'Brien. Kay Sutton. Walter Miller. Fred Kohler, Sr. Fred Kohler, Jr. Lew Kelly. George MacQuarrie

Director: David Howard

Music director: Roy Webb

Original story: W. C. Tuttle

Screen writer: Oliver Drake

In this western melodrama George O'Brien is paroled from prison and sets about to find the real culprits who engineered his imprisonment.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 17 '38

"A, Y & C: good Western."
+ **Parents' M** p42 Ja '39

Trade Paper Reviews

"Highly satisfactory fare for the George O'Brien fans, this Western packs enough action to carry itself over any detectable story weaknesses. The Fred Kohlers, senior and junior, are pleasantly convincing in their portrayal of the villainous overlords of the valley."
+ **Boxoffice** p30c N 5 '38

"Here's one for the youngsters on any possible week-end spot, and it will give the adults quite a kick, too, because it is one of the few Westerns in which a romance doesn't suddenly start, reach its climax and its end all in the last two minutes."
+ **Film Curb** p5 N 19 '38

Reviewed by Vance King
+ **Motion Pict Daily** p5 N 2 '38

"Making up in action what it may lack in story ingredients, 'Lawless Valley' will furnish a pleasing 59 minutes for George O'Brien's fans. Plunging into fisticuffs in its first reel, it sprinkles them throughout the balance of the footage, and carries a half dozen speedy chases for good measure."
+ **Variety (Hollywood)** p3 O 29 '38

LIGHTNING CARSON RIDES AGAIN. Principal 60min O 10 '38

Cast: Tim McCoy. Joan Barclay. Ted Adams

Director: Sam Newfield

Screen writer: E. R. O'Dasi

A western melodrama. Tim McCoy portrays two characters—a Mexican caballero and Lightning Carson, the most valiant federal agent in Texas.

Trade Paper Reviews

"For the Tim McCoy fans, this will satisfy with its generous allotment of cowboy commotion. Tim does a little more acting in this than is usual for him."
+ **Boxoffice** p33 O 15 '38

"The redoubtable Colonel Tim McCoy, fastest man with a six-gun in all of Texas, rides again, with an accompaniment of bullets and villains to make excitement for the cowboy fans. They will get a full measure of action in this new release."
+ **Film Daily** p8 O 17 '38

LISTEN, DARLING. MGM 70min S 23 '38

Cast: Judy Garland. Freddie Bartholomew. Mary Astor. Walter Pidgeon. Alan Hale. Scotty Beckett. Barnett Parker. Gene Lockhart

Director: Edwin L. Marin

Music: Roger Edens. Al Hoffman. Al Lewis. Murray Mancher. Joseph McCarthy. Milton Ager. Joseph Hanley. Dr William Axt

Music director: Georgie Stoll

Screen writers: Elaine Ryan. Anne Morrison Chapin

Based on the novel of the same title by Katherine Brush. Mary Astor, a widow, decides to marry a business man, Alan Hale whom she does not love. She is anxious for security for her two children, Judy Garland and Scotty Beckett. Judy conspires with the boy next door, Freddie Bartholomew, to thwart the romance and to substitute a more suitable candidate, Walter Pidgeon.

Audience Suitability Reviews

"A: pleasing; Y: good; C: if it interests."
+ **Christian Century** p1478 N 30 '38

"Good. Gay, bright comedy. Family." DAR
+ **Fox W Coast Bul** O 22 '38

"Though not a pretentious production, each part is played and directed with fine understanding. Family." Am Legion Auxiliary

"A delightful story with high ethical standards of family relations. Adolescents & 14-18: excellent; children: good." Calif Cong of Par & Teachers

"This unpretentious picture possesses a natural, wholesome charm as a result of sympathetic direction and keen understanding of human nature. Family." Calif Fed of Business & Professional Women's Clubs

"This picture [has] rare and pleasing entertainment value for all the members of the family." Gen Fed of Women's Clubs (W Coast)

"Fresh and delightful. Family." Nat Council of Jewish Women

"An engaging, sunny little comedy, amusing, highly improbable, well acted and nicely staged. Family." Nat Soc of New England Women

"A delightful, well portrayed story, full of excellent humor and entirely free from vulgarities and drinking. . . A good evening's entertainment for the whole family." S Calif Council of Fed Church Women

"The picture is mildly entertaining. . . Adolescents: fairly entertaining; children: passable, but not particularly interesting. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 29 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A, Y & C: good."
+ **Parents' M** p62 D '38

"Family."
Wkly Guide O 22 '38

LISTEN, DARLING—*Continued*

Newspaper and Magazine Reviews

"A little laughter, a little tears, a little singing by the fair Judy, and you have the chief ingredients of 'Listen, Darling.' Family."
+ **Christian Science Monitor** p17 N 12 '38

"The whole picture is a little too shiny and superficial; and its childishness inclines toward boredom." P. T. Hartung
— + **Commonweal** p49 N 4 '38

"There are some juvenile pictures too preposterous even for juveniles to swallow. 'Listen, Darling' is such a one. . . It's all quite silly, and dull." Jesse Zunser
— **Cue** p15 N 26 '38

"One you really must see. Metro at last seems to have awakened to a realization of what it has in the person of Judy Garland. . . In 'Listen, Darling' Edwin L. Marin, by restraining his players from bawling at one another, has made it easy for darling to listen. In all other respects his direction is equally commendable."
+ **Hollywood Spec** p10 O 29 '38

"The idea of an adolescent playing cupid has always seemed more embarrassing than entertaining to me. When two of them tamper with the romantic affairs of their elders, as they do in 'Listen, Darling,' it merely makes the situation twice as bad. . . The new offering is lean on both dramatic conviction and entertainment. There are comic high spots throughout the show and the performances are considerably better than average, but the paucity of the central theme is always glaringly evident." Howard Barnes
+ — **N Y Herald Tribune** p27 N 24 '38

"Under the rather ominous title 'Listen, Darling,' Metro has an extremely pleasant—winsome would be the better word—picture about two youngsters who kidnap a matrimonially eligible widow. . . It is really a natural, pleasant and sensible little film." F. S. Nugent
+ **N Y Times** p37 N 24 '38

"There is a handsome trailer in 'Listen, Darling,' a mild piece with Judy Garland and Freddie Bartholomew. Skunks appear, also handsome, for comedy purposes." John Mosher
— + **New Yorker** p90 N 26 '38

"Using a perfectly good story by Katharine Brush, the perpetrators of this screen drama have allowed their esteem for young Freddie Bartholomew and young Judy Garland to run away with them. . . Several of the scenes commence on a refreshing note only to bog down almost immediately to the uncomfortable businesses of precocity. *A feeble fable.*"
— **Stage** p57 D '38

Time p28 O 31 '38

Trade Paper Reviews

"By means of its unpretentious but utterly captivating romantic charm, this adolescent comedy, with its splendid vocal interludes by Judy Garland, is sure to register as solid entertainment and adds another to the list of excellent program product bearing Leo the Lion's seal."
+ **Boxoffice** p39 O 22 '38

"A completely unconvincing story here serves to introduce Freddie Bartholomew and Judy Garland as a team and while the general idea of these two kids together in stories of adolescent youth—copied, we're afraid, from the altogether successful Hardy Family yarns—would appear to have merit, company has started off on the wrong foot simply on the basis of weak story courses. As a result, which generally happens in such a case, the whole production suffers, with the whole thing looking very second-rate."
— + **Film Curb** p9 O 22 '38

"This story has a fresh human note, and properly exploited, should attract every member of the family. Judy Garland and Freddie Bartholomew do outstanding work."
+ **Film Daily** p9 O 18 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 O 19 '38

"Handicapped by an illogical and unconvincing story, initial effort of Metro to team Judy Garland and Freddie Bartholomew is a lightweight offering that will sneak through on the lower sections of double bills. Has little to offer aside from three good song numbers. . . Yarn was an unhappy choice as the first for the Garland-Bartholomew duo. Action bumps along at an uninteresting pace for considerable portion of the picture, and only generates brief spurts during the second half. As result, both direction and acting suffer, with all hands indicating they are straining to overcome basic story deficiencies."
— + **Variety** p12 O 19 '38

"In 'Listen, Darling' the young stars, Judy Garland and Freddie Bartholomew, have been given a story of adolescent affections perfectly molded to their talents and they carry it beautifully. . . Bright, cheerful, humorous entertainment with strong heart appeal for every member of the family, picture is earmarked for substantial box office, and may very well surprise up to hit proportions."
+ + **Variety (Hollywood)** p3 O 14 '38

LITTLE ADVENTURESS. Columbia
60min O 24 '38

Cast: Edith Fellows. Richard Fiske. Jacqueline Wells. Cliff Edwards. Virginia Howell

Director: D. Ross Lederman

Original story: Michael L. Simmons. Paul Jarrico

Screen writer: Michael L. Simmons

Edith Fellows portrays the orphaned daughter of vaudeville entertainers. Her sole possession is a trick horse who is also a thoroughbred. How Edith wins a race with him furnishes the story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 8 '38

"A, Y & C: mediocre."
— + **Parents' M** p42 Ja '39

"A familiar sort of racing picture. Family."
+ — **Wkly Guide** N 26 '38

Trade Paper Reviews

"The most entertaining part of this picture, in which the acting is commendable, is the thrilling race run by a little girl who brings her horse to victory."
+ **Film Curb** p6 N 26 '38

"Stock plot of racetrack romance-melodrama offers novelty with little girl jockey."
+ — **Film Daily** p7 D 9 '38

+ — **Motion Pict Daily** p6 N 17 '38

"A most ordinary melodrama abounding with inconceivable situations, 'Little Adventuress' will suffice in lower-dual brackets where audiences are not too particular. Story is an incredulous layout that might have gotten by twenty years ago, but tangle of trite melodrama sequences is hard to take these days."
— **Variety** p17 N 9 '38

" 'Little Adventuress' is a minor effort which will flow to its level as dual support in the secondaries. Handicapped by a selling plate story, lacking names and off to a poor start, picture limps toward its long promised horse race thrill for a finish that fails to excite because the development and the results are so obvious. Enroute, all the hokem ingredients ever used to hamper the triumph of a heroine over circumstance and unsympathetic characters are dumped into the narrative until the impost becomes ludicrous to all except the most naive audiences."
— **Variety (Hollywood)** p3 N 7 '38

THE LITTLE FLOWER OF JESUS.
Sunray 75min D 12 '38

Cast: Simone Bourday. Andre Marnay. Suzanne Christy. Jane Dolys

Director: Georges Chaperot

Based on the autobiography The Story of a Soul by Ste Thérèse de Lisieux. Filmed in France and released with a dubbed English sound track. Photographed in the village of Lisieux and the Carmelite Convent there by special permission. The film presents the autobiography of Ste Thérèse de Lisieux, a nun who died of tuberculosis at the age of twenty and was canonized twenty-eight years later. Details of her profession, postulancy and novitiate are presented. This film is not to be confused with another French religious film called Glory of Faith which is running currently. Reviews of the film, Glory of Faith, appear under that title.

Newspaper and Magazine Reviews

"The result is a successful cinematized version of 'The Story of a Soul.' . . Although the continuity suffers by repeated shots of unimportant scenery, there is more unity here than in either 'Cloistered' or 'Monastery.' " M. F. Windeatt

+ **Commonweal** p77 My 13 '38

"It will undoubtedly have remarkable interest for Saint Thérèse's petitioners, but not, I think, for film-goers generally. . . The director has approached his subject with far more reverence than skill. The players are not permitted to engage in much straight acting. Simone Bourday, in the title role, walks through the proceedings with a rapt expression or smiles wistfully on her death bed, while the others concentrate on the ritual. English dialogue, incidentally, has been substituted for the original French lines, none too successfully. As a matter of fact, the production, from any technical standpoint, leaves a great deal to be desired." Howard Barnes

N Y Herald Tribune p20 D 13 '38

"While this may interest, affect and inspire the attending church folk, they should not blind themselves altogether to the stilted technique and wretched execution of the production. Its lighting is garish, its continuity all discontinuity and its general artistic sum is that of one of those crudely executed religious prints. . . These distressingly blunt remarks are not intended to deride the theme, the intent of the producer or the religious fervor of those who may find it an ennobling story of a modern saint. They are intended merely to warn the general filmgoer and to suggest that now, as centuries before, religion and art should be handmaidens, not strangers to each other." F. S. Nugent

— **N Y Times** p31 D 13 '38

Trade Paper Reviews

"Mainly for the pious of the Catholic faith is this French film. The picture's chief selling point lies in the convent scenes and the rituals that follow when Thérèse is ordained at the Carmelite convent. Aside from that, the film has very little to offer in the way of entertainment, except to Catholics, who should find it of unusual interest. . . Acting and direction are amateurish and neither does the English dubbing help convert the feeling of deep religious devotion displayed in the film."

Boxoffice p23 My 21 '38

LITTLE ORPHAN ANNIE. Paramount 57min D 2 '38

Cast: Ann Gillis. Robert Kent. June Travis. J. Farrell MacDonald. J. M. Kerrigan. Sarah Padden

Director: Ben Holmes

Music director: Lou Forbes

Original story: Samuel Ornitz. Endre Bohem

Screen writers: Bud Wilson Schulberg. Samuel Ornitz

Comedy drama. Based on the comic strip created by Harold Gray. Ann Gillis is Annie, a child in a tenement district, who persuades the neighbors to finance the training expenses of a boxer. The neighbors have been borrowing money from a loan shark and the winnings from a ring battle get them out of debt.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 15 '38

Newspaper and Magazine Reviews

"Simple fare, but told with a certain effectiveness. Chief merit of the picture is a rather vivid picturization of the underprivileged class of New York's East Side. . . The climax, in which an army of irate women descend on the gymnasium and beat up on the gangsters, is plenty hoked up and probably too long, but it supplies a fair punch and those who are not too critical will get some laughs out of it." Bert Harlen

+ — **Hollywood Spec** p16 D 10 '38

"2 stars predicted. Another cartoon heroine plus the same Hollywood perils. May or may not hit it right." Beverly Hills

+ — **Liberty** p55 D 10 '38

Trade Paper Reviews

"Strictly for the neighborhood matinee trade. The picture will have the youngsters jumping with glee and suspense, while adults will tolerate it and overlook its many story, directorial and acting shortcomings when they see what a wallop it hands to the juveniles."

+ — **Boxoffice** p23 D 3 '38

" 'Little Orphan Annie' comes to the screen as an action comedy drama. Its main appeal should be to the children. There are a good quota of laughs, especially in the last sequence when a group of women armed with roller pins subdues a bunch of hoodlums."

+ **Film Daily** p6 N 30 '38

Reviewed by Roscoe Williams

— **Motion Pict Daily** p3 D 1 '38

"A stupid and thoroughly boresome story, combined with mediocre direction, makes this a leading candidate for the poorest picture of the season. Even in 57 minutes unfolding, it wanders uninterestingly through long passages. Attempts at comedy are well nigh sad. Despite the popularity of the 'Little Orphan Annie' cartoon strip, picture cannot hold up except as filler on secondary dualers, or from juvenile matinees. Even then, the sugar-coated Pollyanna characterization, as presented, may be too sweet even for youngsters to accept."

— — **Variety** p12 N 30 '38

"Inane story and screen play, plus amateurish direction, definitely tag 'Little Orphan Annie' as a washout. Already trimmed into 57 minutes, it continues to drag through boresome footage. Young Ann Gillis and her supporting players struggle courageously to lift their characterizations above the anemic drama and unfunny gags provided them. . . But it was a useless effort from the beginning, for even had they succeeded in surmounting the ridiculous business and Pollyannaish dialog they would still have been confronted with the problem of faulty piloting by Ben Holmes."

— — **Variety (Hollywood)** p3 N 25 '38

LITTLE TOUGH GUYS IN SOCIETY.

Universal 70-76min N 19 '38

Cast: Mischa Auer. Mary Boland. Edward Everett Horton. Helen Parrish. Jackie Searl. Frankie Thomas. Harris Berger. David Gorcey

Director: Erle C. Kenton

Screen writers: Edward Eliscu. Mortimer Offner

The "Dead End" kids this time leave their tenement surroundings for a palatial summer home where they are supposed to aid a child of the very rich who is being treated by a psychoanalyst.

Audience Suitability Reviews

"A: amusing of kind; Y: amusing; C: doubtful."

+ **Christian Century** p1478 N 30 '38

"Mediocre. Slapstick; debatable social values. Mature." DAR

— + **Fox W Coast Bul** N 26 '38

"General patronage."

Nat Legion of Decency D 1 '38

"An amusing comedy. . . Plenty of action and well acted by the entire cast. Family-juvenile."

+ **Wkly Guide** N 19 '38

Newspaper and Magazine Reviews

"Impossible. It is supposed to be a comedy. Adults."

— **Christian Science Monitor** p15 N 19 '38

"Universal's venture into the Dead-End-Kids business is not at all bad. It is not in one of those important pictures on your must-see list that the second batch of bad boys is presented.

LITTLE TOUGH GUYS IN SOCIETY
—Continued

'Little Tough Guys in Society' is entertaining enough to repay you for the time it takes to see it."
+ — **Hollywood Spec** p11 N 26 '38

"It was inevitable that those tough tenement kids, whom the screen has liked to examine as potential gunmen, should become stock figures. That is what they are in 'Little Tough Guys in Society.' . . At times they contribute amusing slapstick to a show which tries too hard to be funny, but I still like them better as stripling gangsters than as clowns. . . The theme might have been expanded into an entertaining show about adolescents. Instead it has been given a jumbled farcical and melodramatic treatment which leaves it missing fire on both counts. . . The moments of genuine merriment in the film are few and far between." Howard Barnes
— **N Y Herald Tribune** p10 N 21 '38

" 'Little Tough Guys in Society' is about what one would expect, only worse. . . Mischa Auer, Mary Boland and Edward Everett Horton put up with the nonsense with splendid patience. Ours was exhausted in the first five minutes." F. S. Nugent
— **N Y Times** p14 N 21 '38

"Mary Boland, Mischa Auer, and Edward Everett Horton are involved in the sextet's exaggerated and rarely humorous antics."
— + **Newsweek** p25 D 5 '38

Trade Paper Reviews

"It's a knockdown, dragout fight as Universal's six alley kids take a fling at the social whirl in a fist-swinging comedy that will have the juvenile trade tearing up the seats. Their boisterous, rowdy antics are neatly complemented by the reliable comedy of Mischa Auer, Mary Boland and Edward Everett Horton. Breathless pace has been sustained by Director Erle C. Kenton."
+ **Boxoffice** p27 N 26 '38

"Plenty of laughs in this one with three funsters delivering solidly. Auer is still a surefire laugh with his every grimace, antic, or mannerism, and Horton provokes plenty of fun as the butt of many of the kids' tricks."
+ **Film Daily** p6 N 25 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p2 N 25 '38

"A production of no more than passing importance, 'Little Tough Guys in Society' will disappoint if pushed into dates where better than average programmers are demanded. The picture is not for the larger first runs nor does it suit as the No. 1 feature in dualers of top grade. Down the line in lesser single billers and for secondary duals, it should prove suitable. . . Story is implausible and the plot inconsistent, but here and there the dialog is sprightly. At other times it is tiresome, particularly the East-side chatter of the toughies."
— + **Variety** p14 N 23 '38

"The Little Tough Guys are almost too tough for first run finicky audiences in this farcical rough house. Picture will fare best in the subsequents for the clientele which likes its slapstick applied with resounding smack and the body contact type of excitement. It probably will prove a better audience than critic's entry. Comedy idea of hoodlums from city slums thrown against overprivileged boy and his socialite cronies, for benefit of both, is excellent picture material but it has been handled pretty obviously and heavily, for the most part, with many possibilities muffed."
+ — **Variety (Hollywood)** p3 N 18 '38

LULLABY. Amkino 45min O 14 '38

Director: Dzigna Vertov

In Russian with English subtitles. This piece extols the progress of the emancipation of women in the Soviet Union.

Newspaper and Magazine Reviews

"In 'Lullaby' Stalin steals the picture right from under the noses of Russian babyhood, and in the big scenes, where a Hollywood director would show the marines coming on the double, or Buck Jones riding old Paint hell-for-leather to rescue the purty schoolmarm, the Soviets give us Stalin. . . While we were trying to figure it all out the baby in the symbolic cradle went to sleep and it was only the frenzied applause of the proletariat at the next view of Comrade Stalin that kept us from following suit." B. R. Crisler
— **N Y Times** p12 O 17 '38

Trade Paper Reviews

"The message falls short due to poor production. Actually, it's just another newsreeler. There are many shifting, repetitious scenes, showing the women at various activities, but their negligibility is caused particularly because of poor cameraing and editing."
— **Variety** p22 N 2 '38

M

MAD MISS MANTON. RKO 78min O 21 '38

Cast: Barbara Stanwyck. Henry Fonda. Sam Levene. Frances Mercer. Stanley Ridges. Whitney Bourne. Vicki Lester

Director: Leigh Jason

Music director: Roy Webb

Original story: Wilson Collison

Screen writer: Philip G. Epstein

A farce treatment of a detective mystery story, this has Barbara Stanwyck, giddy society girl, and her group of debutantes solving a baffling murder mystery.

Audience Suitability Ratings

"A: futile; Y: doubtful value; C: no."
— **Christian Century** p1413 N 16 '38

"Good. Adults." DAR
+ **Fox W Coast Bul** O 15 '38

"This is where a good cast is wasted on a poor production. The result is a confusing over-populated mystery yarn rather than the clever satire on sleuthing that was intended. Adults: fair; 14-18: mature and confusing; children: no." Calif Cong of Par & Teachers

"This hilarious murder-mystery moves along with smooth rapidity. Mature." Calif Fed of Business & Professional Women's Clubs

"This mad, tempestuous farce with its stagey, incredible story may hold interest because of the unique presentation of credits, some exciting moments and clever dialogue, the work of a large cast, the leads making the best of their roles. Adults." Gen Fed of Women's Clubs (W Coast)

"Beautiful clothes, elaborate stage settings, clever repartee, and fine acting highlight this otherwise mediocre murder mystery. Family-mature." Nat Council of Jewish Women

"Family film but mature for children." Nat Soc of New England Women

"A murder mystery presented in comedy form with plot and action too rambling and unconvincing to sustain interest. Dialogue is clever, but the ethics are questionable. Adults." S Calif Council of Fed Church Women

"Extremely complex farcical murder mystery, moderately entertaining, if you like the type. Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** O 22 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A: fair; Y: possible; C: no."
+ — **Parents' M** p62 D '38

"When it isn't laughable it's exciting—a fine mixture for entertainment purposes. Family."
+ **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

Boston Transcript p14 N 10 '38

"This is the best mystery we have had for some time. Adults and young people."
+ **Christian Science Monitor** p17 N 12 '38

Reviewed by P. T. Hartung
Commonweal p49 N 4 '38

"Skip it. Pan Berman made a mighty fine job of turning it out as perhaps the worst class A picture of the present season. . . If 'Mad Miss

Manton' had been made by some little independent organization to support one-half of a dual bill in rural theatres, I would classify it as coming reasonably close to the mark at which it was aimed. . . No fault can be found with the 'Manton' casting, and little with the story. Inept production alone is responsible for the poor results obtained."
— **Hollywood Spec** p9 O 15 '38

Reviewed by Beverly Hills
Liberty p58 N 5 '38

"Not everything that moves is a motion picture, as your doctor will tell you, but this one moves anyway. And in a sense it holds the interest—as indeed it might well, for it picks the brains if not the teeth of half the smart fellows who ever borrowed a sure-fire line or incident from a smarter fellow who had seen it in the original plagiarism, dimly and long ago. . . This is the last picture I saw in Motion Pictures' Greatest Year, and walking out of motion pictures' greatest first-run showcase, loaded to the guards with customers still snickering and wheezing at this strip of old and stolen tricks, it certainly did seem to me a little as though this was also the motion-picture audience's darkest day." Otis Ferguson
— + **New Repub** p362 N 2 '38

"As if the plot weren't sufficiently implausible, the offering has the immobile Barbara Stanwyck portraying the playgirl of the title role. It is as bad a piece of miscasting as I have seen in some time. There are a number of Hollywood glamour girls who might possibly have pulled off the counterpoint of antic romance and haunted house melodrama which constitutes the production, but Miss Stanwyck is not one of them. If the film has some beguiling aspects, it is in spite of her and the script. Thanks to adroit direction and several splendid supporting characterizations, it has random moments of comedy and considerable suspense." Howard Barnes
— + **N Y Herald Tribune** p17 O 21 '38

"Seven debs playing Philo Vance are almost as much fun as a barrel of monkeys—not quite, of course; but fun enough to encourage a visit to the Music Hall's current zoo. . . The producers have done rather well on all counts. The script is dredged with bright lines and cheerfully absurd situations." F. S. Nugent
+ **N Y Times** p27 O 21 '38

"People whose minds have gone, or who wish their minds would go, will probably enjoy 'Mad Miss Manton' as much as they enjoy any movies. The mere splinter of a plot has its droll possibilities, which have been buoyed up by a certain gaiety of dialogue." John Mosher
+ **New Yorker** p78 O 29 '38

"A New York playgirl (Barbara Stanwyck) and a posse of bird-witted debutantes have a lot of fun playing bloodhounds in search of a missing corpse. Film-goers will have most fun when Sam Levene, as a bilious police lieutenant, is on the screen, and a moment's chill as Stanley Ridges turns menacing."
Newsweek p30 O 31 '38

"No matter how unproductive this sounds as material for screen farce, it supplies a swift and well-organized plot with some vitally entertaining sequences. . . Everybody seems awfully good because everybody has funny things to do and say. The script-writers and the director deserve a lot of credit for this, and you shouldn't pass it up because you think the day for screwy comedies is past. *The day for this kind of comedy is never past.*"
+ **Stage** p57 D '38

"Screwball comedy and screwball murder mystery combined, more happily than usual."
+ **Time** p26 O 24 '38

Trade Paper Reviews

"Geared to be a super-sophisticated comedy murder mystery, but failing to develop the necessary speed therefor, this feature's impressive production mountings, occasional veins of genuine humor and potentially fine cast are completely bogged down in a maze of overdrawn, overlong and trite situations. The leading roles are badly suited respectively to the splendid dramatic talents of Barbara Stanwyck and usual doleful delineations of Henry Fonda."
— + **Boxoffice** p33 O 15 '38

"They put this one together to collect the laughs, and man, oh, man, do they collect! Story is sheer madness, deliberately so. Director and cast correctly appraise the intent, and the result is good if not sensational box office."
+ **Film Daily** p5 O 27 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 O 10 '38

"Decidedly amusing and wacky murder mystery, with interweave of screwball romance and mystery, 'Mad Miss Manton' will hold its own without support. It carries substantial box-office merit. Picture packs plenty of laugh situations and lines, with enough dramatic foundation to nicely motivate the story action. Yarn develops at a zippy pace which easily covers several story deficiencies and bumpy spots that apparently resulted in editing process."
+ **Variety** p15 O 12 '38

"It combines in highly entertaining prescription comedy, mystery, suspense and dreadful fascination, projected from three killings and the eventual snuffing out of the insane slayer. For all its sombre crux, the lively, exciting narrative is anything but morbid throughout most of its encounters and escapades and should fare very well at the pay window."
+ **Variety (Hollywood)** p3 O 6 '38

A MAN TO REMEMBER. RKO 80min O 14 '38

Cast: Anne Shirley. Edward Ellis. Lee Bowman. William Henry. John Wray

Director: Garson Kanin

Music: Roy Webb

Screen writer: Dalton Trumbo

Based on the novel, Failure, by Katharine Haviland-Taylor. This is the tale of a country doctor who has made many sacrifices for his patients and for the good of the community in a long life of service. The story is told in unusual technique, through a series of cutback and montage episodes related as the trustee of the doctor's estate goes over various papers found in his safe. This is a remake of One Man's Journey made in 1933 and starring Lionel Barrymore.

Audience Suitability Ratings

"A: excellent; Y: very good; C: beyond them."
+ + **Christian Century** p1558 D 14 '38

"Characterizations splendid and convincing with Edward Ellis as Doctor John Abbott outstanding. The subtle humor and the irony of human behavior worthy of comment. Family." Am Legion Auxiliary

"Unusually fine and true is this saga of an old-fashioned small town doctor. . . In seeing it you may dust off ideals—that possibly have been shelved. Adults: unusually fine. See it! 14-18: very good; children: mature." Calif Cong of Par & Teachers

"A really fine picture because of its social values, intense reality and sincerity. Family." Calif Fed of Business & Professional Women's Clubs

"Good. An especially good human drama making us stop to think what causes us to remember a man. Mature." DAR

"An absorbing human interest story, directed with sympathy and understanding and excellently portrayed by an interesting cast; particularly worthy of note the characterization of Edward Ellis, which lifts him far above the average actor. . . Though somber in its beginning this picture is extremely interesting in its delineation of character. Mature." Gen Fed of Women's Clubs (W Coast)

"An interesting, though somewhat saccharine, picture well cast and enacted, which holds the attention throughout. Family." Nat Council of Jewish Women

"A thoughtful, well-developed social drama, simply and effectively told. Family." Nat Soc of New England Women

"A worthwhile picture, full of pathos and effective use of symbolism. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** O 8 '38

A MAN TO REMEMBER—*Continued*

"The story is a simple, moving one of altruism and perseverance, and it is told with a genuine depth of feeling. Adolescents, 12-16: depressing in parts; children, 8-12: no, too mature."

+ **Motion Pict R** p5 O '38

"General patronage."

Nat Legion of Decency O 13 '38

"A, Y & C: very good."

+ + **Parents' M** p62 D '38

"Family. Good acting all around."

+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"[It is] a finely written, produced and acted photoplay. . . The screen has told the story of the country doctor before, but seldom if ever as simply and movingly as now. . . Edward Ellis [gives] a beautifully drawn portrait, quietly spoken and acted as he brings it to life in a picture that should reach into the heart of every one who ever lived in something smaller than a metropolis."

+ + **Boston Transcript** p14 N 10 '38

"An extraordinary fine film. Obviously a 'budget' (small outlay) picture, this honest portrayal of a country doctor's life transcends the limits of its monetary investment and becomes a film to remember. For once, the ideals of self-sacrifice and devotion to duty are shown to be more important than the ability to make a million dollars or marry the boss's daughter. Adults and young people."

+ + **Christian Science Monitor** p17 N 12 '38

"This unusual picture, almost a documentary tract, shows the trials and struggles of a small town, underpaid doctor. . . 'A Man to Remember' is a picture to remember for its lack of fanfare, the excellent performance by Edward Ellis, and for its warm, human treatment of its theme." P. T. Hartung

+ + **Commonweal** p77 N 11 '38

"There have been, from time to time, books written about country doctors. There have been occasional films about them. But not yet in motion pictures has there been as splendidly conceived a tribute to a man and a doctor, as 'A Man to Remember.' It is a deeply moving story, simply told. With no production embellishments, with no staggering budgets and enormous sets, the tale of this man's life is unfolded before you with disarming simplicity and affecting poignancy. . . I cannot recommend it too highly. It is a rarely beautiful, completely enjoyable event in the films." Jesse Zunser

+ + **Cue** p16 N 12 '38

"Director Garson Kanin was supposed to produce something mild, sweet and innocuous . . . something along the usual line of B picture sentimentality. Dalton Trumbo was supposed to prepare the screen play according to the Mosaic laws of mediocrity governing B story material. The whole project has miscarried. Trumbo infused some social nitroglycerine in his screen play. Kanin pushed his directorial stack into the center of the table. Edward Ellis turned in a magnificent performance as Doctor Abbott, the man to remember. . . Kanin has turned out, on a small budget, a corrosively satirical denunciation of present reactionary trends in the medical leadership in America." Robert Prescott

+ + **Hollywood Spec** p12 O 15 '38

"The latest of the recent medical photoplays, 'A Man to Remember,' is in some respects the most striking of the lot. It was made with a small budget and without stars, but it has actually capitalized on these limitations. It is a simple tale brought to the screen with simplicity and integrity. Robert Sisk, who has a way of making second-string offerings into first-string entertainment, has kept the production straightforward and fresh; Garson Kanin has staged it with surprising skill for a new director and the acting is splendid. There is nothing spectacular about 'A Man to Remember,' but it has a great deal of quiet persuasion." Howard Barnes

+ + **N Y Herald Tribune** p8 N 7 '38

"No sadder commentary can be made upon the run-of-the-mill Hollywood production than our report this morning that 'A Man to Remember' is a distinguished and unusual film, for the qualities which distinguish it are merely such elements as simplicity, honesty, dignity and human warmth—elements which properly should be found in every film drama, yet so rarely are. . . Mr. Ellis's portrayal is splendid. . . We recommend all [the cast members] and their picture to you." F. S. Nugent

+ + **N Y Times** p23 N 7 '38

"'A Man to Remember' has a nice touch. I should say it was meant for that interesting audience which gets its pleasure out of a story of a long uphill struggle in a small town. Though I am inclined to think this species of entertainment doleful, I found this particular sketch appealing. It's one of the most convincing studies of a country doctor and his problems the screen has yet managed, and Edward Ellis does well as the medico. . . Uphill struggles can have their drama, too." John Mosher

+ **New Yorker** p115 N 12 '38

"Produced on a negligible budget, without 'name' players in the cast, this is nevertheless an unusual and superior film."

+ **Newsweek** p34 O 24 '38

"For once, perhaps by chance, a picture has been produced with appropriate respect. *A picture to remember.*"

+ + **Stage** p57 N '38

"The idea that good pictures cost more than bad ones is so firmly rooted in the Hollywood subconscious that when a producer contrives to make a cheap picture which is also good, it occasions an almost panic confusion. Thus when, in 'A Man to Remember,' Producer Robert Sisk and Director Garson Kanin turned out a film which, although budgeted for only $119,000 and made in 15 days, was unmistakably well above average A picture quality, RKO scarcely knew what to make of the situation. . . By the time it was finally ready for release last week, 'A Man to Remember' was one of the most pre-discovered pictures on record, appeared likely to have trouble living up to its advance ballyhoo."

+ + **Time** p24 O 24 '38

Trade Paper Reviews

"Down-to-earth tale of a country doctor, this feature of universal appeal will bear its share of the boxoffice burden in all situations and is eminently suitable for bookings in subsequent run houses."

+ **Boxoffice** p25 O 8 '38

Reviewed by Gus McCarthy

+ **Motion Pict Daily** p6 O 3 '38

"Here's a no-name picture, obviously produced as a secondary film, that has turned out to be an appealing heart-throbber. . . Picture lacks marquee names, yet this production measures up because of its human interest qualities and vigorous, almost unique handling of script. 'A Man to Remember' won't be recalled by exhibitors unless it is studiously and extensively exploited. With hardly a name in the cast that will mean an extra nickel in the till and a tepid title, the picture should mean nice business if accorded showmanly treatment. This is the sort of entertainment the average American audience likes but it will take painstaking ballyhoo to let customers know about it. This is one that the exhibitor can personally endorse in his advertisements because the picture will back up such approval with word-of-mouth boosting."

+ + **Variety** p16 N 9 '38

"Unpretentious in names or budget, 'A Man to Remember' comes through as an outstanding piece of homely film drama which unerringly touches the heart. It has unquestionable appeal for great numbers of people, and, with the proper selling campaign behind it, should get a measure of the boxoffice to which it is entitled as impressive entertainment."

+ **Variety (Hollywood)** p3 S 27 '38

MAN WITH 100 FACES. Gaumont British 72min O 31 '38

Cast: Tom Walls. Lilli Palmer. Noel Madison. Edmond Breen. Leon M. Lion

Director: Albert de Courville

Screen writers: A. R. Rawlinson. Michael Pertwee

Based on the novel of the same title by W. B. N. Ferguson. Filmed in England. A London thief always impeccably clad robs the rich to aid the poor in typical Robin Hood fashion. When he finds competition in a gang of American gunmen he runs into trouble.

Audience Suitability Ratings

"A & Y: very good of kind; C: perhaps."
+ + **Christian Century** p1413 N 16 '38

"General patronage."
Nat Legion of Decency O 13 '38

"A: fair; Y & C: unsuitable."
+ — **Parents' M** p42 Ja '39

"An interesting variation of the gangster theme, light and lively and thoroughly English. Family."
+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"Slick is the word for the new Gaumont British film. That embraces the acting, the direction and even the story. . . These slippery men of the screen do accomplish all manner of difficult tasks with an amazing nonchalance. That would be our chief quarrel with their acting. If only they could be made a little more human, if occasionally they might register a little fear, then we might almost believe in them." R. W. Dana
+ **N Y Herald Tribune** p16 N 1 '38

"Actually, it is nothing more than the story of a modern Robin Hood in evening clothes and monocle who robs wealthy dowagers and diamond merchants for fun and sweet charity's sake. . . That's all there is to this 'thriller' out of Gaumont's British studio. But surrounded with an atmosphere of upper-class gentility, Bond Street haberdashery and all that sort of thing, it takes on a quality of magnificence. . . It gives a pleasing illusion of 14-carat consequence." Bosley Crowther
+ **N Y Times** p27 N 1 '38

Trade Paper Reviews

"A suave crook drama out of the British studios that should adequately round out a double bill. It is amiable melodrama but misses the mark of satisfactory entertainment because of the slow pace. It is an unimaginative directorial effort lacking both tempo and suspense."
— + **Boxoffice** p31 N 19 '38

"There is considerable action throughout the picture as Tom Walls carries out some extremely complicated robberies, with seemingly impossible ease."
Film Curb p5 D 10 '38

"This one is done in the style of the old ten-twent'-thirt' melodramas of our grandfather's days. . . A gang of crooks operates very much on the style of American gangsters but are not nearly so smooth and convincing. In fact, they are more like some schoolboy's impression of how American gangsters would act. It is all very amusing when it is supposed to impress the audience as thrilling and suspenseful."
— **Film Daily** p10 N 7 '38

"This carelessly-made, but fairly engrossing crook melodrama is acceptable for bottom-shelf dualling, though not hefty enough for upper-billing. Lack of name strength will hurt its draw, while press and word-of-mouth will likewise be tough, but at least its title should be a come-on for crime film addicts. From the number of dangling threads and unexplained circumstances, 'Man With 100 Faces' might be the first (or 21st) of a series."
+ — **Variety** p22 N 2 '38

MARRIAGE FORBIDDEN. Grand national-Criterion 56min Jl 14 '38

Cast: Pedro de Cordoba. Douglas Walton. Esther Dale. Phyllis Barry

Director: Phil Stone

Screen writers: Upton Sinclair. Joseph Hoffman

Based on the French play, Damaged Goods, by Eugene Brieux. Filmed previously in 1914 under title, Damaged Goods. The present film under title Damaged Goods was released in 1937 and has recently been booked again under title of Marriage Forbidden because of interest in the subject. A young man tainted with disease, in love with a girl, marries her against the advice of a physician and finds that near tragedy is averted when he undergoes medical treatment.

SEE ALSO issues of June 28 and September 27, 1937 under title Damaged Goods

Audience Suitability Reviews

"A: good of kind; Y: mature; C: no."
+ **Christian Century** p1383 N 9 '38

Trade Paper Reviews

"Communities throughout the country should be thankful to exhibitors who play this type of picture. It's going to make the namby pambies blanch when the subject comes up. A few of the more intolerant may raise a hue and cry but the intelligent will welcome its sincerity of purpose. The film is a well-presented tract."
+ **Boxoffice** p33 Jl 30 '38

"A dignified and capably produced picture about syphilis, effects of the disease and a warning to avoid it. Magazines and newspapers of the country have been loudly astir on the subject. Why not the screen? But is it theatre stuff? That's the rub and it's the exhibitors' individual problem. Certainly, the film is for adults only. Not a bad, although obvious story. . . In the old days, such films as this were known as 'blues.' Generally, hawkers, selling books or pamphlets, canvassed the audience after a lecture on the disease. However, this is altogether a different type of picture, not needing any such accoutrement to aid it. Once this kind of picture may have been considered as moronic and sensational. Now, it's only sensational."
Variety p12 Jl 20 '38

MARS ATTACKS THE WORLD. Universal 67½-70min N 7 '38

Cast: Larry Crabbe. Jean Rogers. Charles Middleton. Frank Shannon

Directors: Ford Beebe. Robert Hill

Screen writers: Ray Trampe. Norman S. Hall. Wyndham Gittens

Based on the comic strip of the same title by Alex Raymond. After the show of interest in Mars caused by the recent Orson Welles broadcast, Universal got out its serial "Flash Gordon's Trip to Mars" and cut it to form the present feature-length film.

Audience Suitability Ratings

"A stupid; Y & C: very doubtful value."
— **Christian Century** p1478 N 30 '38

"A, Y & C: matter of taste."
Parents' M p42 Ja '39

Newspaper and Magazine Reviews

"[It is] a mild sedative. Mars looms large in the title, but we must warn all confirmed sadists, all jittery souls who are gluttons for any kind of shock and other curious folk that the film is merely 'Flash Gordon' in action, or Larry (Buster) Crabbe surrounded by a lot of interesting photography. . . Since one can't well go on location to spy on the planets in sections, perhaps a vicarious thrill may be had at the Rialto. We will still exclude 'Flash Gordon' from our daily reading." R. W. Dana
+ — **N Y Herald Tribune** p16 N 8 '38

"It's terrible, folks! Your correspondent has just dropped by his office long enough to shout this warning, and then he's heading for the tall timber. . . Of course, the title should have been reversed, but let's not quibble at this dark moment. . . But maybe your correspondent is inclined to be slightly skittish, for the rest of the patrons at the Rialto seemed strangely apathetic to this terrible thing that transpired. And one was even heard to remark that he had seen it all before, over an extended period of time, as a serial." Bosley Crowther
N Y Times p26 N 8 '38

Time p43 N 14 '38

Trade Paper Reviews

"This is 'Flash Gordon' stepped up from a serial into a feature. It is screwball all the way. Very wild, very fantastic and a very tall yarn indeed. . . In point of story handling and

MARS ATTACKS THE WORLD—*Cont.*

production values, [it] is decidedly uneven and, on those scores, would not rate."
— + **Boxoffice** p33 N 12 '38

"It should be booked quickly in order that exhibitors may get the full benefit of the Welles hoax, and it is good enough entertainment for anybody's theatre."
+ **Film Curb** p6 N 12 '38

"Timely thriller based on adventures on Mars adapted from the 'Flash Gordon' serial. . . Cutting to the necessary length has caused one or two abrupt jumps in the action that are not very clearly defined. Outside of that, the tightening up has produced a very fast-moving thriller that should go strong with the neighborhoods and smaller houses where action is the main requisite."
+ — **Film Daily** p5 N 9 '38

"In an effort to cash in on front-page publicity received after Orson Welles' radio broadcast of H. G. Wells' 'War of the Worlds,' Universal rushed through a feature compilation of highlights from its serial story. . . As such, and considering the speed with which the job of editing some 40 or more serial reels had to be done to make 'Mars Attacks the World,' this feature is fairly satisfying for the purpose intended. However, there are several breaks in continuity, numerous long shots and generally that serial technique which no amount of cutting could overcome."
+ — **Variety** p16 N 9 '38

MEET THE MAYOR. Times 50-63min S 15 '38

Cast: Frank Fay. Ruth Hall. Hale Hamilton. George Meeker. Berton Churchill. Eddie Nugent

Director: Ralph Ceder

Music: Edward Ward

Original story: Frank Fay

Screen writers: Walter DeLeon. Charles Belden

Frank Fay portrays a small town elevator operator, not too bright, who manages with the aid of a friend to uncover a shady mayoralty candidate. Filmed last year and released on above date.

Trade Paper Reviews

"Homespun comedy drama which should make acceptable filler as the lower half of a dual bill. . . The yarn hasn't much dramatic force and the production is ineptly handled."
— + **Boxoffice** p33 O 15 '38

"It is definitely in the program class, but it should meet with a fair reception in neighborhood houses and out of town theaters."
+ — **Film Daily** p7 O 17 '38

"With plenty of known names to support the Fay performance, this might go as a lower dualler, save in those spots where the memory of Fay might give an extra boost. Production values, including those of photography and sound, are not too high."
+ — **Phila Exhibitor** p162 Jl 15 '38

" 'Meet the Mayor' is like meeting Frank Fay all over again. His radio and vaudeville material, or the better bits, bob up all through the story. Had more attention been given to story development, direction, dialog and acting, film would have stacked up better. As it stands, the picture is virtually a 50-minute monolog for Frank Fay which, even his most ardent admirers will concede, is overboard for punching across even the most adroit scenes or comedy. For the lesser duals."
— + **Variety** p15 O 12 '38

MEN OF IRELAND. Hoffberg-Irish national 60-64min S 29 '38

Cast: Cecil Ford. Eileen Cunan. Brian O'Sullivan. Gabriel Fallon

Director: John Duffy

Screen writer: John Duffy

Filmed in Ireland. This tells a simple story of the lives and customs of fishermen in a small fishing community off the west coast of Ireland called Blasket Island. A medical student on vacation comes to the island and breaks up a romance when he falls in love with his best friend's sweetheart.

Audience Suitability Ratings

"A, Y & C: good."
+ **Parents' M** p62 D '38

Newspaper and Magazine Reviews

"[It] makes a better travelogue than a photoplay. Even so, the photography, as well as the story, is uninspired, the sound recording poor, the mixture of English and Gaelic dialogue for the most part unintelligible, and the pacing dreadfully slow. There are some fine old Irish songs and dances, unsatisfactorily recorded, but certainly of nostalgic appeal to those from the Ould Sod." Jesse Zunser
— + **Cue** p9 O 8 '38

" 'Men of Ireland' would be more interesting as a travelogue than as a screen drama. . . The photography and direction, considering the difficulties encountered in the filming of the photoplay are good." E. G.
+ **N Y Herald Tribune** p14 S 30 '38

"This new film is as wholesomely Irish as the shamrock itself and, despite its technical and artistic shortcomings, will evoke nostalgic memories in those of its audience who come from the old country. For the rich brogues of [the cast] and the pictorial beauty of certain scenes, including a glimpse of historic Phoenix Park, tend to compensate for a conspicuously poor script and the stodgy performances of the principal players. Our chief regret is that the author-director slighted the story of the islander's everyday life to point up a tedious romance." T. M. P.
+ — **N Y Times** p24 S 30 '38

Trade Paper Reviews

"In no way does this Irish production succeed in transferring to the screen the force of the elemental struggle faced by the simple and picturesque people of Blasket Islands. Nevertheless, there is considerable for Irish audiences to absorb and relish. Judging from professional standards, the production is awkward and inept. There is an unconvincing story."
— + **Boxoffice** p34a O 15 '38

"[It] has an unusual charm and wholesome simplicity. For the Irish neighborhoods it can't miss, but it also should prove a very good attraction for the neighborhood houses catering to the family trade."
+ **Film Daily** p6 O 5 '38

"In attempting another 'Man of Aran,' producers of 'Men of Ireland' selected a good, high sounding title that might mislead to the extent of attracting business. Contains none of the excellent photography or natural value of 'Aran' as a sure-seater entry. Only a rabid nationalist Irishman, a student of ethnology or a travelog bug could sit through this very turgid importation. Instead of really going into the thing, producers dabbled, confining most of the film to the shoreline and a muddled romance."
— **Variety** p59 O 5 '38

MEN WITH WINGS. Paramount 102-105min O '38 (special)

Cast: Fred MacMurray. Ray Milland. Louise Campbell. Andy Devine. Lynne Overman. Porter Hall. Walter Abel

Director: William A. Wellman

Screen writers: Robert Carson. Tommy Scott

Filmed in Technicolor. Starting with the pioneering exploits of the Wright Brothers at Kitty Hawk, North Carolina, in 1903 and continuing the history of aviation to the recent flight of Howard Hughes, this is a cavalcade of the romance of aviation. A secondary plot is the love of two men for a girl. One, a daredevil flier, and the other a practical aviation technician who works on a drawing board, both aid in typifying the qualities of aviation.

A guide to the discussion and appreciation of Men With Wings, prepared by Thomas L. Doyle, is obtainable from Educational and Recreational Guides, Inc, 1501 Broadway, Room 1418, New York City, at fifteen cents per copy.

Audience Suitability Ratings

"A: notable; Y: very good; C: exciting."
+ + **Christian Century** p1478 N 30 '38

"Excellent. Mature-family." DAR
+ + **Fox W Coast Bul** O 22 '38

" 'Men With Wings' falls somewhat short of having epic quality, but it is a fine, dramatic story. . . The color is more natural than any to date and adds greatly to the effect of the whole. It is an interesting film for the family but the death of the aviator inventor is realistically sad for young children. Adolescents, 12-16: excellent; children, 8-12: depends on individual." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 29 '38

"Thrilling and educational. . . Family." Am Legion Auxiliary

"Rather unsatisfactory story material but skillfully directed and technically good. Family." Calif Cong of Par & Teachers

"A prologue remarkable for its beautiful blending of tenderness and humor, in startling contrast to a climax surcharged with heartbreak and horror, is one of the outstanding features of this superb production. . . A most successful use of Technicolor adds a great deal to the beauty of an exceptional film which suffers from too great length. Adults and young people." E Coast Preview Committee

"An absorbingly interesting picture, high in ethical and social values. Family." Gen Fed of Women's Clubs (W Coast)

"An interesting and suspenseful picture. . . Despite interesting aspects of flying, the final fadeout of the latest bomber visualizes the horrors and destruction being stored up for future wars. Adults." Nat Council of Jewish Women

"Interesting and informative for family exclusive of young children." Nat Soc of New England Women

"A clever and beautifully photographed colored picture. . . Clever and highly entertaining for the family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** N 12 '38

"General patronage."
Nat Legion of Decency N 3 '38

"A, Y & C: excellent."
+ + **Parents' M** p62 D '38

"Family. Some of the flying is nice but the picture is too long."
+ — **Wkly Guide** O 22 '38

Newspaper and Magazine Reviews

"The photography is generally superb and its beauty is enhanced with Technicolor. As far as story, acting and theme are concerned, however, it never gets off the ground. . . 'Men With Wings' hardly compensates for the effort which must have gone into it. Adults and young people."
+ — **Christian Science Monitor** p15 O 29 '38

" 'Men With Wings' is dedicated to those men whose 'sweat, blood and unselfish dreams' made flying what it is today. If a little more sweat had been devoted to the plot, this cavalcade of the air might have been the monument that was intended. William A. Wellman's direction, an unusual collection of old planes and thrilling scene after scene of stunt flying with dives, crashes and fires—all in good Technicolor—do not save this picture from being extremely dull whenever it concentrates on its story about three petty people." P. T. Hartung
— + **Commonweal** p105 N 18 '38

" 'Men With Wings' is vastly interesting, but it does contain many long, slow minutes when one regrets the familiar, romantic secondary plot. This accompanying story suffers all the more by contrast with the thrilling, breath-taking sequences photographed in mid-air. . . In all their Technicolor rainbow radiance, it is the air scenes which make 'Men With Wings' memorable." Jesse Zunser
+ **Cue** p10 O 29 '38

"The story's blend of human drama and cavalcade realities is a bit awkward, but there are many fine flying scenes and some quite good acting of a modest kind."
+ — **Film Wkly** p23 N 19 '38

"Does not quite hit the mark aimed at. As a pictorial presentation of the successive stages in the development of airplanes and the science of flying, 'Men With Wings' may be put down as a success; but as an item of screen entertainment it must be given lower rating. Admittedly it was somewhat difficult to compose a story to interest us in both the physical progress of aviation and the personal concerns of a small group of people who had something to do with it."
+ — **Hollywood Spec** p11 O 29 '38

"There is big drama in the evolution of aviation. Bill Wellman is a vigorous, forceful director. . . This is the most ambitious attempt to put aviation on the screen. It has all the earmarks of bigness—in theme, in careful research, in production." Beverly Hills
+ + **Liberty** p55 O 8 '38

"There is enormous sweep and savage dramatic power in 'Men With Wings.' . . William A. Wellman, an ex-flyer as well as a crack director, has tried to make the motion picture a cavalcade of man's conquest of the air. . . To a large degree he has succeeded, but the very scope of his theme has premised an episodic narrative which is almost certain to leave one with a feeling of disappointment. . . 'Men With Wings' is so good that it is a pity it could not have had more dramatic unity." Howard Barnes
+ **N Y Herald Tribune** p19 O 27 '38

"William Wellman's 'Men With Wings' is an unmistakably sincere attempt to dramatize the history of aviation. . . As a practical birdman he has courted authenticity; as a camera-wise director, with Technicolor at his disposal, he has created some stunning aerial shots; but, as a dramatist, he has been unable to fuse these several excellences into an effective unity. . . With all credit for its virtues, the film lacks heart and human warmth. A dramatic history of aviation remains to be written for the screen." F. S. Nugent
+ **N Y Times** p27 O 27 '38

"[It] is at its best in its earlier stages, where it has a force that is later diffused in commonplace scenes of air warfare and familiar plot stuff." John Mosher
+ — **New Yorker** p78 O 29 '38

"Perhaps because it promised so much, the film is disappointing. The fault is chiefly that of an undistinguished personal narrative. . . What 'Men With Wings' lacks in human drama is offset by thrills enough to satiate the most avid excitement seeker."
+ — **Newsweek** p28 O 31 '38

"A study in satiation. These days, of all days, it would seem to be an impossible task to bring the history of aviation to a standstill. But the persons involved in the production of this grandiose dedication have so insistently skirted important happenings, and have so aggravatingly focussed on petty domestic problems, that they have made an impossible task seem very easy indeed. . . The first half-hour of the film, during which time our protagonists are young and exuberant and undefiled by nobility, gives promise of impressive things to come. But once these characters reach the age of MacMurray, Milland, and Campbell—story, character, subject, and chronology come to a dead stop. *Grounded.*"
— + **Stage** p51 N '38

"Starting with the Wright Brothers' first, incredible, 59-second hop, 'Men with Wings' proceeds, with great pictorial beauty and praiseworthy attention to authenticity, to run through the whole amazing chronicle of aviation. For its intention and for its photographic content the picture deserves to rank as one of the year's most important productions. Were the narrative, the writing and the acting in 'Men With Wings' up to the same standard, it would rank as one of the best pictures ever made. Unfortunately, they are not. . . Net result is proof that the cinema, less complete as an art than aeronautics as a science, has not in its parallel career reached the point of being able

MEN WITH WINGS—*Continued*

to present facts as facts instead of sugar-coating them with fiction."
+ — **Time** p41 N 7 '38

Trade Paper Reviews

"Zooming to a new high for airplane epics, this swiftly-paced cavalcade, tracing the developments of aviation from the first Wright Brothers flight to the modern army bomber, should find an unlimited ceiling at the box-office."
+ + **Boxoffice** p27 O 29 '38

"There doesn't seem to be a superlative which adequately can describe this picture. It is, unquestionably, the finest thing that the motion picture yet has done for aviation. . . It is what 'Men With Wings' stands for that is important. It is a tremendous document and the motion picture industry, as well as Paramount, can and should be proud of it."
+ + **Film Curb** p8 O 29 '38

"The thrilling saga of aviation is presented brilliantly. Truly a cavalcade of aviation, the film should appeal strongly to every type of audience. Dramatic and powerful, there is also a warmly human story that brings laughs and tears, as well as thrills and suspense."
+ **Film Daily** p7 O 24 '38

Reviewed by J. M. Jerauld
+ **Motion Pict Daily** p5 O 21 '38

"Designed on a lavish scale by the skilled air picture mechanic, William A. Wellman, and polished off beautifully in Technicolor, it will triumph through rain, sleet or snow for any account placing it to a test. Given the gun on exploitation and advertising, Wellman's aerial colossus should search out the box office beacon lights for handsome profits. . . It may not match 'Test Pilot,' which it parallels in a somewhat distant manner, but it won't be far behind that epic of the air turned out by Metro."
+ + **Variety** p13 O 26 '38

"As an aerial cavalcade it is impressive because of its scope, its sense of historic continuity in man's conquest of the third element, its sober dramatic treatment, its magnificent investiture in Technicolor. Perforce, because of its necessarily episodic nature, the personal drama falls somewhat short of the spectacular quality, although vigorously directed and ably enacted. Production is lavish and unstinted and makes of Paramount's formidable and ambitious undertaking a highly creditable pace-maker in the new cycle of air pictures."
+ + **Variety (Hollywood)** p3 O 20 '38

MILE-A-MINUTE LOVE. See Crime afloat

MR. DOODLE KICKS OFF. RKO 75min O 7 '38

Cast: Joe Penner. June Travis. Richard Lane. Ben Alexander

Director: Leslie Goodwins

Music: Hal Raynor

Music director: Roy Webb

Original story: Mark Kelly

Screen writer: Bert Granet

Another in the football cycle in which Penner, leader of a college swing band, refuses to play football. His father promises to donate a large sum to the university if the coaching staff will make a football star of Penner. With the aid of the daughter of the college president, Penner becomes a star.

Audience Suitability Ratings

"A: stupid; Y: depends on taste; C: perhaps."
— + **Christian Century** p1350 N 2 '38

"Good in direction, average in technical values. Adults: matter of taste; family: fair; children: yes." Calif Cong of Par & Teachers

"There are many amusing 'gags' in the film, but the production as a whole lacks originality. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Children will be entertained. Family." DAR

"The picture is well made, fast-moving, appropriately cast and capably directed. Laugh-provoking if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)

"This picture will amuse Penner fans, for others it will prove a matter of taste. . . Good cast and direction, but a silly, banal story. Family." Nat Council of Jewish Women

"Inane comedy which is a matter of taste for family audiences." Nat Soc of New England Women

"Will probably please the admirers of Joe Penner. The ethical values are below par, as it stresses the taking of money to further a boy's athletic career at college. Waste of time." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** S 24 '38

"There are those who think a full length picture is too long for Joe Penner; certainly there is enough Penner in this one to satisfy his most ebullient fans. . . It is all broad farce, and those who like Penner's brand of humor will enjoy it without a doubt. Adolescents, 12-16: matter of taste; children, 8-12: would probably enjoy it."
Motion Pict R p5 O '38

"General patronage."
Nat Legion of Decency S 29 '38

"A: matter of taste; Y & C: trivial but harmless."
Parents' M p62 D '38

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 O 22 '38

"Even those who think Joe Penner's clowning is amusing are likely to find 'Mr. Doodle Kicks Off' hard to take. The script is a routine rewrite of all antic pigskin photoplays; the direction is random and the performing is the sort that makes all the actors look worse the harder they try. Neither football nor the screen is likely to increase in popular favor, I think, through the presentation of this B minus offering." Howard Barnes
— **N Y Herald Tribune** p17 S 28 '38

"Apparently no one was willing to waste very much originality in the making of 'Mr. Doodle Kicks Off.' The title has a memorable antecedent; the story is as old as Beverly Hills. And even Joe Penner, the screw-loose comic, whose picture it is (if he wants it), steals without shame from himself—which is highly unprofitable robbery." Bosley Crowther
— **N Y Times** p29 S 28 '38

Trade Paper Reviews

"Here is a production which will allow each member of the family to relax and enjoy himself. Joe Penner, this time, is backed by a story replete with comic situations and a solid cast."
+ **Boxoffice** p35 S 17 '38

"Probably the goofiest of the college football screen riots to date, but unquestionably a howl. And as this one was made for laugh purposes only, it must be chalked up as a grand success. Joe Penner turns all the rules of football upside down and inside out, but he certainly has you laughing every time he pulls a boner, and that's all he does when he is on the gridiron."
+ **Film Daily** p6 S 29 '38

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p12 S 23 '38

"This cinematic farce has two things in its favor, timeliness of football season and the Joe Penner name. Otherwise, it's just another familiar Penner item, with his antics a little shopworn, sprinkled with giggly smart cracks. Cast is competent and does all it can with individual assignments, but just can't escape the absurdity of it all. If 'Doodle' collects any boodle, it can thank the two reasons already mentioned."
— + **Variety** p21 O 5 '38

"While 'Mr. Doodle Kicks Off' gets away to a slow start . . . it picks up momentum as it nears the end of the opening reel and plunges into the second at a speedy clip. Once the pace is set, it is continued through to the end with the laugh-provoking situations popping in an unbroken chain. With further trimming in its initial footage, RKO's contribution to the annual pigskin cycle will be hailed as Joe Penner's finest screen vehicle."
+ **Variety (Hollywood)** p3 S 10 '38

MR. MOTO TAKES A VACATION. 20th century-Fox 65min

Cast: Peter Lorre. Joseph Schildkraut. Lionel Atwill. Virginia Field. John King. Iva Stewart

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Philip MacDonald. Norman Foster

Latest of the series is about the theft of a jeweled crown once belonging to the Queen of Sheba. On vacation Mr Moto is called into the case and apprehends the jewel thief.

Newspaper and Magazine Reviews

"An unusually potent concoction of fictional and filmic devices, stirred vigorously by Director Norman Foster, results in a mystery tale of often quite terrific suspense and dramatic force in 'Mr. Moto Takes a Vacation.'" Bert Harlen
+ **Hollywood Spec** p15 N 26 '38

Trade Paper Reviews

"Well up to par is this thrill-a-minute chapter in the career of that wily Japanese detective, the astute Mr. Moto, whose latest crook-foiling activities should win a legion of new friends for the series."
+ **Boxoffice** p31 N 19 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 N 18 '38

"Enmeshed in unconvincing mystery melodramatics, latest of Moto series is a very weak effort, but will probably slip through in those houses that have developed a following for Moto adventures. Strictly a lower dual attraction, 'Mr. Moto Takes a Vacation' is full of incongruities in both story development and direction. . . Movement is uneven, with fast-paced sequences too infrequent, and general unfolding draggy and confusing."
— + **Variety** p15 N 16 '38

"Story and directorial weaknesses block the rise of this one to the standard established by its predecessors in the Moto series. While deft pruning may serve to eliminate some of the drag, picture will rank the top spot only in those situations where the fans are sufficiently loyal to insist the Oriental sleuth can do no wrong."
— + **Variety (Hollywood)** p3 N 11 '38

MR. WONG, DETECTIVE. Monogram 67min S 28 '38

Cast: Boris Karloff. Grant Withers. Maxine Jennings. Evelyn Brent. George Lloyd

Director: William Nigh

Music director: Abe Meyers

Screen writer: Houston Branch

Based on the James Lee Wong stories in Collier's Magazine written by Hugh Wiley. First of a series of four films starring Boris Karloff. Karloff portrays a modest Chinese detective who solves the mysterious murder of three men —partners engaged in the manufacture of poison gas.

Audience Suitability Ratings

"A: rather good; Y: good; C: good of kind."
+ — **Christian Century** p1446 N 23 '38

"The devices by which suspicion is directed first at one and then another character are plausible and ingenious and the identity of the real criminal is cleverly concealed. However, several absurdities mar the effect. Adults and young people." E Coast Preview Committee
+ — **Fox W Coast Bul** O 22 '38

"A & Y: fair; C: no."
+ — **Parents' M** p62 D '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 O 15 '38

"A good bit of fancy is encompassed in 'Mr. Wong, Detective.' . . The yarn holds the interest and provides moments of considerable dramatic intensity. Viewed as a vehicle for Karloff, however, the present story has this shortcoming—the Chinese detective has not sufficient character traits to make him individual." Bert Harlen
+ — **Hollywood Spec** p11 O 15 '38

"The film—of mysterious murder and poison gas—is tight and compact." Beverly Hills
+ **Liberty** p52 O 29 '38

Reviewed by B. R. Crisler
N Y Times p14 N 21 '38

"Mr. Karloff turns up as a noble character in 'Mr. Wong, Detective.' I suspect virtue, civic and official, sits heavy upon him, for the film is a minor mystery, and only the most innocent will find a thrill in it." John Mosher
— + **New Yorker** p90 N 26 '38

"First in a series of mystery-melodramas that will offer Boris Karloff as the Oriental mainstay of an otherwise befuddled San Francisco detective force. Recommended cautiously to Karloff fans."
+ — **Newsweek** p29 N 7 '38

"The hero can be distinguished from other Oriental sleuths now functioning in cinema by the facts that he: 1) sometimes admits being puzzled, and 2) is played by Boris Karloff with reconditioned eyebrows."
Time p26 O 24 '38

Trade Paper Reviews

"The initialer in a projected four-picture series, this is a first-rate murder mystery which will rank high among Monogram's product for the season and which stacks up well with the program offerings from any studio."
+ **Boxoffice** p25 O 8 '38

"This picture is as much of a natural as any five-and-two that ever rolled across a dice board, and it brings to the screen the country's leading exponent of horror, Boris Karloff, in a truly amusing and interesting role, different from the ordinary run-of-mill detective character, and bearing no resemblance whatever to the accepted Orientalism of such noted sleuths as Charlie Chan or Mr. Moto."
+ **Film Curb** p8 O 15 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p6 O 3 '38

"Producers of 'Mr. Wong, Detective' intend making a sleuth out of Karloff and continuing him in a group of features concerning his Sherlocking activities. But a better job will have to be done than on this initial attempt if the series lives up to its potentialities. First picture suffers from directorial and writing troubles, plus a combination of careless acting and haphazard casting. Despite these handicaps, Karloff shows he is suited for this new type role and doesn't need a grotesque makeup to register. Regret on this initial opus is that more care was not used in handling intrigue elements. However, it'll do for double features, and the series may yet build."
— + **Variety** p14 N 23 '38

"[It's] a class production that should go far in helping to sell Monogram's new season product. With the Boris Karloff name, and a Chinese murder mystery for plot, picture offers excellent opportunities for exploitation angles that help fill theatre seats. Fault might be found by some with picture's apparent slowness, but Director William Nigh and Karloff can be thanked for maintaining the Chinese detective character with true Oriental deliberateness of movement."
+ **Variety (Hollywood)** p3 S 27 '38

MOTHER AND SONS. Amkino-Mosfilm 81min S 14 '38

Cast: E. Korchagina-Alexandrovskaya. S. M. Ostroumov. V. R. Soloviev. N. K. Sanov. A. T. Zubov. L. A. Kaliuzhnaya

Director: V. Pudovkin

Music: Y. A. Shaporin

Screen writer: Natan Karkhi

Russian dialogue with English subtitles. A Soviet propaganda film which is an account of a non-stop aviation flight around the world, based in part on the attempts of Soviet airmen to fly to this country by way of the North Pole.

Audience Suitability Ratings

"A: fair of kind; Y: doubtful interest; C: no."
+ — **Christian Century** p1215 O 5 '38

MOTHER AND SONS—*Continued*

Newspaper and Magazine Reviews

"The exploits of Soviet aviation have been triumphantly and affectionately celebrated in 'Mother and Sons.' Although it was made by V. Pudovkin, the noted director of 'The End of St. Petersburg,' 'Storm Over Asia' and other class struggle epics, the new offering has little straight revolutionary import. It is topical in subject matter and documentary in treatment. . . There are passages of striking pictorial beauty and an undercurrent of emotional intensity, but it is my guess that it is a motion picture better suited for the home market than for export." Howard Barnes
+ — **N Y Herald Tribune** p17 S 15 '38

"Pudovkin, unhappily, is serving two masters. Drama is one; the Soviet is the other, and the greater. Nothing slows up a good aviation picture more than interminable shots of plane tests, farewell speeches, small talk in the control cabin. . . There are jarring inconsistencies and production weaknesses, and there is, moreover, a deal of pother over hurricanes, electrical bombardments, broken arms and such, which lead invariably only to smashing anti-climaxes." F. S. Nugent
— + **N Y Times** p29 S 15 '38

"The story is excellently acted but only occasionally dramatically effective."
+ — **Newsweek** p23 S 26 '38

Time p50 S 26 '38

Trade Paper Reviews

"It is just as well this type of film is limited to a small number of theatres in this country. For certainly all the elements of propaganda for Russia's aerial forces are apparent."
Boxoffice p34a O 15 '38

"Overshadowing the picture itself is the performance of the cast in this new Russian film. The picture itself is good, not as propagandistic as usual, with an interesting story ably directed by V. Pudovkin."
+ **Film Daily** p8 S 28 '38

"Propagandistic as all Russian films are, this one seeks to boast about numerous things, but in particular about what the Soviet is doing in the air. As entertainment, it is only for those who think in terms of U.S.S.R. supremacy, the Five-Year Plan and the bad odor of capitalism. . . A slow and generally tiresome series of events is pictured."
— **Variety** p25 S 21 '38

MY LUCKY STAR. 20th century-Fox 90min S 2 '38

Cast: Sonja Henie. Richard Greene. Joan Davis. Cesar Romero. Buddy Ebsen. Arthur Treacher. George Barbier. Louise Hovick. Billy Gilbert. Patricia Wilder. Paul Hurst

Director: Roy Del Ruth

Music and lyrics: Mack Gordon. Harry Revel

Music director: Louis Silvers

Original story: Karl Tunberg. Don Ettlinger

Screen writers: Harry Tugend. Jack Yellen

This is an ice skating film with a college background. Sonja Henie is a model in a Fifth Avenue shop who is sent by her shop to popularize sports clothes in college. While at school she falls in love with Richard Greene and is expelled because of an involvement in the marriage of a show girl Louise Hovick and the son of Miss Henie's employer, Cesar Romero.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Another picture to display the fine skating ability of Sonja Henie. A weak plot is forgotten by the brilliance of the ice dance routines. Family." Am Legion Auxiliary

"Good music and photographic effects give it entertainment value. Adults." Calif Cong of Par & Teachers

"A lively, artistically-presented comedy. Family." Calif Fed of Business & Professional Women's Clubs

"Good. The exquisite art of Sonja Henie deserves better story material than this weak vehicle which starts with a drunken marriage, centers on inane college pranks, and carries throughout a cheap gag. Adults." DAR

"Delightfully stimulating and highly entertaining is this production featuring the talents of Sonja Henie. Family." Gen Fed of Women's Clubs (W Coast)

"Delightful variety entertainment. Magnificent staging of skating scenes and elaborate settings. Family." Nat Council of Jewish Women

"Nicely staged comedy. Family." Nat Soc of New England Women

"An enjoyable picture with a light, clean plot used to advantage. Good entertainment. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** S 10 '38

"The story, built to display Sonja Henie's exquisite talent, has some unpleasant features. Far from amusing are the opening scenes. . . With the exception of the opening reel we may enthuse properly over the picture with its lovely skating scenes, catchy songs, and the beautiful, novel and lavish 'Alice in Wonderland' ice ballet which has never been equalled. As a whole the picture is good family entertainment. Adolescents, 12-16 & children, 8-12: good."
+ **Motion Pict R** p7 S '38

"A, Y & C: good."
+ **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"Not so strong in other departments as her previous films, Sonja Henie's latest still has Miss Henie and her skates. This combination presides over the most original ice ballet she has recorded on the films—'Alice in Wonderland.' Unimportant but entertaining. Family."
+ — **Christian Science Monitor** p15 S 17 '38

"We can't see why Sonja Henie's scriptwriters can't think of something better than variety-act plots for her. The fact that she skates sensationally does not, in our opinion, put her forever beyond the reaches of a good story. . . Don't skaters ever have anything interesting happen to them? *Not here.*"
— + **Stage** p60 O '38

"It permits Miss Henie to model a collection of cold-weather creations which female cinemaddicts are likely to find even more eyeworthy than the tricks Miss Henie executes while wearing them. Best of the latter is an 'Alice in Wonderland' ballet on ice. As further advantages over other specimens of collegiate musicomedy, 'My Lucky Star' has exterior shots of unusual charm, four new Gordon & Revel songs, and an energetic young cast."
+ **Time** p26 S 19 '38

MYSTERIOUS MR. MOTO. 20th century-Fox 62-65min O 21 '38

Cast: Peter Lorre. Mary Maguire. Henry Wilcoxon. Erik Rhodes. Harold Huber. Forrester Harvey

Director: Norman Foster

Music director: Samuel Kaylin

Screen writers: Philip MacDonald. Norman Foster

Another in the Mr Moto series based on the character created by John P. Marquand. This time Mr Moto goes to London to track down a band of assassins.

SEE ALSO issues of June 27 and September 26

Audience Suitability Ratings

"A: hardly; Y & C: no."
— + **Christian Century** p1478 N 30 '38

"Family."
Wkly Guide O 1 '38

Newspaper and Magazine Reviews

"Adults and mature young people."
Christian Science Monitor p15 O 15 '38

"In the long run Mr. Moto's adventures are of the kind that breeds soft tolerance in a reviewer: what is to be gained, after all, from

swimming against a trend apparently as well established as the Gulf Stream? Therefore we herewith formally and for all time accept the phenomenon of Mr. Moto, together with his invariably able supporting cast." B. R. Crisler
N Y Times p16 S 19 '38

Time p39 O 10 '38

Trade Paper Reviews

"One of the best of this popular series. Peter Lorre as the famous Japanese sleuth, Mr. Moto, is the center of activity in a clever plot that keeps the suspense humming all the way and is constantly springing surprises. The London backgrounds are very well done, and the characters of that city are exceptionally fine and true to life."
+ **Film Daily** p6 S 26 '38

"Fantastic escapes and detective prowess that is equally as fantastic again figure in the heroics of Mr. Moto which 20th and Peter Lorre have built into box office importance. The latest in the well-selling series, 'Mysterious Mr. Moto,' follows a familiar and quack pattern but gets by as entertainment through holding the interest satisfactorily."
+ **Variety** p13 S 21 '38

MYSTERIOUS RIDER. Paramount-Sherman 74min O 21 '38

Cast: Douglas Dumbrille. Sidney Toler. Russell Hayden. Stanley Andrews. Weldon Heyburn. Charlotte Fields

Director: Lesley Selander

Music director: Borris Morros

Screen writer: Maurice Geraghty

Based on the novel of the same title by Zane Grey. A western melodrama in which Douglas Dumbrille, a bandit, decides to see his old ranch which he left twenty years before. He finds his daughter, clears up a troublesome situation and then rides off without letting his daughter know his identity.

Audience Suitability Ratings

"Adults & family: fair; children: doubtful." Calif Cong of Par & Teachers

"Devotees of Westerns will welcome this because of the good acting and beauty of the locale. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Good comedy enlivens this better-than-usual Western. Good ethics. Family." DAR

"Direction swift, cast good, comedy amusing. Family." Gen Fed of Women's Clubs (W Coast)

"Surprisingly good tale of the old West. Family." Nat Council of Jewish Women

"A tiresome film due to sluggish direction and wooden acting. Family but exciting for young children." Nat Soc of New England Women

"To those who enjoy Westerns this picture will prove interesting as there is more to the plot than is usual. Mature." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** S 24 '38

"Beautiful camera views of fine western country, a pleasing musical score, and a good characterization by Douglas Dumbrille are the best points of the film. Gun battles are prolonged and the fist fights between the hero and villain grow tiresome. Adolescents, 12-16: above average Western; children, 8-12: too much killing."
+ **Motion Pict R** p6 O '38

"General patronage."
Nat Legion of Decency S 29 '38

"A, Y & C: good Western."
+ **Parents' M** p63 D '38

"Directed with a restraint and sense of how real people act that gives it interesting individuality. Family-juvenile."
+ **Wkly Guide** S 24 '38

Trade Paper Reviews

"Harry Sherman, who ranks with the best as a producer of oats operas, might have titled this 'A Western Star Is Born.' In the title role of the Zane Grey adaptation Douglas Dumbrille, long established as a standardly good character actor, is cast and comes through with a ridin', shootin' performance which should establish him as one of the more popular horse heroes."
+ **Boxoffice** p35 S 24 '38

"Harry Sherman has another winner in Zane Grey's drama of the West. It comes to the screen as one of the better of the high grade Westerns. Besides being a well told tale, it has all the ingredients of action, fighting, hard riding, posses, gun battles, and the like."
+ **Film Daily** p8 S 21 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 S 23 '38

"It is one of the better Westerns this year. It'll have a box office high rating in the cheaper-priced houses. Compact, even with its longer than usual running time for this type of offering, it has interest, suspense and excitement, especially for the youngsters. . . Sidney Toler and Dumbrille, both experienced troupers, class up 'Mysterious Rider' to the point of making it acceptable as a novelty half of a B house dual where Westerns come seldom."
+ **Variety** p15 N 16 '38

"This newest of the current crop of western features will be able to hold up its end satisfactorily in theatres catering to outdoor action fans. Well turned out, 'The Mysterious Rider' should show a neat return on its investment."
+ **Variety (Hollywood)** p3 S 17 '38

N

NANCY DREW, DETECTIVE. Warner 60min N 19 '38

Cast: Bonita Granville. John Litel. James Stephenson. Frankie Thomas

Director: William Clemens

Screen writer: Kenneth Gamet

Mystery melodrama. Based on the series of Nancy Drew novels by Carolyn Keene. First in a new series to feature Bonita Granville and Frankie Thomas. Bonita Granville is an amateur detective during time she can spare from school. She is dissatisfied with progress made by the police in a kidnapping case, and together with the boy next door, unravels the crime.

Audience Suitability Ratings

"The two amateur sleuths are an engaging pair, whose exploits are likely to be of absorbing interest to a teen-age audience. This is the first of a series that, continuing as it has begun, should furnish enjoyable entertainment for young people from ten to sixteen years of age." E Coast Preview Committee
+ **Fox W Coast Bul** N 26 '38

"General patronage."
Nat Legion of Decency N 24 '38

"It's the kind of a story that might easily be kittenish but it isn't. Not a bit of it. The film sticks to being a breezy detective yarn. . . Bonita Granville has now grown into an attractive sweet sixteener, as well as a fine young actress. You'll also like her boy friend, Frankie Thomas."
+ **Scholastic** p32 D 3 '38

"The story is entertaining, despite lack of conviction in plot and work out, and is likely to prove popular with younger audiences."
+ **Wkly Guide** N 12 '38

Trade Paper Reviews

"This is the first of a series built around the well known 'Nancy Drew' stories, and it looks like a winner to capture the juvenile trade, especially the youngsters of high school age. . . Here we have a real American girl and a typical American boy, and they should go great guns with the younger generation everywhere in the land."
+ **Film Daily** p6 D 7 '38

NEXT TIME I MARRY. RKO 64min D 9 '38

Cast: Lucille Ball. James Ellison. Lee Bowman. Granville Bates. Mantan Moreland

Director: Garson Kanin

Original story: Thames Williamson

Screen writers: John Twist. Helen Meinardi

Comedy. It portrays a cross-country trailer romance in which an heiress, Lucille Ball, and a WPA worker, after a great deal of complications, decide they are in love.

Newspaper and Magazine Reviews

"A number of unexpected elements, including Lucille Ball and some rather desperately inspired direction by Garson Kanin, has turned 'Next Time I Marry' into one of the best 'B' comedies of the year—and it's a 'B' year. . . No student of the motion picture in its more thoughtfully budgeted branches can afford to miss it. . . In search of an unqualified superlative, we can confidently say that 'Next Time I Marry' is the best picture to open on a double bill this year." B. R. Crisler
+ **N Y Times** p27 D 2 '38

Trade Paper Reviews

"The plot is not new, but it is handled in such a way that it got a nice quota of laughs in a secondary Broadway house."
+ — **Boxoffice** p59 D 10 '38

"Deft directorial touches lift ordinary story to fine comedy class."
+ **Film Daily** p7 D 9 '38

NIGHT HAWK. Republic 63-65min O 3 '38

Cast: Robert Livingston. June Travis. Robert Armstrong. Ben Welden

Director: Sidney Salkow

Music: Walter Kent. Manny Kurtz. Al Sherman

Music director: Cy Feuer

Screen writer: Earl Felton

A reporter seeks evidence against a racketeer who is implicated in the murder of a customs officer. The reporter gathers the evidence, aids a boy who needs an iron lung, and marries his publisher's daughter.

Audience Suitability Ratings

"A: futile; Y & C: no."
— **Christian Century** p1383 N 9 '38

"General patronage."
Nat Legion of Decency O 13 '38

"A & Y: good; C: unsuitable."
+ **Parents' M** p63 D '38

Newspaper and Magazine Reviews

"Whether he knows it or not, Director Sidney Salkow is a freshman in the Alfred Hitchcock School. This in itself is a compliment, for 'Hitch' is the outstanding director in the field of action mystery stories. . . But in one measure the picture merits a C grade—and that is suspense. Nothing in the plot is left to the onlooker's imagination. From the very start we are acquainted with the villain of all the ensuing dire deeds. This 'Hitch' would never have done." Robert Joseph
+ — **Hollywood Spec** p15 O 1 '38

Trade Paper Reviews

"A fast moving newspaper yarn is combined with a revival of the rum-running racket to emerge as an action laden thriller sure to be favorably received by audiences of all ages. . . Sidney Salkow, making his directorial bow, takes credit for turning out a well-knit, workmanlike entertainment unit."
+ **Boxoffice** p25 O 1 '38

"If you want a real gangster film with actors galore, here it is. It has all the necessary ingredients of an action picture."
+ **Film Curb** p9 O 8 '38

"This is a fast action fare, which has some clever twists. Sidney Salkow has turned in a good job of direction. Robert Livingston gives a pleasing performance as a newsman, while Robert Armstrong is excellent as a gangster chief."
+ **Film Daily** p6 S 26 '38

Reviewed by Gus McCarthy
+ — **Motion Pict Daily** p4 S 26 '38

"Another Hollywood pipe-dream of a newspaperman who's a combination miracle man, acrobat, Sherlock Holmes, philanthropist and naughty boy. . . There are a couple of exploitable points in use of an iron lung and attempted steam-roasting of hero in the hold of a ship. Playup of both highly publicized news items might bring them in for this second runger. . . Director rates a nod for being able to sustain seat-edge stuff and generally keep things moving until hackneyed exit."
+ — **Variety** p2 O 5 '38

" 'Night Hawk' is a spirited melodrama with few dull moments. Picture can hold up its end of double features and in some houses could easily take top spot. . . Story, while not necessarily believable, suffers none from that fact, building situations and suspense in the proper proportions to hold audience interest."
+ **Variety (Hollywood)** p3 S 21 '38

NISKAVUOREN NAISET. Suomi-European News-Film 78min N 18 '38

Cast: Olga Tainio. Tuno Palo. Irja Lautia. Lea Joutseno. Sirkka Sari

Director: Valentin Vaala

Music: Harry Bergstrom

Screen writers: Juhani Tervapaa

Romantic drama. This is the first Finnish talking picture to be shown in New York. It has English subtitles. Based on the novel and play of same title by Juhani Tervapaa. Also known as Women of Niskavuori. It is the tale of a young man who follows the traditions of his people and marries a wealthy girl whom he does not love. When he meets a pretty young school teacher he falls in love with her and they are both condemned by the community.

Newspaper and Magazine Reviews

"If it may be taken as a sample of the output of the Suomi-Filmi concern of Helsinki, the management of the little Thalia Theatre probably will win the patronage of the thousands of emigrants from the 'Land of 10,000 Lakes' living in this city. For this simple story of country life not only is well done technically, but also is acted by an excellent cast." H. T. S.
+ + **N Y Times** p14 N 21 '38

Trade Paper Reviews

"The first Finnish talking picture to hit this country, this release will make a strong bid for favor with Finnish-speaking people. The story is simple, told directly and an able cast projects it on the screen. The technical work is good."
+ **Film Daily** p6 D 1 '38

"A tale of Old World prejudices and myopias is given excellent cinematic treatment in 'Women of Niskavuori,' one of the finer films to come to America from Scandinavia. It's a stirring story. . . There are photographic snags in this film, but acting and direction are excellent."
+ + **Variety** p13 N 30 '38

O

ORAGE. Tri-National 85min D 10 '38

Cast: Charles Boyer. Michele Morgan. Lisette Lanvin. Robert Manuel. Jean-Louis Barrault

Director: Marc Allegret

Music: Georges Auric

Screen writers: Marcel Achard. Jean Lustig

Triangle drama. Based on the play Venin by Henri Bernstein. Filmed in France with English subtitles. A staid married man, Charles Boyer, falls desperately in love with a young girl. Torn between jealousy for the girl and loyalty to his wife he is unable to decide his dilemma until it is decided for him by his wife's announcement that she is going to have a baby and by the young girl's suicide. The film is also known as The Tempest.

Newspaper and Magazine Reviews

"The prestige of the French cinema is not particularly enhanced by 'Orage.' In spite of a brilliant company, headed by Charles Boyer, and the imaginative direction of Marc Allegret, it is a disappointing screen tragedy. . . The offering remains singularly wanting in emotional intensity. It is safe to say that censorship has not helped the production any in its present state. Sequences which might have motivated both the action and the subjective drama are missing and the result is a sketchy and largely mechanical exposition of a time-honored theme." Howard Barnes

— + **N Y Herald Tribune** p10 D 12 '38

"I do not care much for 'Orage.' . . It is a heavily triangular piece, with Charles Boyer, Michele Morgan and Lisette Lanvin at angles A, B and C, and it is stifled by its unrelieved intensity. A drama can stand just so much pressure; then it should explode. 'Orage' builds and builds, the emotional gauge leaps past the danger mark, but there is no explosion. . . The film has several technical defects, bad lighting and jagged editing being the most obvious. But the gravest defect of all is the dullness and monotony of the script." F. S. Nugent

— **N Y Times** p26 D 12 '38

Trade Paper Reviews

"Fine acting of principals and cast offset by trite finale, following strong scenes. . . Beyond the fact that the photography is below the Hollywood standard, must be cited the frequent injection of realism—a weapon which the French writers and studios utilize more efficiently than in most lands."

+ — **Film Daily** p9 D 13 '38

OUT WEST WITH THE HARDYS. MGM 84min N 25 '38

Cast: Lewis Stone. Mickey Rooney. Cecilia Parker. Fay Holden. Ann Rutherford

Director: George B. Seitz

Screen writers: Kay Van Riper. Agnes Christine Johnston. William Ludwig

Based on the characters created by Aurania Rouverol. Another in the Hardy series. Old friends of the Hardy family invite them to pay a visit to their elaborate ranch out West. There Lewis Stone as Judge Hardy aids in some trouble over water rights which a conniving neighbor is trying to steal; Mickey, swaggering in chaps, finds he is not so good on a horse and Cecilia Parker has an adolescent romance with the ranch foreman.

Audience Suitability Reviews

"Good. One of the best of the series. Family." DAR

"The writers for the Hardy Family series have found the secret for human interest stories of adolescence. Combining the humor and the melodrama necessary for plot, they say something about real people and real problems and no one can fail to come away without a deeper respect for American family life which we believe is typical of many homes. Adolescents, 12-16: excellent; children, 8-12: entertaining and constructive. Family." Women's Univ Club, Los Angeles

+ **Fox W Coast Bul** N 26 '38

"General patronage."

Nat Legion of Decency D 1 '38

"Family. As human and likable as usual, but less spontaneous than the earlier stories of the series, and much more preachy."

+ — **Wkly Guide** N 26 '38

Newspaper and Magazine Reviews

"[It has] good, wholesome comedy, nice romance, and an occasional bit of drama. It's all very pleasant, very amusing, and completely satisfactory entertainment." Jesse Zunser

+ **Cue** p47 D 10 '38

"Once more the Hardy Family clicks. I have not seen all the pictures in the series, but each one I have seen has impressed me as being better than the one which preceded it. I was sure the peak had been reached with 'Love Comes to Andy Hardy.' Now 'Out West With the Hardys' establishes a new peak. Strange that it took Hollywood so long to discover that clean domestic comedies would be good boxoffice."

+ **Hollywood Spec** p13 N 26 '38

"3 stars predicted for the latest Hardy episode. And Mickey Rooney comes pretty near being our favorite Hollywood actor." Beverly Hills

+ **Liberty** p55 D 10 '38

"This new chapter in the history of the screen's most popular family should in no wise disappoint the Hardy fans, even if it is a bit too slow moving. . . There is considerable repetition of the gestures and the dialogue employed by Mickey Rooney in the previous chapters, but they are a part of his persuasive equipment and they are used with new adventures. . . Without Rooney on the scene, the film lags, for, lovable as the Hardys have become to the public, they are but foils for their son." R. W. Dana

+ **N Y Herald Tribune** p27 D 9 '38

"Those perennial Hardys are back again this week in a positive field-day of folksiness and quiet, homey humor. . . Though this variation on the familar Hardy theme is mainly geographic, it is just as diabolically skillful a blend of gentle humors, comedy, pathos and heart-warming touches of bourgeois realism as its predecessors." B. R. Crisler

+ **N Y Times** p31 D 9 '38

Trade Paper Reviews

"The question as to whether or not Leo's very popular Judge Hardy Family could maintain the pace it set for itself when the tender passion came to adolescent Andy is answered with a definite affirmative in this latest of the series. The film presents the same adroit blending of comedy, pathos and the down-to-earth qualities of everyday folks which have endeared predecessors to millionms of fans. It naturally follows that its boxoffice fate will be comparable."

+ **Boxoffice** p27 N 26 '38

"One of the best of this popular family series. There are more laughs than usual in this production, and the play has been given to Mickey Rooney throughout, and he gets ample opportunity to bring the chuckles."

+ **Film Daily** p10 D 12 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p4 N 29 '38

"Box office impetus given the 'Judge Hardy' series by the recent 'Love Finds Andy Hardy' combined with the substantial entertainment and general values of 'Out West With the Hardys' notches it for very profitable business as a solo attraction—with good possibilities that it will go for extra time in many spots. Picture is studded with entertaining factors throughout its unfolding."

+ + **Variety** p14 N 23 '38

"Riding on the impetus of the phenomenal 'Love Finds Andy Hardy' and in its own right a worthy successor of that pace-maker for the series, 'Out West With the Hardys' is superb entertainment and will be a box office cleanup. Sturdy enough to go solo or to top many of the ace bills, it has the mettle for extended runs."

+ + **Variety (Hollywood)** p3 N 19 '38

OUTSIDE THE LAW. Columbia-Darmour 65min D 15 '38

Cast: Jack Holt. Beverly Roberts. Paul Everton. Noah Beery, Jr. John Qualen

Director: Lewis D. Collins

Original story: Gordon Rigby. Carlton Sand

Screen writer: Gordon Rigby

Jack Holt portrays a physician who goes to a southern backwoods community for a vacation and remains to engage in a fight to bring medical service to the people against ignorant opposition.

OUTSIDE THE LAW—*Continued*

Trade Paper Reviews

"Far removed from the general run of action-packed Jack Holt melodramas, the boxoffice fate of this latest Larry Darmour production is dubious. Although the story . . . has been provided with a wealth of characterization and humor, it contains none of the fist-swinging and suspense which Holt fans have come to expect."
+ — **Boxoffice** p27 O 29 '38

"Around the antipathy of the backwoods people for modern methods in medicine, Larry Darmour has made a very interesting picture. As good program fare, it should be well received by regular audiences."
+ **Film Daily** p7 O 26 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 O 25 '38

"This latest of the Jack Holt starrers under production banner of Larry Darmour measures up with the best, and will prove a natural for exhibitors. Built around a well-framed story, picture offers plenty in entertainment values."
+ **Variety (Hollywood)** p3 O 21 '38

OVERLAND STAGE RAIDERS. Republic 55min S 20 '38

Cast: John Wayne. Ray Corrigan. Max Terhune. Louise Brooks. Anthony Marsh. Ralph Bowman. Gordon Hart

Director: George Sherman

Original story: Bernard McConville. Edmond Kelso

Screen writer: Luci Ward

Another in the Three Mesquiteers Series in which the trio prevent a holdup of a bus carrying a gold shipment, then buy an airline to carry gold for a mining company.

Audience Suitability Ratings

"This [is a] really good story. Family." E Coast Preview Committee
+ **Fox W Coast Bul** O 15 '38

"General patronage."
Nat Legion of Decency O 6 '38

"A, Y & C: good Western."
+ **Parents' M** p63 D '38

"Family."
Wkly Guide S 17 '38

Trade Paper Reviews

"Fast-moving cowboy and bandit story will entertain the western fans."
+ **Film Daily** p8 S 28 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p10 S 29 '38

"This series improves with each new adventure. Starting out as typical cow country stories, Republic has seemingly upped the budget as successive chapters caught on. 'Raiders' is as modern as today, yet contains plenty of cross-country horse chases and six-shooter activity. Should please juveniles and elders alike."
+ **Variety** p21 S 28 '38

P

PAINTED DESERT. RKO 59min Ag 12 '38

Cast: George O'Brien. Laraine Johnson. Ray Whitley. Stanley Fields. Maude Allen

Director: David Howard

Music: Ray Whitley. Oliver Drake

Music director: Roy Webb

Original story: Jack Cunningham

Screen writers: John Rathmell. Oliver Drake

Story deals with the difficulties that beset some of the pioneer ore miners of the Southwest.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A, Y & C: good Western."
+ **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"This underground variation of a familiar theme should please the regular patrons of the Rialto, who like their screen entertainment spectacular and noisy. For the climax of the show not only has six-shooters popping, but offers a series of fancy explosions in which whole sides of mountains are blown into the air. Nevertheless it doesn't make good as a motion picture. As far as dramatic freshness and vigor are concerned, 'Painted Desert' is the same old hokum, served in the same manner, for all the pick and shovel sequences. When the human drama is allowed to intrude on the plot, it is even more fraudulent than usual." Howard Barnes
— + **N Y Herald Tribune** p18 S 14 '38

"The horse opera has come down at last with an acute case of spavin. 'Painted Desert' falls short even of those modest standards we apply to the riding-shooting school of movie-making. It is slow moving into action, hasn't much action to move into and doesn't do especially well with the action it has." F. S. Nugent
— **N Y Times** p26 S 14 '38

Trade Paper Reviews

"Fast-moving melodrama with plenty of action makes this new six-gun release a pleasing dish for the western fans. George O'Brien packs plenty of punch in the lead role, and he has an able supporting cast."
+ **Film Daily** p7 S 16 '38

"One of the better efforts as Westerns go but not strong enough to hold its own in solo, except maybe where they eat up sage epics. Packs plenty of action and suspense plus production and acting of tone not found often in the breed."
+ **Variety** p13 S 21 '38

PALS OF THE SADDLE. Republic 55-60min Ag 28 '38

Cast: John Wayne. Ray Corrigan. Max Terhune. Doreen McKay. Josef Forte

Director: George Sherman

Screen writers: Stanley Roberts. Betty Burbridge

Another in the Three Mesquiteers series. Bob Livingston is no longer in the cast, being replaced by John Wayne. The plot does not follow the routine western melodrama but is abreast of the times with war threats abroad. The trio this time is assigned to round up a gang of munitions smugglers in the West.

Audience Suitability Ratings

"Smartly paced and crackling with thrills, this is an excellent Western. Family." E Coast Preview Committee
+ + **Fox W Coast Bul** O 1 '38

"General patronage."
Nat Legion of Decency S 15 '38

"A, Y & C: very good Western."
+ + **Parents' M** p42 Ja '39

Trade Paper Reviews

"The Three Mesquiteers have a new member. It is John Wayne, and he more than fills the shoes, or rather the saddle, of Bob Livingston. Ray Corrigan and Max Terhune round out the trio and their initial effort of the new season is certain to please and gain them new friends."
+ **Boxoffice** p35 S 17 '38

"In this Three Mesquiteers series, John Wayne makes his debut as the main character of the trio, Stony Brooke. There is considerably more plot to this one than is to be found in the average Western."
+ **Film Daily** p8 S 15 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p10 S 14 '38

"John Wayne replaces Bob Livingston as Stony Brooke, leader of the trio, and stamps the footage with realism in appearance and performance. Wayne, who doesn't affect the circus cowboy regalia, should please the juvenile trade. Film will fit in wherever they like

sagebrushers. Plot deviates slightly from the usual western formula and, by accident or design, is up to the minute with current war rumblings abroad."
+ **Variety** p15 S 14 '38

PAPANIN'S DIARY. Amkino 53min O 14 '38

Director: M. Troyanovsky

Filmed in Russia with English subtitles. This is a sequel to another film which depicted the experiences of a group of Soviet fliers who were cast adrift on an ice floe and later rescued. Papanin, the leader of the expedition, is here shown arriving in Moscow and being greeted by Stalin.

Newspaper and Magazine Reviews

"Those four Soviet scientists who spent 274 days on a drifting ice floe in the Arctic Ocean were stout fellows, but the real hero of the expedition, it now appears, and the true conqueror of the North Polar Regions was a certain Comrade Stalin. The comrade is modest about his achievement, however. . . Not since the father of the quintuplets has a screen character been so overshadowed as Mr. Papanin is in his own film." B. R. Crisler
N Y Times p12 O 17 '38

Trade Paper Reviews

"It is an elongated affair and not very exciting. . . It lacks a running 'voice' commentary. The film contains some scientific value and will appeal to those interested in Soviet events."
— + **Boxoffice** p30b N 5 '38

"[It is] an inconsequential film. . . There is some chance for excellent photography but no advantage is taken of it. Direction, too, is poor. In total, it's just another dull film that even few adherents of the Soviet and its principles would enjoy."
— **Variety** p15 O 26 '38

PARDON OUR NERVE. 20th century-Fox 65min Mr 3 '39

Cast: Lynn Bari. June Gale. Guinn Williams. Michael Whalen. Edward S. Brophy. John Miljan

Director: H. Bruce Humberstone

Music director: Samuel Kaylin

Original story: Hilda Stone. Betty Reinhardt

Screen writers: Robert Ellis. Helen Logan

Third in the Big Town Girls series. Lynn Bari and June Gale, jobless and without money, accidently become prize-fight managers when they act as agents in securing Guinn Williams, ex-waiter, for a society benefit.

Audience Suitability Ratings

"A family picture." Am Legion Auxiliary

"Fairly entertaining social farce with an old plot and little that is new in its leisurely development. Adults." Calif Cong of Par & Teachers

"Mediocre slapstick farce. Adults." Calif Fed of Business & Professional Women's Clubs

"Laugh-provoking in spots, is this ridiculous, slapstick comedy. The bit parts are well done, there are some exciting scenes, and the picture is farcical enough to be considered innocuous, yet lacks entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Good direction and cast, but disappointing entertainment. Family-mature." Nat Council of Jewish Women

"Adults only." Nat Soc of New England Women

"Not high class entertainment. Adults." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** D 3 '38

Trade Paper Reviews

"Plenty of laughs and interest-sustaining tomfoolery elevates this third and best of the 'Big Town Girls' series to a rank considerably above its budget classification and consequently, it may be chalked up to do yeoman service at either end of the average program. Lynn Bari delivers a standout performance, presaging a promising film future for this comely and talented miss, with June Gale as her teammate."
+ **Boxoffice** p31 N 19 '38

Reviewed by Vance King
+ **Motion Pict Daily** p6 N 28 '38

"Carrying 65 minutes of sustained laughter, 'Pardon Our Nerve' is entertainment in any customer's language. Studded with humorous business and mirth-provoking dialog unfolded by a highly competent and well directed cast, offering easily takes its place as the best comedy Sol M. Wurtzel has turned out in many a moon."
+ **Variety (Hollywood)** p3 N 12 '38

PECK'S BAD BOY WITH THE CIRCUS. RKO-Principal 68min N 25 '38

Cast: Tommy Kelly. Ann Gillis. Edgar Kennedy. Benita Hume. Spanky MacFarland. Billy Gilbert

Director: Edward F. Cline

Original story: Al Martin. David Boehm. Robert Neville

Screen writer: Robert Neville

Based on the character created by G. W. Peck. Tommy Kelly waits all year for summers when he goes to a boys' camp and takes part in the annual obstacle race. When he is informed that he will not be able to go to the camp he takes some of his pals to the circus where they are involved in complications when Tommy feeds a circus lion some sleeping pills. In the end he does go to the camp and wins the race.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 15 '38

"Family. Juvenile. An engaging juvenile story."
+ **Wkly Guide** D 3 '38

Newspaper and Magazine Reviews

"A good child's show. Adults, though they may find the story rather light, should be entertained by the high spirit of the youngsters, as well as a circus performance which is presented on a comprehensive scale." Bert Harlen
+ **Hollywood Spec** p14 N 26 '38

Trade Paper Reviews

"Sol Lesser, who is rapidly winning a reputation as Hollywood's leading exponent of juvenile screen performers, produced this wholesome comedy featuring Tommy Kelly and Ann Gillis. The picture should be riotous entertainment for youngsters and acceptable program material for adult audiences."
+ **Boxoffice** p27 N 26 '38

"This production plays it up for the juvenile angle throughout. . . The story is pretty obvious and tenuous, and has been strung together with all the old routine tricks for building this type of production. The most entertaining part of the film is to be found in the sequences showing the professional circus acts. But taken as a juvenile feature, it certainly holds plenty of attraction for the youngsters."
+ — **Film Daily** p5 D 1 '38

+ **Motion Pict Daily** p2 N 25 '38

"Limited in appeal to the juvenile trade, and rather a weak effort in general story and production setup, the film will have to depend on exploitation of title and appearance of Tommy Kelly (last in 'Tom Sawyer') in top spot to get it across for moderate business. Story is weak, rambling in its sequences that do not tie together with any degree of logic. Direction fails to secure laugh reactions in several instances where they could have been rather humorous, and general pace of picture throughout is uneven and spotty."
— + **Variety** p14 N 23 '38

"Big top background builds 'Peck's Bad Boy With the Circus' as sure-fire lure for the kid trade, and, exploited as juvenile entertainment, it should do real business in the smaller situations. As for adult appeal, however, it is doubtful fare because of its too trite story thread."
Variety (Hollywood) p3 N 17 '38

PERSONAL SECRETARY. Universal 62min S 9 '38

Cast: William Gargan. Joy Hodges. Andy Devine. Ruth Donnelly. Samuel S. Hinds

Director: Otis Garrett

Music director: Charles Previn

Original story: Betty Laidlaw. Robert Lively

Screen writers: Betty Laidlaw. Robert Lively. Charles Grayson

A newspaper woman portrayed by Joy Hodges gets a job with her rival columnist, William Gargan, and by the use of astrology, helps to solve a murder mystery.

Audience Suitability Ratings

"Here is a fast-moving mystery yarn that is both amusing and understandable. Adults. 14-18: entertaining; children: uninteresting." Calif Cong of Par & Teachers

"There is a fair element of suspense and the usual romantic interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"There are several dramatic moments in an otherwise trifling story, but the excellent cast is worthy of better material. Adults and young people." E Coast Preview Committee

"Well acted, with the director making an interesting and exciting picture from a mere thread of story. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Fairly interesting murder mystery. Mature." Nat Soc of New England Women

"[It] has distinct audience appeal. Interesting but of no ethical value." S Calif Council of Fed Church Women

"The picture has entertainment value because the characters are individuals, clearly drawn, the dialogue is fitting, and the direction is lively. Adolescents: only fair; children: too mature." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul O 1 '38**

"Adults."
Nat Legion of Decency O 20 '38

"A & Y: fair murder mystery; C: no."
+ — **Parents' M p63 D '38**

"Family. A pleasant comedy, with a very likeable cast."
+ **Wkly Guide S 10 '38**

Newspaper and Magazine Reviews

"Adults and young people."
Christian Science Monitor p15 S 24 '38

"It results in only the mildest sort of excitement. For most of the time the offering is concerned with dull courtroom scenes and considerable dull dashing about after clews and suspects by the reporter principals. As a dramatization of newsgathering it is lamentable, but it is little better as melodrama. . . Incidentally, the film represents a ne plus ultra bit of miscasting by having Samuel S. Hinds, who is fine as a judge, portray the murderous villain. He is about as terrifying as a rabbit. That goes for all of 'Personal Secretary.'" Howard Barnes
— **N Y Herald Tribune p12 O 5 '38**

"About the best and the worst one can say about it is that its chief offense seems to be its general inoffensiveness, except possibly to the American Newspaper Publishers Association. . . [The cast] plays it easily, lightly and intelligently." F. S. Nugent
— + **N Y Times p20 O 5 '38**

Trade Paper Reviews

"Implausible situations and quite a confusing story are not the only drawbacks to this one. William Gargan as a Broadway columnist and Joy Hodges as a newspaperwoman are fashioned along movie lines with little sincerity apparent. While Andy Devine is good as Gargan's stooge, the role, nevertheless, is as ridiculous as the picture itself. . . This one may get by in theatres where the patronage is not over exacting."
— + **Boxoffice p33 O 15 '38**

"Good program entertainment of the robustious sort which fast action-loving audiences like."
+ **Film Curb p9 O 8 '38**

"It is all very quaint and childlike in its simplicity, and might just as well be the work of some high school students who were asked to knock off a film scenario as part of their home work. To present it as serious work of professional writers in Hollywood is what constitutes the main mystery far more confusing than the mystery in the plot."
— **Film Daily p6 O 11 '38**

"A lightweight programmer that will suffice for the neighborhoods and lower brackets of duals. With no names to hang on the marquee, and a moderately budgeted production, picture is just what it was intended—a pleasing drama with no pretensions of greatness."
+ — **Variety p14 S 28 '38**

"Unpretentious, yet capable of holding audience interest, 'Personal Secretary' is appropriate fare for the second notch on any dualer. Backgrounded against a feud between an astrological writer and a chatter columnist employed by rival newspapers, the picture also carries, as a secondary element, a murder mystery theme."
+ — **Variety (Hollywood) p3 S 26 '38**

PHANTOM GOLD. Columbia 54-56min Ag 31 '38

Cast: Jack Luden. Beth Marion. Barry Downing. Charles Whittaker. Hal Taliaferro

Director: Joseph Levering

Music: Lee Zahler

Screen writer: Nate Gatzert

Charles Whittaker, a bandit, decides to fake a gold discovery and then to hold up all the miners who come to find gold in the ruins of an old western ghost town. Jack Luden saves the day.

Audience Suitability Ratings

"The formula usual to a Western is here employed with less than the usual success. Family." E Coast Preview Committee
— + **Fox W Coast Bul S 24 '38**

"General patronage."
Nat Legion of Decency S 1 '38

Trade Paper Reviews

"This Jack Luden sagebrush drama rates average entertainment whose appeal will be enjoyed mostly by the juvenile trade."
+ **Boxoffice p29 N 26 '38**

"Routine formula Western offers nothing unusual to stir the thrill-fans' interest."
— + **Film Daily p4 N 21 '38**

"The Jack Luden Westerns are coming fast on the release charts, and 'Phantom Gold' is slightly better than the previous ones. Triteness of western story possibilities is still the curse of the series. . . Film has quite a bit of snap only ducking in those places where Luden is called upon to utter sappy dialog. . . Average business in sight for it."
+ — **Variety p14 S 28 '38**

PRAIRIE JUSTICE. Universal 57min N 4 '38

Cast: Bob Baker. Dorothy Fay. Hal Taliaferro. Jack Rockwell

Director: George Waggner

Screen writer: Joseph West

Western melodrama with songs. Bob Baker gets the outlaws after his father has been shot when he was presenting evidence of outlawry to the U. S. marshal.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 10 '38

Trade Paper Reviews

"It's a safe bet up to now, that Bob Baker will wind up being a U. S. marshal before the last celluloid flutters through the projection machine in any of his pictures. For variety, he has occasionally been just a plain sheriff. In all of them he sings in not bad cowboy voice. . . Picture, generally, is good enough to keep the Baker series moving. Script and the characters take it easy, though. . . No one is particularly outstanding."
+ — **Variety p12 N 30 '38**

PRAIRIE MOON. Republic 58min S 25 '38

Cast: Gene Autry. Smiley Burnette. Shirley Deane. Tommy Ryan. Walter Tetley

Director: Ralph Staub

Screen writers: Betty Burbridge. Stanley Roberts

Autry, a deputy sheriff, agrees to become a guardian of three children whose father has been shot as a wanted gangster in Chicago. The children turn out to be a tough bunch, not impressed with ranch life or Autry until complications change their opinions.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency O 20 '38

Trade Paper Reviews

"A warbling Western in the best Autry manner. Gene and Smiley Burnette team up to provide the musical interludes betwixt the clatter of racing hoofs and the sound of popping guns. Rising above the usual banalities contained in a sagebrush drama, there is a different slant added to the rustler yarn."
+ **Boxoffice** p27 O 29 '38

"Gene Autry, exponent of song, and his sidekick, Smiley Burnette, exponent of mirth, are provided with a good cast and an entertaining story, making this new Republic release pleasing screenfare. However, all is not song and laughter; there is plenty of hard riding and action thrown in for good measure."
+ **Film Daily** p6 O 19 '38
+ **Motion Pict Daily** p8 O 14 '38

"A top Western that has good chances of cracking key houses as second half of duals. 'Prairie Moon' gives Gene Autry the advantage of a good story, smart direction, a capable cast and higher production budget than his previous offerings. For houses where Autry is a favorite, picture is a cinch."
+ **Variety** p27 O 19 '38

PRISON TRAIN. Equity-Malcolm-Browne 64-66min O 22 '38

Cast: Fred Keating. Linda Winters. Clarence Muse. Faith Bacon. Alexander Leftwich

Director: Gordon Wiles

Music: David Chudnow

Original story: Mathew Borden

Screen writer: Spencer Towne

Fred Keating portrays a gangster leader in the policy racket who is being taken on a cross country train for a prison sentence in Alcatraz. Another group of opposition gangsters in the same racket try to hold up the train in order to kill Keating. Film is first of a new production company.

Trade Paper Reviews

"First offering by the newly-organized Malcolm-Browne production unit proves to possess more in exploitation possibilities than entertainment and will probably find its best market in the grind houses bidding for male patronage. While its production values are surprisingly high, when the obviously low budget is considered, the picture is weak in story, direction and cast."
— + **Boxoffice** p29 O 29 '38

"In the independent field of action melodrama, this rates as one of the better productions. Suspense is its keynote, and that quality keeps the picture interesting throughout."
+ **Film Daily** p6 O 26 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 N 10 '38

"Drama of minor caliber that will find its level in lower brackets of duals where audiences are not too particular. Obviously turned out for short budget, picture shows much corner-cutting to save coin."
— + **Variety** p15 O 26 '38

"Produced on a small budget, 'Prison Train' is a melodrama with only a feeble sprinkling of comedy. With further scissoring, it will serve to fill out dualers in those houses buying product in the state rights market. . . Elimination of some of the excess footage devoted to barren rails and to the train speeding through the night will increase the pace of the offering."
— + **Variety (Hollywood)** p3 O 18 '38

PROFESSOR MAMLOCK. Amkino 104min N 7 '38

Cast: S. Mezhinski. E. Nikitina. O. Zhakov. V. Chessnokov. B. Svetlov

Directors: Adolph Minkin. Herbert Rappaport

Screen writers: Fredrich Wolf. Adolph Minkin. Herbert Rappaport

Based on the play of the same title by Fredrich Wolf. Russian dialogue film with English subtitles. It is a bitter study of the early days of Nazi terrorism and concerns the persecution of a German surgeon because of his Jewish blood although he bears a distinguished war record.

Audience Suitability Ratings

"A: notable of kind; Y: mature; C: no."
+ + **Christian Century** p1526 D 7 '38

Newspaper and Magazine Reviews

"'Professor Mamlock' is a savage and bitter Soviet-produced film. . . Aided by the larger, more mobile use of the camera the picture turns out to be a far more powerful and emotionally valid drama than the original play. It is a shocking, vivid, and gripping chronicle." Jesse Zunser
+ **Cue** p14 N 19 '38

"The obvious intention which the film has—to tell uncompromisingly a bit of truth—puts it into a class high above the ordinary level. Anyone who wants more from a movie than 'a landslide of entertainment' (as the slogan for one of the stupidest offerings of recent weeks 'Men With Wings' runs) will find it in 'Professor Mamlock.' It is acted so plausibly that one often forgets to notice the actors. The street and underground scenes have a documentary intensity of newsreel shots. The dragging in of Stalin by way of a speech seems, unjustly, to limit the active opposition to fascism in Germany to the Communists and reminds many a spectator uncomfortably of the agents of the GPU. This remnant of propaganda should be cut out of what is the best Soviet film in a long time." Franz Hoellering
+ + **Nation** p574 N 26 '38

"It is a pity that its statement of the Nazi uprising in Germany will play only to the few thousands of the foreign-theatre audience who know the statement by heart, because while even general movie audiences today join in the sport of Hitler-hissing, they could stand a lot more education than they'll ever get about what they are hating and why. . . It is true that the main figure has none of the marvelous humanity of the scientist in 'Baltic Deputy,' that character drawing is hasty and that there is little dramatic pull to get an audience behind it. But the main weakness is in the patient didacticism with which they approached the subject, as people who will say, this happened and you should know it, and now since you know it you must feel it." Otis Ferguson
+ **New Repub** p174 D 14 '38

"[It is] a gripping and terrifying Soviet photoplay. As might have been expected, the Russians have pulled no punches in producing a screen indictment of Hitler's regime. . . The film moves slowly and a bit confusingly at times, but it is always absorbing and builds to a tremendous crescendo. Obviously this is a propagandistic production. It would have very little dramatic validity were it not. Scenarists, directors and actors have subjected the program and methods of Hitler's national socialism to an analysis which is nine-tenths fierce hatred. At the same time, they have been artful enough to keep the Nazi villains of the piece recognizably human and their tract as well as their drama has enormous conviction. . . 'Professor Mamlock' is a partisan and powerful motion picture." Howard Barnes
+ + **N Y Herald Tribune** p16 N 8 '38

"This, as you know, is a topic which Hollywood, with its fear of jeopardizing foreign markets, has not dared to touch. Russia, with no such stake, has made the move in an engross-

PROFESSOR MAMLOCK—*Continued*

ing, sincere, admirably played and frequently highly dramatic film. That it is not more dramatic can be attributed to the Soviet's customary insistence upon tossing a clove of propaganda into the brew. . . By closing their eyes to all but one phase of the tragedy, the Russian producers have wasted an opportunity which, by the unfortunate nature of things, has been denied the other film makers of the world. They have used the persecution of the Jew as a selfish political argument when it should have been a frontier-leveling appeal and challenge to the conscience of all liberty-loving people." F. S. Nugent

+ **N Y Times** p26 N 8 '38

"The Soviets' 'Professor Mamlock' may not seem savage or violent enough for most of us in its denunciation of Nazi activities. Grim and terrible as its story is, the film itself is weighted down too much with propaganda and with doctrinal argument. Strangely enough, too, for once a Russian film appears to be mild. The story isn't made sensational and, compared with the news of the day, seems even a temperate document. When the movie is most direct and simple in its handling, when it is marked almost by the clarity of a newsreel, it has its greatest force." John Mosher

+ **New Yorker** p111 N 19 '38

"Powerfully realistic investigation of the effects of Nazi Government upon a Jewish surgeon in Berlin."

Time p53 N 21 '38

Trade Paper Reviews

"A crushing indictment of the Nazi system done in splendid dramatic fashion. It's a picture that will excite considerable comment and showmen delicately attuned to the times might steer this into a wave of profitable grosses. A fine cast helps to build it into an engrossing and powerful film."

+ **Boxoffice** p29 N 26 '38

"Sock dramatic story is powerful indictment of Nazi regime. . . Pulling no punches, the picture builds up suspense and is packed with drama as it unfolds its bitter indictment."

+ **Film Daily** p4 N 11 '38

"Judged either as entertainment or propaganda, 'Professor Mamlock' is a powerful picture. Its grimly melodramatic story is continuously absorbing, while its anti-Nazi argument carries a devastating wallop. In all communities where public sentiment is actively for the democratic ideals as opposed to fascism, it should do comparatively profitable business. And except in frankly Nazi neighborhoods (where it would likely cause violence if shown) it should at least get by. Of course, it's obviously impossible to draw a line between the film's dramatic appeal and its propaganda. . . All in all, 'Mamlock' is an arresting picture which is sure to arouse strenuous comment. With most U.S. audiences its reaction is likely to be favorable."

+ **Variety** p19 N 9 '38

PYGMALION. Gabriel Pascal-MGM

96min (No general release)

Cast: Wendy Hiller. Leslie Howard. Wilfred Lawson. Marie Lohr. Scott Sunderland

Directors: Anthony Asquith. Leslie Howard

Music: Arthur Honegger

Screen writers: W. P. Lipscomb. Cecil Lewis

Based on the play of the same title by George Bernard Shaw, who in turn revised the original of William Shakespeare. Filmed in England and released in the United States and Canada by MGM. In this Cinderella story, Wendy Hiller plays Eliza and Leslie Howard is Higgins. It is the tale of a strange relationship between a Cockney flower seller and a voice professor who turned her into a lady. The film will be shown in metropolitan centers at popular prices. No general release to small houses is scheduled.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 1 '38

" 'Pygmalion' is an extremely happy choice as a first Shaw screen play. . . The screen is indeed fortunate to present a Shaw play almost word-for-word, but Mr. Shaw is also fortunate in having his play accorded such a commendable production, and, particularly, in having Wendy Hiller, a screen newcomer, play the part of the flower girl."

+ + **Scholastic** p29 D 17 '38

"Family. Outstanding. Extremely good picturing of Shaw's play."

+ + **Wkly Guide** D 3 '38

Newspaper and Magazine Reviews

"Mr. Shaw supervised the filming 'to show Hollywood how a movie should be made.' . . It is a highly entertaining, intelligent picture. . . Its high humor and petered-out, talky ending have been seen and heard in American films. 'Pygmalion' is an exceptional picture and compares favorably with the stage production put on here by the Theatre Guild and the Lunts some ten years ago. . . We enjoyed 'Pygmalion,' but don't think it's the best film ever made. Come again, Mr. Shaw." P. T. Hartung

+ + **Commonweal** p190 D 9 '38

"Under the sensitive direction of Anthony Asquith and Leslie Howard, and with a superbly capable cast and beautifully shaded photography, Shaw's 'Pygmalion' blossoms forth on the screen as an astonishingly fine photoplay—not merely an intelligent and eminently satisfying one, but a thoroughly entertaining and vastly amusing piece as well. . . You simply should not miss seeing 'Pygmalion.' " Jesse Zunser

+ + **Cue** p42 D 3 '38

"George Bernard Shaw's comedy of social education resourcefully and cinematically brought to the screen. Leslie Howard gives a fine performance, and Wendy Hiller is brilliant in the difficult part of the Cockney girl. A successful experiment that is also extremely good entertainment."

+ + **Film Wkly** p23 O 8 '38

"George Bernard Shaw has called the screen version of his comedy, 'Pygmalion,' magnificent and I don't think he is far wrong. . . The Shavian wit and eloquence, the sharp characterization and social commentary of the original, have emerged in a delightful motion picture. Adroitly adapted, directed and played with great skill and feeling, it is, in fact, far more than a brilliant translation of a noted play. Irrespective of its origins, it is an exceedingly fine photoplay." Howard Barnes

+ + **N Y Herald Tribune** p19 D 8 '38

"Miss Hiller is a Discovery. (She deserves the capital.) We cannot believe that even Mr. Shaw could find a flaw in her performance. . . He truly has taught the American film-makers something. He is showing them how valuable a writer can be, how unnecessary it is to drape romantic cupids over a theatre's marquee, how wise it is to permit a leading man an occasional session of cruelly masculine ranting. But he must learn, too, not to let his cameras freeze too often upon a static scene. And he might have improved upon the film's conclusion—just as he might have bettered that of the play. But that's beside the point, which is that 'Pygmalion' is good Shaw and a grand show." F. S. Nugent

+ + **N Y Times** p34 D 8 '38

"Moviegoers will find this story a charmer, and Mr. Shaw may again be entertained by a success. Though the film was officially directed by Anthony Asquith and Leslie Howard, who is the Professor Higgins of the piece, one may assume that Mr. Shaw kept close tabs on what these young men were up to. It is therefore amusing to us to note how shrewdly he and his assistants have utilized the most popular cinematic possibilities. . . There is little in the film that cannot be found in the play. The adaptation has been as respectful to the text as though every Shaw line were Holy Writ, and the result seems to justify the caution. As is usual in British-made films, every rôle is given a fine polish. . . Leslie Howard, with that somewhat arid academic style of his, has a perfect comedy part; not for a long time have we seen him so at ease. Wendy Hiller delights us in her rôle from the start." John Mosher

+ + **New Yorker** p128 D 3 '38

"It retains most—in some scenes too much—of the original's brilliant dialogue; in leavening its acid wit with warmth and poignance, the film surpasses the play. Leslie Howard is excellent. . . With Wendy Hiller, Pascal presents the screen with a new star."
+ **Newsweek** p24 D 5 '38

"As the first authorized, full-length screen version of a play by the world's No. 1 living dramatist, 'Pygmalion' could scarcely have avoided being important. It could easily have avoided being good. As produced by Gabriel Pascal and acted by Wendy Hiller and Leslie Howard, it is not merely good but practically perfect. 'Pygmalion' delighted both critics and cinemaddicts in England, where it has been playing for seven weeks. It is likely to delight United States critics and cinemaddicts."
+ + **Time** p26 D 5 '38

Trade Paper Reviews

"Here is a honey of a picture. There is no need to be dubious over the boxoffice value because the erudite and oft-times verbose George Bernard Shaw did the original and screenplay. It's adult entertainment, sparkling with Shavian wit and delightful digs at middle-class morality."
+ + **Boxoffice** p59 D 10 '38

"It is a very tempting morsel for those who seek to satisfy an appetite for the best in motion pictures. Not only is the acting superb but the finesse with which the directors have handled it, is without reproach."
+ + **Film Curb** p5 D 10 '38

"This is a positive screen treat for all filmgoers who crave intelligence, artistry, superlative acting and directing, in their screen fare. And with a feast such as Bernard Shaw's play spreads before them, here is a production that should bring all lovers of the best in art flocking to the theatres in every community where this film is shown. But do not set it down as an 'arty' production. It is anything but."
+ + **Film Daily** p6 N 25 '38

Reviewed by Al Finestone
+ + **Motion Pict Daily** p4 N 29 '38

"Unless the extreme Cockney dialog is too much for American ears, 'Pygmalion' ought to have big potentialities in the United States, with some cutting, particularly in the metropolis. . . It is smartly produced and makes an excellent job of transcribing George Bernard Shaw's new version, retaining all the key lines and giving freshness to the theme."
+ **Variety** p13 S 7 '38

R

RANCHO GRANDE. Atlas film exchange D 1 '38

Cast: Tito Guizar. Rene Cardona. Esther Fernandez. Lorenzo Barcelata

Directors: Alfonso Rivas Bustamente. Fernando de Fuentes

Music: Lorenzo Barcelata

Musical. Filmed several years ago in Mexico. This is the first Mexican production complete with English subtitles to be shown on Broadway. At the Venice Exposition of 1938 the film was awarded first prize for photography. It is a simple tale of native folk ways in which music plays a large part in aiding a romance.

Newspaper and Magazine Reviews

" 'Rancho Grande' is an obvious, naive folk-drama-musical of Old Mexico." Jesse Zunser
+ — **Cue** p42 D 3 '38

"It is an attractive, extremely simple, almost disarmingly direct little musical show. . . It's the sort of thing that pleads for tolerance and an eagerness to be amused. One harsh word would blow it away. We haven't the heart to say it." F. S. Nugent
+ — **N Y Times** p27 D 2 '38

"I don't think its collection of native folk songs or its simple hacienda ways are either simple or folksy or native enough to make us sit up. I am afraid Mexico's first musical romance must be listed as a bore." John Mosher
— **New Yorker** p129 D 3 '38

"It tells, with more charm than drama, a simple story of love and friendship. Its appeal for American filmgoers lies in its colorful background of the workaday and fiesta world on a great ranch and in its exciting score."
+ **Newsweek** p25 D 5 '38

REBELLIOUS DAUGHTERS. Times-Progressive 65-68min Jl 1 '38

Cast: Marjorie Reynolds. Verna Hillie. Sheila Bromley. George Douglas

Director: Jean Yarborough

Screen writer: John W. Krafft

This contains a luridly melodramatic plot about unsympathetic parents who drive two small-town girls to New York in search of jobs. The girls get jobs as models and become involved in a blackmailing scheme.

Trade Paper Reviews

"This would be a treatise on the exigencies and consequences of misunderstood girlhood. . . Motivation, execution and denouement are elementary, at best. From the opening scene the plot telegraphs its movements."
— **Boxoffice** p37 S 24 '38

"Designed as a program picture, this release will do as a filler for the small neighborhoods. The cast works hard and manages to inject some realism into a rather inept story that has been done too many times before."
+ — **Film Daily** p8 S 28 '38

"Maybe there's something to be said for censorship after all. But on second thought probably the good old law of supply and demand will take care of this situation. For as long as there's anything else available, 'Rebellious Daughters' won't get around much. It's a hybrid melodrama-sexer which some independents may want to sell luridly. . . The audience at the Central showed a tendency to snicker at embarrassing moments."
— — **Variety** p13 S 21 '38

RENEGADE RANGER. RKO 59min S 16 '38

Cast: George O'Brien. Rita Hayworth. Tim Holt. Ray Whitley

Director: David Howard

Music director: Roy Webb

Original story: Bennett Cohen

Screen writer: Oliver Drake

A western melodrama in which George O'Brien and Tim Holt are Texas Rangers. This title has been changed from Ranger Code. The "Movie Quiz" lists it under Ranger Code.

Audience Suitability Ratings

"Really superb photography and fine acting do a great deal for this western adventure story. Family." E Coast Preview Committee
+ **Fox W Coast Bul** O 1 '38

"General patronage."
Nat Legion of Decency S 22 '38

"A, Y & C: fairly good Western."
+ — **Parents' M** p63 D '38

"Family."
Wkly Guide S 17 '38

Newspaper and Magazine Reviews

"Originality is something the average cinemagoer has begun to expect of Westerns within the recent past. . . It is the twist-difference which enables us to distinguish one from the other. 'The Renegade Ranger,' a George O'Brien effort, is not one of these. I have seen this picture a dozen times before. I recognized the characters as they came on the screen. In

RENEGADE RANGER—*Continued*

the present instance this is a pity because this film is nicely mounted and is carefully directed, edited, scored and produced." Robert Joseph
+ — **Hollywood Spec** p14 S 17 '38

Trade Paper Reviews

"George O'Brien dons the garb of the Texas Rangers again in a topnotch Western which should amply satisfy this action star's fans. . . The production is first-rate."
+ **Boxoffice** p35 S 17 '38

"This is the flick listed in the Quiz Book as 'Ranger Code,' although no reference is made in the screen credits. Load of informing is left the theatre playing. 'Renegade' is a very good Western, filled with brawling, gunning and outlawry. . . Exhibitor who does business with the overall patronage will find this a picture to play up and give the personal recommendation of the management. The O'Brien Westerns have come forward stronger this year than ever before."
+ **Variety** p21 O 5 '38

"Best of RKO's George O'Brien starrers to date, 'The Renegade Ranger' will delight western addicts everywhere. Given an even more elaborate presentation than any of its predecessors, the picture is weighted with values—production and entertainment alike—and will no doubt top bills in the majority of neighborhoods in which it is screened."
+ **Variety (Hollywood)** p3 S 9 '38

RHYTHM OF THE SADDLE. Republic 57min N 5 '38

Cast: Gene Autry. Smiley Burnette. Pert Kelton. Peggy Moran. LeRoy Mason

Director: George Sherman

Original story: Paul Franklin

Autry is foreman of a ranch owned by Peggy Moran. On her ranch an annual Frontier Week rodeo is being held. A gambler owning a nearby ranch tries to break up the rodeo so that he will get the contract for the next year. Autry foils him.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 24 '38

Newspaper and Magazine Reviews

"In addition to being the outstanding star in modern Westerns, Autry is largely responsible for their survival. Once the backbone of the industry, Westerns four years ago were a drug on the market. . . Autry's revolutionary contribution to Westerns was a soft, sleepy-sounding baritone voice."
Time p40 N 14 '38

Trade Paper Reviews

"From its title, through the usually dependable Gene Autry, and clean down to the bit players, this Western is neither representative of the Western nor the color that usually attaches to the cowboys who habitate it. Cutting, dialogue and direction are shoddy."
— **Boxoffice** p29 N 26 '38

"Bang-up Western featuring exciting stage coach race in rodeo event clicks strong. One of the best of the Autry series, with a very fast-moving plot and plenty of exciting action."
+ **Film Daily** p4 N 8 '38

Reviewed by J. M. Jerauld
+ **Motion Pict Daily** p6 N 16 '38

"The usual ingredients of a Western are here —action, fast riding, singing cowboys, and a dastardly Jack Dalton. What the producers have done with the formula, however, is something else again. Fumbling badly, it's one horse opera that doesn't jell. . . Western fans won't mind its deficiencies, if popularity of Westerns still runs to form, but Autry's following may dwindle if they turn out many more like this."
— + **Variety** p17 N 9 '38

RIDE A CROOKED MILE. Paramount 70-78min D 9 '38

Cast: Akim Tamiroff. Leif Erikson. Frances Farmer. Lynne Overman. John Miljan

Director: Alfred E. Green

Music: Gregory Stone

Music director: Boris Morros

Screen writers: Ferdinand Reyher. John C. Moffitt

Melodrama. Akim Tamiroff portrays a Russian Cossack who comes to this country to settle and who becomes a modern cattle rustler. His divorced wife brings him their twenty-one year old son who is unmanageable. The boy, Leif Erikson, has inherited his father's intractable spirit and both the father and the son after a battle come to admire each other. How the father lands in Leavenworth for his misdeeds makes up the gist of the story.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 1 '38

Newspaper and Magazine Reviews

"If it's novelty you are looking for in screen entertainment, you will find it in 'Ride a Crooked Mile.' The picture has an utterly original spirit, a very strange tone. One feels that anything can happen, and it just about does. . . Unfortunately the picture towards its finish loses much of its arrogant whimsicality and goes slightly sentimental. Suspense is good, however, and this descent from distinction does not keep the film from being good entertainment." Bert Harlen
+ **Hollywood Spec** p14 D 10 '38

Trade Paper Reviews

"The customers should be pleased to ride plenty of miles to see this virile, red-blooded, action-crammed drama, the most worthy entertainment offering to roll off of Hollywood's assembly lines in several days. A highly original story is entrusted to a sterling cast."
+ **Boxoffice** p59 D 10 '38

"Obviously this romantic melodrama was written specially for the talents of Akim Tamiroff, and it serves as a splendid vehicle for his colorful and lusty histrionics. It also provides juicy acting parts for Frances Farmer and Leif Erikson, and altogether adds up as a most satisfactory piece of entertainment. It packs plenty of suspense and gets over a nice patriotic plug for the Stars and Stripes, very timely at this time, and not made too obvious."
+ **Film Daily** p5 D 7 '38

Reviewed by Al Finestone
+ **Motion Pict Daily** p7 D 6 '38

"Engrossing story, vigorous direction and capital performances click to make 'Ride a Crooked Mile' virile, exciting melodrama of wide appeal. Narrative has a substantial theme and legitimate motivations as the direction of Alfred E. Green vitalizes them with his smart piloting, and suspense is carried forward from the initial scenes to intense pitch in the development of an unusual father-son relationship, filled with lusty action and moving emotion."
+ **Variety (Hollywood)** p3 N 30 '38

THE ROAD TO RENO. Universal 68min S 23 '38

Cast: Randolph Scott. Hope Hampton. Helen Broderick. Alan Marshall. Glenda Farrell

Director: S. Sylvan Simon

Music director: Charles Previn

Screen writers: Charles Kenyon. F. Hugh Herbert

Based on the novel of the same title by I. A. R. Wylie. This film exploits the "divorce mill" and the dude ranches of Reno. Hope Hampton portrays an opera star who goes to Reno to divorce her cowboy husband, Randolph Scott and to marry Alan Marshall. Her husband resents her career and fights the divorce action. When Hope finds that her friend, Glenda Farrell, has set her cap for the personable Randolph she calls the divorce off.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: depends on taste; Y & C: decidedly not."
Christian Century p1526 D 7 '38

"Mediocre. Mature." DAR
— + **Fox W Coast Bul** S 10 '38

"Social comedy with beautiful western scenery, pleasing music, and some good acting, but with a very weak story and questionable ethics. Adults." Calif Cong of Par & Teachers

"A silly, theatrical comedy of easy divorce and 'eternal triangles.' Disappointingly cast and social values questionable. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." Gen Fed of Women's Clubs (W Coast)

"[It is] banal as to story. . . A good cast worthy of a better vehicle. Mature." Nat Council of Jewish Women

"Attractive scenery and a charming horseback sequence with lilting melody are the only attractive features of this trivial, useless social comedy. Adults." Nat Soc of New England Women

"In spite of the title, this little picture, full of comedy, is clean, wholesome and worthwhile. . . Good entertainment with many laughs. Mature." S Calif Council of Fed Church Women
— + **Fox W Coast Bul** S 17 '38

"Low in ethical value. Hope Hampton has a beautiful voice, but her acting lacks conviction. . . Exciting views of a round-up of horses by aeroplane adds color to the film and compensates somewhat for the dull and tawdry scenes of the divorce court. Adolescents, 12-16: objectionable theme; children: 8-12: impossible."
— + **Motion Pict R** p6 O '38

"Adults."
Nat Legion of Decency S 22 '38

"A: fair; Y: possible; C: no."
+ — **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"Adults only."
Christian Science Monitor p15 O 15 '38

"We have always said that if producers would just forget Indians and buffaloes for awhile and concentrate on something modern like divorcees, they could stop worrying about Movie Quiz contests, Bingo and giveaways of that nature. And a picture like 'The Road to Reno,' in which the sombreros are secondary to the business at hand—call it romance, sex, or whatever you will—goes far toward corroborating our thesis. Besides being an amusingly indoors slant on the Great Outdoors, 'The Road to Reno' is distinguished by the presence in its cast of . . . Miss Hope Hampton." Bosley Crowther
+ **N Y Times** p11 O 3 '38

"Mr. Scott is believable, handsome, and vigorous. The same cannot be said of the production. . . There is no word for it."
— + **Stage** p62 O '38

Trade Paper Reviews

"Hope Hampton, star of the silent films and operettas, stages a return to pictures under circumstances that are only fairly auspicious. Miss Hampton pictures very attractively and retains her highly appealing voice, but the story, as adapted, and the uninspired direction of S. Sylvan Simon, leave much to be desired. The business potentialities of 'Road to Reno' are hardly better than average. The majority of the playdates will be on double bills."
+ — **Variety** p14 O 5 '38

ROOM SERVICE. RKO 75-78min S 30 '38

Cast: Groucho Marx. Chico Marx. Harpo Marx. Cliff Dunstan. Frank Albertson. Lucille Ball. Ann Miller

Director: William A. Seiter

Screen writer: Morrie Ryskind

Based on the play of the same title by John Murray and Allan Boretz. A slapstick farce in which Groucho is a fly-by-night play producer who lives with his co-workers in a hotel room for which he cannot pay while they attempt to stage a play with no financial backing and with no clear title to the play. Together with Chico and Harpo, Groucho turns the proceedings into a bedlam when they run into complications with their country-bumpkin author and the long-suffering hotel management.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: depends on taste; Y: probably funny; C: perhaps."
Christian Century p1175 S 28 '38

"Mediocre. One funny sequence. Mature." DAR
— + **Fox W Coast Bul** S 17 '38

"Tailored to fit the madcap Marxes and to please their following who can laugh with them often and forgive them much. Adults; children: matter of taste." Calif Cong of Par & Teachers

"The original play had a real and almost pathetic atmosphere where the problems of the producer were concerned. This spirit has, of course, been lost by the burlesquing of the characters. Mature." Calif Fed of Business & Professional Woman's Clubs

"Entertaining for all who enjoy the antics and buncombe of this clever trio. Family." Gen Fed of Women's Clubs (W Coast)

"A satirical comedy which does not prove the best vehicle for the Marxonian comedy. However, a good cast and much farcical comedy make amusing entertainment. Family." Nat Council of Jewish Women

"A mad, inconsequential farce, with rather overworked gags and lacking in the effect of lively spontaneity which is customary in the Marx Brothers farces. The film drags. Matter of taste for mature audiences." Nat Soc of New England Women

"A typical Marx Brothers picture with excitable situations and the usual amount of slapstick comedy, not funny but just silly. Mediocre. Family." S Calif Council of Fed Church Women
Fox W Coast Bul S 24 '38

"The Marx Brothers, with their grotesque make-up, are often very funny, but not in 'Room Service.' This is probably the fault of the vehicle. . . There are a few bright spots, but only the fans who love the Marxes right or wrong are likely to be pleased by this silly, monotonous picture. Adolescents, 12-16: waste of time; children, 8-12: no."
— + **Motion Pict R** p6 O '38

"General patronage."
Nat Legion of Decency S 22 '38

"A, Y & C: entertaining."
+ **Parents' M** p52 N '38

Newspaper and Magazine Reviews

"For Marx Brothers fans."
Christian Science Monitor p15 O 15 '38

"Because 'Room Service' on the stage was my favorite farce of a couple of seasons ago, and the Marx Brothers are my favorite comedy team, I thought the combination would spell 'laugh riot' and the movie would be twice as funny as the play. Well, it just isn't. Somehow the picture misses the rapid fire and speed that George Abbott instilled into his stage production. . . There are no really mad sequences in 'Room Service,' no scenes so utterly crazy that you can't believe you'll ever laugh so hard again. Oh, well, perhaps next time Groucho and Chico and Harpo will return to their irrelevant fantasies." P. T. Hartung
+ — **Commonweal** p16 O 7 '38

"Groucho, Chico, and Harpo come through with as hilarious as farce as has yet screamed across the screen. 'Room Service' is minus songs, minus 'spectacle', minus stagey musical interludes, but plus a script that is foolproof, gags that are dynamite for laughs, and comedy sequences that stop just this side of hysteria. It's a grand show." Jesse Zunser
+ + **Cue** p10 S 24 '38

"More coherent and restrained than past Marx films, but still very amusing indeed. Good fun."
+ **Film Wkly** p23 D 3 '38

ROOM SERVICE—*Continued*

"RKO has paid $225,000 for the 'Room Service' screen rights. After viewing the picture I feel that the RKO money was not spent in a manner to yield the greatest possible return in the way of story material for the Marx Brothers. . . Not that 'Room Service' is not funny; it is, but it comes a long way short of having a quarter of a million dollars' worth of cleverness in it. . . It lacks basic general appeal. It does not even resemble a motion picture."

— + **Hollywood Spec** p9 S 17 '38

"This is an expensive farce. The whole comedy cost around $800,000. . . Can't see how 'Room Service' can flop in fun. Or maybe the Marxes don't hit your funny bone." Beverly Hills

+ **Liberty** p56 O 8 '38

"While the result is a generally entertaining burlesque, it is not nearly as hilarious as one might have anticipated. The boisterous Brothers have tried to vary their familiar antics by playing more or less straight, but they are still funnier, to my mind, when they are in a madder mood. Meanwhile, what was once a tremendously engaging comedy about Broadway shoestring producing has lost most of its vital, farcical quality and has become, in truth, a vehicle. 'Room Service' has passages of bright, comic business, but I don't think either the stars or the play have benefited from the screen translation." Howard Barnes

+ — **N Y Herald Tribune** p14 S 22 '38

"The Marxes haven't made the play any funnier; but neither has their presence interfered to any large extent with the disorderly progress of an antic piece. While there may be some question about the play's being a perfect Marx vehicle, there can be none about its being a thoroughly daffy show. . . Withal, 'Room Service' remains a skylark and a comedy to be laughed at moderately if you saw the play, immoderately if you missed it." F. S. Nugent

+ **N Y Times** p27 S 22 '38

"As comic pictures go, this ranks certainly above average; it has enough of the Marxian note for that. As Marx Brothers movies go, however, it is a minor effort. I think it is the first time I have ever got the impression that the Brothers actually thought the play's the thing and tried to adapt themselves to the framework of a situation instead of dragging the framework after them. . . There are spasms of good Marx byplay, but no moments that blow the roof off." John Mosher

+ — **New Yorker** p83 S 24 '38

" 'Room Service' offers plenty of the plain and fancy insanity that Marx fans are accustomed to. . . Directed by William A. Seiter, the comedy sum total is far above the passing mark but does not represent the Marx Brothers at their best. This time, in fact, MacBride, Wood, and three other members of the Broadway cast—Cliff Dunstan, Philip Loeb, and Alexander Asro—give the stars a close run for comedy honors."

+ **Newsweek** p21 S 26 '38

"Non-addicts to the Broadway version will find this screen job funny and refreshing. It is never furious in its new form but it's gay, and the irrepressible Frères Marx play the bankrupt theatrical impresarios with evident ease. The fact that they are held back from some of their more violent histrionics by continuity will probably please more people than it will displease. Only Groucho seems unwilling to enter wholeheartedly into the thing."

+ **Stage** p62 O '38

" 'Room Service,' in its screen version, is open to criticism on one point. The Marxes have been playing as themselves too long to hope that the public will ever accept them as characters in somebody else's story. Captious critics may find that the resultant absence of illusion in 'Room Service' impairs its hilarity. Loyal Marxists will find it well up to the standard of such predecessors as 'A Night at the Opera' a 'A Day at The Races.' "

+ **Time** p36 O 3 '38

Trade Paper Reviews

"Endowed with enough laughs and gags to supply three features, here's the well-known Marxian madness at its merriest in a comedy which will be a riotous hit with all audiences. . . The picture has more story structure, resorts more to dialogue and less to slapstick, but its lines are so bright that its speed and humor is never impaired."

+ **Boxoffice** p35 S 17 '38

"It's too bad the Marx Brothers had to be wasted on this. Too bad, both for their sake and from the standpoint that the picture could have been a lot funnier without them. . . This is the play for which Broadway stood on its head; the play which startled both Hollywood and Broadway when RKO Radio paid $225,000 to the Messrs. Abbott, Murray and Boretz for film rights—highest price on record. It was good cash chucked down the drain."

— + **Film Curb** p7 S 17 '38

ROSE OF TRALEE. Dublin films 71min O 15 '38

Cast: Binkie Stuart. Kathleen O'Regan. Fred Conyngham. Danny Malone. Dorothy Dare

Director: Oswald Mitchell

Music: W. Debroy Somers

Original story: Kathleen Tyrone

Filmed in Ireland. When her husband leaves her to try for a job abroad, a young Irish mother encounters many difficulties until her child starts a successful theatrical career and her husband returns home.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 1 '38

Trade Paper Reviews

"Although dyed-in-the-wool Irishmen might possibly enjoy this film, it ranks below par on all counts, with little exhibitor value. . . Poor direction and photography do not help."

— + **Film Daily** p24 O 31 '38

"If this be Irish it's only because of the music. With an almost all-English cast, American slang and an American actress, Dorothy Dare, it impresses as a cheaply made, poorly acted and badly directed Eire entry. Seems to be directed at the narrowbacks (Irish-Americans) rather than for Gaelic consumption, since all but one song are ones familiar to United States, and one is regarded as 'corny,' even by the Irish Irish. Distributers are ballying fact of religious sanction, which will make for plenty of 'cooperation' from Irish press, etc., and that should help the box office."

— + **Variety** p15 O 26 '38

ROTHCHILD. Productions Escalmel-Regal 78min O 11 '38

Cast: Harry Baur. Pasquali. Pauley. Casadessus. Claudie Cleves. Germaine Michel

Director: Marco de Gastyne

Screen writers: Jean Guitton. E. R. Escalmel

Based on the novel of the same title by Paul Lafitte. Filmed in France with English subtitles. This same story was filmed in England with George Arliss as star and was called Mister Hobo. Harry Baur portrays a hobo who bears the distinguished name of Rothchild but is unrelated to the famous banking family. A fellow hobo sees the possibilities in the name and soon the two of them are financial wizards engaged in gigantic manipulations.

Newspaper and Magazine Reviews

"Screen satire has rarely proved as stuttering and heavy-handed as it is in 'Rothchild.' The new French film has a central theme which is full of potentialities for ironic comment and it has such a distinguished actor as Harry Baur for its star. Nevertheless, it has been so badly written, acted and produced that it is not only a bore—it is an embarrassing bore." Howard Barnes

— **N Y Herald Tribune** p22 O 12 '38

"[It] has a badly chewed look. The French are noted for their economy. (Even their alliances are not made to last.) But in 'Rothchild' economy has been practiced to the heart-

breaking point. The lighting is wretched, the sets are shoddy and the producers seem to have enforced a rule against retakes even when Take I chopped the players off at the neck. . . We are wholeheartedly opposed to half-headed players." F. S. Nugent
— **N Y Times** p35 O 12 '38

"The French studios have sent us so many good pictures that we shouldn't be taken aback by one or two flops. It seems hard, though, to understand how it happened that Harry Baur ever came to bother with any trash like 'Rothchild.' . . The farce isn't funny somehow." John Mosher
— **New Yorker** p69 O 22 '38

Trade Paper Reviews

"This new French film will not find any great favor with American audiences as it falls below the standard set by recent pictures from that country. The able and brilliant Harry Baur struggles through a part that does not fit him, and his performance is the best feature of the film."
— + **Film Daily** p5 O 20 '38

Reviewed by C. S. Aaronson
— + **Motion Pict Daily** p8 O 14 '38

"The rather impossible fable requires truly fine acting. What Arliss did for the Anglo version, Baur does for the Gallic entry—and that's plenty. Minus expert characterizations film would sag in any tongue. It's that kind of melo-farce, which is none too strong, depending to large extent on what the cast can do with it. Titling is very Americanese in language and should help some for Yank appreciation."
+ **Variety** p27 O 19 '38

S

SACRIFICE D'HONNEUR. Tri-national 75min D 1 '38

Cast: Annabella. Victor Francen. Signoret. Robert Vidalin. Pierre Renoir

Director: Marcel L'Herbier

Music: Jean Lenoir

Original story: Claude Farrere. Lucien Nepoty

Screen writers: Marcel L'Herbier. Charles Spaak

Drama. Filmed in France with English subtitles. Annabella portrays the wife of the commander of a navy cruiser. She hides in another officer's cabin during a naval engagement and sacrifices her honor in order to clear the honor of her husband when he is court-martialed for the loss of his ship.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency D 15 '38

Newspaper and Magazine Reviews

"It is a briskly staged and engagingly performed screen fable about maritime and marital etiquette. With a surprisingly feminine Annabella in the leading role and staunch supporting characterizations, it proves a moderately exciting and generally entertaining show. . . Good acting and good staging have aided a paltry theme immeasurably in 'Sacrifice d'Honneur.' " Howard Barnes
+ **N Y Herald Tribune** p19 D 2 '38

"It is one of those vintage French dramas. This 'Sacrifice d'Honneur' happens to be among the better of its kind, with a resolute performance by Victor Francen as the husband and a comparatively restrained portrayal of the wife by Annabella; yet the verdict must be the same; the piece is of the 'Black Crook', 'East Lynne' school. . . The Normandie is a comfortable theatre; 'Sacrifice d'Honneur' is not much comfort to it." F. S. Nugent
— **N Y Times** p27 D 2 '38

"It has a suitably old-fashioned plot, with nothing novel or vulgar or odd in it. . . It's very correct drama, and some will think it dull." John Mosher
+ — **New Yorker** p123 D 10 '38

Trade Paper Reviews

Reviewed by Jack Banner
+ **Motion Pict Daily** p4 D 6 '38

SANTA FE STAMPEDE. Republic 55-58min N 18 '38

Cast: John Wayne. Ray Corrigan. Max Terhune. June Martel. William Farnum

Director: George Sherman

Original story: Luci Ward

Screen writers: Luci Ward. Betty Burbridge

Western melodrama. Another in the Three Mesquiteers series. The three pals fight mining racketeers who have killed a mine owner.

Trade Paper Reviews

"The Three Mesquiteers ride again, and with action aplenty in this new release. The western fans will be more than pleased with this one. The Mesquiteers' performances are up to standard and William Farnum and June Martel assist neatly."
+ **Film Daily** p7 D 8 '38

Reviewed by Jack Banner
+ **Motion Pict Daily** p4 D 6 '38

SAY IT IN FRENCH. Paramount 70min N 25 '38

Cast: Ray Milland. Olympe Bradna. Irene Hervey. Janet Beecher. Mary Carlisle. Holmes Herbert. Erik Rhodes

Director: Andrew L. Stone

Music: Hoagy Carmichael. Helen Meinardi

Music director: Boris Morros

Screen writer: Frederick Jackson

Based on a play of same title by Jacques Deval. Ray Milland returns home with a French bride, Olympe Bradna, and finds his father in sudden financial difficulties. He consents to aid his father rehabilitate his fortunes by becoming engaged to Irene Hervey while his bride poses as a French maid in his father's home.

Audience Suitability Ratings

"Slapstick comedy with a rather jumbled plot. Excessive drinking. Adults." Am Legion Auxiliary

"A noisy farce, amusing at times, but with a trite plot, unnecessary drinking, tiresome slapstick, and often in poor taste. Adults." Calif Cong of Par & Teachers

"Mediocre. The film goes cheap and tawdry when the socialite hero nonchalantly carries his inebriated 'fiancée' over his shoulder like a sack in leaving a smart cafe. Adults." DAR

"Farcical and somewhat spicy in parts, this comedy of youth, with its alluring title, affords laugh-provoking entertainment for the older members of the family. The tequilla drinking sequence overdone. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Although the plot of this refreshing comedy is trivial, the direction of an excellent cast is deft and smooth and the acting spontaneous and laugh-provoking. Adults." Nat Council of Jewish Women

"An over-long comedy bordering on French farce but lacking in the latter's light touch. The plot is jumbled with some amusing incidents admirably carried by sprightly Olympe Bradna. A number of incidents are in very questionable taste, notably the spectacle of a drunken girl carried from a cafe across her escort's shoulder. Adults." Nat Soc of New England Women

"Adult situations not appreciated by children. Some drinking. Adults." S Calif Council of Fed Church Women

"Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** N 26 '38

"Adults."
Nat Legion of Decency D 1 '38

SAY IT IN FRENCH—*Continued*

Newspaper and Magazine Reviews

"This unpretentious bit of nothing is briskly played. However, you have a vague feeling you've seen it all before." P. T. Hartung
— + **Commonweal** p216 D 16 '38

"Here is an unpretentious, but quite enjoyable little farce comedy. . . Keeping this on-the-verge-of-bigamy plot pinwheeling along, and the various characters out of simplifying explanations until the climactic finish, provides the outlines of the scenario. But Director Stone makes it a picture. He has acquired a knack of photographing unimportant things in an unexpectedly comical fashion, so that 'Say It in French' is brightly studded with sudden laughs, sparkling with camera ironies." Jesse Zunser
+ **Cue** p42 D 3 '38

Reviewed by Beverly Hills
Liberty p53 D 17 '38

"Just as we were hopeful that the screwball comedy cycle had been completed and forgotten along comes 'Say It in French.' In the new offering, audiences will find all the antic cliches and the clowning gestures which have made this particular type of film entertainment so wearisome. Once upon a time certain of the situations in the show might have seemed reasonably hilarious. At this late date they are pitifully short on amusement." Howard Barnes
— + **N Y Herald Tribune** p18 D 1 '38

"As usual with films of the breed, it trips its way through a slough of complications which can be counted upon to bog down all four serious-thinkers in the audience. . . The film freezes into conversational attitudes altogether too frequently, and makes the mistake, here and there, of laughing too heartily at its own jokes." F. S. Nugent
+ — **N Y Times** p29 D 1 '38

"'Say It in French' is a pitiful effort. . . Farcical and a depressant. I am afraid it must be listed as a bore." John Mosher
— **New Yorker** p129 D 3 '38

"The crackpot complications that establish the French girl as lady's maid in her huband's home are made moderately amusing by an engaging cast."
+ — **Newsweek** p25 D 12 '38

"Screwball comedy raised a few notches above average by the presence in the cast of three masters of offhand humor, Olympe Bradna, Ray Milland and William Collier, Sr."
+ — **Time** p40 D 12 '38

Trade Paper Reviews

"Lightweight farce, this has its diverting moments and a quantity of original and humorous touches, packs its share of entertainment and should register for above-average audience popularity."
+ **Boxoffice** p27 N 26 '38

"A delightful laugh-filled light comedy drama. The piece breezes along with a variety of laughter from the mild to the rollicking, and all types of audiences should find it very enjoyable. At the box-office it should show some nice returns. Andrew L. Stone is responsible for the picture in a large measure for he both directed and produced it."
+ **Film Daily** p6 N 25 '38

+ **Motion Pict Daily** p8 N 21 '38

"Paramount's campaign to build Olympe Bradna won't be materially advanced by 'Say It in French.' This latest in the apparently unending string of screwball romantic comedies shows her at her cutest, but neither the picture nor her part is strong enough to add to her rating as an actress. . . Film itself is nothing startling, but is acceptable for top billing in the duals and possibly occasional solo spotting. Main trouble is that repetition has dulled the edge of all but the rarest and best screwball comedies. As a result, the harder 'Say It in French' strives for hair-brained badinage, the more labored it becomes. For the most part, it is very heavy indeed."
+ — **Variety** p12 N 30 '38

"A sweet piece of entertainment is this sparkling comedy which bustles along for a succession of genuine laughs and will put a pleasant tinkle into the tills. As producer and director, Andrew L. Stone carries the major share of picture's marked excellence."
+ **Variety (Hollywood)** p3 N 17 '38

SCANDAL HOUSE. See Slander house

SECRETS OF A NURSE. Universal 68min D 9 '38

Cast: Edmund Lowe. Helen Mack. Dick Foran. Samuel S. Hinds

Director: Arthur Lubin

Screen writers: Thomas Lennon. Lester Cole

Based on the short short story in Collier's called West Side Miracle by Quentin Reynolds. A boxer and a criminal attorney are in love with a nurse. When the boxer is framed for a murder, a last minute reprieve saves him from the chair. The reprieve is brought about by the miracle of an apparent confession of a man dead for five minutes.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 17 '38

"Dramatic in spots with some good acting."
Wkly Guide N 12 '38

Newspaper and Magazine Reviews

"Despite moments of dramatic intensity, some imaginative directorial touches, and two or three forceful performances, 'Secrets of a Nurse' emerges as a picture which has not quite jelled. Most of the shortcomings result from story trouble, though I have a slight suspicion some filmic fragments were left in the cutting laboratory which might have aided in telling a better tale. Other portions probably could have been deleted to advantage." Bert Harlen
— + **Hollywood Spec** p15 N 26 '38

"Taking it by and large, you'll find a more exhaustive collection of melodramatic coincidences in 'Secrets of a Nurse' than in any picture you've seen in a long while." B. R. Crisler
— + **N Y Times** p26 D 12 '38

Trade Paper Reviews

"Tedious and narrowing in its unfolding, this melodramatic hodgepodge will find the going tough despite a gallery of Class 'A' Thespic performances. For the most part it's pretty grim fare."
— + **Boxoffice** p31 N 19 '38
Film Curb p5 D 10 '38

"Effective dramatic entertainment despite none too convincing ending."
+ — **Film Daily** p4 N 21 '38

Reviewed by Roscoe Williams
— + **Motion Pict Daily** p6 N 18 '38

"An unimpressive melodrama handicapped by a poorly constructed script, 'Secrets of a Nurse' was turned out for moderate budget, and will hit its level on lower half of secondary duals. No reason for the title, except probability company had to deliver on year's program, and this one was made to fit. Where they like melodrama dished out in broad and illogical strokes, picture may get by moderately. On the whole it's a weak effort, devoid of marquee names, and lacking in smoothness of presentation."
— + **Variety** p15 N 16 '38

"One of Universal's lesser-budgeted features, 'Secrets of a Nurse' never quite attains suspense or credence, largely due to story basis that is difficult to transfer to the screen. But it will fill its intended spot on the double bills. First half of feature builds nicely, but falters in latter 30-odd minutes into a hokey melodrama that brings laughs in the wrong places. Players strive mightily to carry off their roles, but handicap of incredible situations is introduced too often for smooth performances throughout the picture."
— + **Variety (Hollywood)** p3 N 12 '38

SECRETS OF AN ACTRESS. Warner 70min S 10 '38

Cast: Kay Francis. George Brent. Ian Hunter. Gloria Dickson. Isabel Jeans. Penny Singleton

Director: William Keighley

Screen writers: Milton Krims. Rowland Leigh. Julius J. Epstein

Kay Francis portrays an actress who is loved by two architects, one of whom is married. After a divorce and sacrifices, true love wins out.

Audience Suitability Ratings

"A: good of kind; Y: mature; C: no."
+ **Christian Century** p1175 S 28 '38

"Objectionable in part."
Nat Legion of Decency Ag 25 '38

"A: mediocre; Y & C: no interest."
— + **Parents' M** p53 N '38

Newspaper and Magazine Reviews

"Orry-Kelly [the clothes designer] is still Kay Francis's greatest claim to acting fame. Dull. Adults."
— **Christian Science Monitor** p15 S 10 '38

"A delicate balance of ineptitude has been maintained in 'Secrets of an Actress.' As if the script weren't dull enough to start with, it has been made even more so in the performing and the staging. Kay Francis outdoes herself in an expressionless and unpersuasive portrayal; her assistants are either strident or restrained to the point of being immobile, and the direction, when it isn't sticking to a cluster of closeups, leaves the cast awkwardly fumbling with the furniture. In short, 'Secrets of an Actress' is not only a sorry photoplay, but is all of a piece in its sorriness." Howard Barnes
— **N Y Herald Tribune** p10 O 8 '38

"Talkative and tedious to-do."
— + **Newsweek** p30 O 17 '38

Trade Paper Reviews

"A particularly dull vein of conversation and all the familiar whimsies of borish drawing room drama run through this for an overall net of average interest. If the story is to be considered on the ground that it personifies Broadway it loses effectiveness even then through the frailities of its cast."
— + **Boxoffice** p39 O 22 '38

"Although the old triangle story is refurbished in this new release, it still has appeal, and it is smoothly heralded by a fine cast in this case. 'Secrets of an Actress' should please the average audience, but for the action fans it is a little too polite, in fact, it is exceptionally polite, and not a mean word is passed or a blow struck throughout the film."
+ — **Film Daily** p6 O 11 '38

"'Secrets of an Actress' involves no secret other than why it was made. It's another Kay Francis clothes-horse role but, except for suiting Miss Francis as a sartorial model, it goes wild. Unfortunately for Miss Francis, who deserves better tailoring in stories, and for Warner Brothers, 'Secrets' will not wear well."
— + **Variety** p15 O 12 '38

SERVICE DE LUXE. Universal 85min O 21 '38

Cast: Constance Bennett. Vincent Price. Charlie Ruggles. Helen Broderick. Mischa Auer. Joy Hodges

Director: Rowland V. Lee

Music director: Charles Previn

Original story: Bruce Manning. Vera Caspary

Screen writers: Gertrude Purcell. Leonard Spigelgass

The story revolves around a private secretary service which answers mail, takes phone calls and generally runs things. Miss Bennett plays the efficient business woman and Vincent Price portrays a young inventor who is in rebellion against a world dominated by efficient women.

Audience Suitability Ratings

"A: depends on taste; Y: mostly amusing; C: hardly."
Christian Century p1446 N 23 '38

"Mediocre. A frivolous, un-funny comedy. Mature." DAR
— + **Fox W Coast Bul** O 22 '38

"The production is swiftly paced and furnishes good entertainment of a sophisticated nature. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** O 29 '38

"Wholesomely entertaining. Family." Am Legion Auxiliary

"A gay sophisticated comedy. Family-mature." Calif Cong of Par & Teachers

"Most refreshing relaxation is supplied by this highly diverting comedy. Family." Gen Fed of Women's Clubs (W Coast)

"Light, frivolous comedy. Constance Bennett scores as a fine comedienne. Family-mature." Nat Council of Jewish Women

"Elaborately staged light comedy with an ultra-modern background. The plot offers opportunities which do not materialize. . . Family, although of scant interest for children." Nat Soc of New England Women

"Entertaining and different. Mature." S Calif Council of Fed Church Women

"This is a light but definitely entertaining film. . . Adolescents: somewhat mature; children: no interest." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** N 26 '38

"General patronage."
Nat Legion of Decency O 27 '38

"A & Y: fair; C: no interest."
+ — **Parents' M** p63 D '38

"Family. A mildly entertaining picture, with some good laughs."
+ — **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

Boston Transcript p20 N 4 '38

"It's all served up crisply enough as far as production and casting are concerned, but Chef Rowland V. Lee and his kitchen assistants apparently left out the tabasco. Adults and young people."
— + **Christian Science Monitor** p15 N 5 '38

"Vincent Price does all right in his first picture. . . 'Service de Luxe' [is] a slick, rather clever light comedy. . . Although it won't roll you in the aisle, [it] will keep you pleasantly amused." P. T. Hartung
+ **Commonweal** p49 N 4 '38

"This [is a] minor, but lively romantic comedy. It is skillfully played and deftly directed for laughs, with no effort to make more than a modicum of sense." Jesse Zunser
+ **Cue** p10 O 29 '38

"Quite a clever picture, smartly presented by Universal and well acted by a small and capable cast. It introduces, in the person of Vincent Price, a new leading man who soon will be in demand in a big way. . . You will find 'Service de Luxe' one of the worthwhile pictures of the season—not a big, smashing thing to excite you, but just a smart and clever little thing to entertain you pleasantly and give you some good laughs."
+ **Hollywood Spec** p11 O 29 '38

Reviewed by Beverly Hills
Liberty p54 O 15 '38

"[It] has its cast and the direction of Rowland V. Lee to console it partly for its slightly depressing unoriginality of mood and story. Vincent Price, though a bit hard to get into the camera field vertically, seems a likely screen hero, and there is no particular point in continuing to be snobbish toward Miss Constance Bennett. . . Incidentally, any single film which enjoys the combined services of Charlie Ruggles, Helen Broderick, Mischa Auer and Joy Hodges is bound to be a lively affair, no matter if the lines occasionally are on the dullish side and the humor at times seems a bit prankish." B. R. Crisler
+ — **N Y Times** p13 O 24 '38

SERVICE DE LUXE—*Continued*

Reviewed by John Mosher
New Yorker p78 O 29 '38

"A hard-working cast is intermittently amusing, and Vincent Price (the first Prince Consort of Helen Hayes' 'Victoria Regina') makes a successful screen debut."
+ **Newsweek** p30 O 31 '38

"This is an over-elaborate quickie."
— + **Stage** p57 D '38

"Chic, wholesome and moderately funny, 'Service de Luxe' benefits by characteristic performances from Charles Ruggles, Helen Broderick and Mischa Auer, an unusually bright script."
+ **Time** p28 O 31 '38

Trade Paper Reviews

"Refreshingly different and bright romantic comedy which is elevated to above-par status principally through the work of an exceptional cast."
+ **Boxoffice** p39 O 22 '38

"About as poor an excuse for a comedy as anything we have seen, with virtually no comedy, no humor and very little real wit. About the only purpose it serves is to introduce Vincent Price to motion picture audiences. The young star of Helen Hayes' stage production of 'Victoria Regina' does nobly with little or no cooperation from a high-priced cast."
— **Film Curb** p11 N 5 '38

"Merry romantic comedy supplies plenty of entertainment and should click easily. . . Constance Bennett has never done better work, while handsome Vincent Price, recruited from the stage, is certain to make the hearts of feminine fans flutter."
+ **Film Daily** p9 O 18 '38

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p13 O 18 '38

"A speedy comedy-drama, combining deft direction, several topnotch performances and a rather novel story, 'Service de Luxe,' will hold its own for average business as a leadoff attraction in the keys. Picture serves as showcase for Vincent Price. . . Unknown to general picture audiences up to this point, Price gets off to a flying start, and Universal has a player who may go rapidly into the top brackets."
+ **Variety** p12 O 19 '38

'Excellent comedy idea is amusingly exploited in this. . . The funning is by turns whimsical and screwball and is given a fast ride by the seasoned troupers."
+ **Variety (Hollywood)** p3 O 13 '38

SHADOWS OVER SHANGHAI. Grand national-Fine arts 65min O 14 '38

Cast: James Dunn. Ralph Morgan. Linda Gray. Robert Barrat. Paul Sutton

Director: Charles Lamont

Original story: R. B. Sale

Screen writer: Joseph Hoffman

A melodrama in which an American newspaperman and an agent of the Chinese government meet harrowing adventures at the hands of a pair of international crooks. The background is the current Sino-Japanese war and the recent bombardment of Shanghai, much of which is shown through newsreels.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no."
— + **Christian Century** p1558 D 14 '38

"Adults."
Nat Legion of Decency D 8 '38

"A & Y: fair; C: possible."
+ — **Parents' M** p42 Ja '39

Newspaper and Magazine Reviews

"I have never been able to understand why directors of melodramas so frequently allow their characters to recover almost at once from the effects of shocking incidents, as when the characters here are seen to smile but a moment after a man has been blown to bits in the next room, but maybe I am being finicky. . . The picture as a whole is a standard commercial product of its kind, and is suitable for the double bills." Bert Harlen
+ — **Hollywood Spec** p11 S 17 '38

"It is very similar to the last chapter of a Pearl White thriller, complete with the darkest of villains, last-minute rescues and heavy gun play." J. P.
N Y Herald Tribune p18 D 1 '38

"It is a tedious game of hide-and-seek. . . Except for the fact that the film has a topical setting and includes some apparently authentic newsreel shots of fleeing natives and scenes of bombing, the story might just as easily have been offered, with a few minor character twists, as a plain cops-and-robbers melodrama. For that is all it is." B. R. Crisler
— + **N Y Times** p29 D 1 '38

Trade Paper Reviews

"Blood-and-thunder melodrama, capitally enacted and directed and holding interest all the way, this compares favorably with the more expensive program product from many other major companies."
+ **Boxoffice** p37 S 17 '38

"Splendid melodrama with Shanghai setting has fine suspense and lively action."
+ **Film Daily** p6 S 15 '38

Reviewed by Vance King
+ **Motion Pict Daily** p7 S 21 '38

"Exhibitors who cater to action fans will find no difficulty in selling 'Shadows Over Shanghai.' Feature, done on a small budget, manages to pack action throughout its footage and speaks well as a forerunner of future releases in this category."
+ **Variety (Hollywood)** p3 S 10 '38

SHARPSHOOTERS. 20th century-Fox 63min N 18 '38

Cast: Brian Donlevy. Lynn Bari. Wally Vernon. John King. Douglas Dumbrille

Director: James Tinling

Music director: Samuel Kaylin

Original story: Maurice Rapf. Lester Ziffren

Screen writers: Robert Ellis. Helen Logan

First in a new series called the Camera Daredevils. Brian Donlevy portrays a newsreel cameraman and Wally Vernon his sound man. They manage to outwit the police of a mythical European nation and get their pictures out of the country when the king is assassinated.

Audience Suitability Ratings

"Regrettable drinking. Adults & 14-18: fair; children: perhaps." Calif Cong of Par & Teachers

"Spotty and overdone with such speedy action it is often confusing. . . The flippancy and disregard of conventions will not add to the reputation of newspapermen. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre." DAR

"[It] may entertain an audience. Family." Gen Fed of Women's Clubs (W Coast)

"In general the film is over-acted and under-directed. Mature." Nat Soc of New England Women

"Highly amusing in spots, but on the whole, too tense for children. Mature." S Calif Council of Fed Church Women

"Such a noisy, frantic picture with the leading parts overplayed, often lacking in dignity and a sense of fitness, has little to offer. One receives the impression that it has been hastily thrown together. Adolescents & children: no." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** O 1 '38

"General patronage."
Nat Legion of Decency N 24 '38

"A: mediocre; Y & C: no."
— + **Parents' M** p63 D '38

Newspaper and Magazine Reviews

"Newsreel camermen are coming into their own. They have had two screen appearances already, first in Metro's big and poor 'Too Hot to Handle,' and now in Century's small and poor 'Sharpshooters.' . . [The hero of the

latter is] a drunken roisterer, a loud-mouthed braggart of whom we get very weary as the film unwinds. One of his prettiest sequences is shot in a night club, where, maudlin with drink, he screams lines which consist of boisterous boasts of his own astuteness in outwitting his competitors. . . The best that 'Sharpshooters' can do will be to disgrace whatever partners it gets on double bills. And it leaves the newsreel cameraman picture yet to be made."
— — **Hollywood Spec** p11 O 1 '38

"Persons allergic to the 'series' picture are hereby notified that 'Sharpshooters' betrays certain familiar symptoms. . . As a change which doubtless will be welcomed by everybody except newsreel cameramen, the heroes this time are a newsreel cameraman and his sound-truck partner, instead of the usual reporter-photographer team." B. R. Crisler
N Y Times p19 D 5 '38

Trade Paper Reviews

"As the first of a projected series, this film indicates the rest of the group might well be abandoned unless a radical change for the better is made. It may go over with very youthful patrons who are neither discriminating nor discerning when they want their melodramatic action stuff. More adult fans, however, won't like it. . . The story is hopelessly childish, bearing the distinction of being loaded with more cliches per reel than have been seen since the 'Perils of Pauline' days."
— **Boxoffice** p35 S 24 '38

"This melodrama is of the imaginary kingdom variety, done with the 'Graustark' touch of high adventure and heroics, but in the strictly modern manner. . . For the thrill fans, this one will go over without a struggle."
+ **Film Daily** p6 D 7 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p5 S 28 '38

"20th-Fox has had unusual success with the turnout of feature series by Sol Wurtzel. . . There's a zippy tempo maintained for the 63 minutes of running time. Constructed for swift unfolding, picture has laughs piling on top of each other, even though at times the comedy tends towards the elemental side and logic is unnecessary. Without selling names, nevertheless it's a standard programmer to entertain, and is a natural for the juvenile trade."
+ **Variety** p13 S 21 '38

"Combining political intrigue with an abundance of action thrills and a peppering of romance, the whole laid against a George Barr McCutcheon background, the picture will click, for it is good for repeated laughs. Not only does 'Sharpshooters' pave the way for the sequels that are to follow, but it definitely establishes Brian Donlevy and Wally Vernon."
+ **Variety (Hollywood)** p3 S 17 '38

SHINING HOUR. MGM 75-80min N 18 '38

Cast: Joan Crawford. Margaret Sullavan. Robert Young. Melvyn Douglas. Fay Bainter. Allyn Joslyn

Director: Frank Borzage

Dance director: Tony De Marco

Music: Franz Waxman

Screen writers: Jane Murfin. Ogden Nash

Based on the play of the same title by Keith Winter. Joan Crawford, a show-girl who has made her way up from the tenements, marries Melvyn Douglas, member of a wealthy farming family in Wisconsin. When he takes his bride home, the family are all hostile to her, particularly Douglas's sister, Fay Bainter, an embittered old maid. Margaret Sullavan, sister-in-law of Joan, finds out that her husband, Robert Young, is passionately in love with Joan and she attempts to commit suicide. In the end the burning of a new house being erected for the bride brings about a saner sense of values for the family.

Audience Suitability Ratings

"Excellent. Absorbing drama, marked by fine characterizations. Mature." DAR
+ + **Fox W Coast Bul** N 19 '38

"Gripping and sympathetic social drama. Entertaining, wholesome and heart-warming. For adults only. This picture will not please the masses." Am Legion Auxiliary

"A beautifully made social drama, tensely gripping at times, and in its lighter moments delightful and amusing. The adult theme is finely presented by an able cast who seem especially well chosen for the characters they portray. Adults." Calif Cong of Par & Teachers

"An excellent cast lost in a maze of unbelievable, melodramatic situations. The production values are high—the social values questionable. . . The climax presumably ends, also, an illicit love affair. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Outstanding cast, direction and interesting story, make for more-than-usual entertainment. Adults." Nat Council of Jewish Women

"The story, somewhat outmoded and neurotic for today's audiences, is skillfully handled, despite inconsistencies in character delineation. Adults." Nat Soc of New England Women

"Deft naturalness, sans stagey heroics, characterize this production, in which there is a careful selection of cast, admirably directed. . . Good sophisticated entertainment. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** D 3 '38

"Adults."
Nat Legion of Decency N 24 '38

"A: good; Y: sophisticated; C: no."
+ **Parents' M** p42 Ja '39

"Mature. Bright and sophisticated but genuinely moving, with top-notch acting and direction."
+ **Wkly Guide** N 19 '38

Newspaper and Magazine Reviews

" 'Shining Hour' rates as interesting, adult fare. Its theme, of love and bitterness and hatred among five people who never should have been collected under one roof, has an edgy quality that both irritates and fascinates. Because this picture will appeal only to mature audiences, it is unfortunate that M-G-M didn't check up on its obvious faults of excess. . . Joan Crawford handles her part capably; however, she might have inserted a little more viciousness into it to match Fay Bainter's splendid portrayal of the farmer's Bible-quoting she-devil of a sister." P. T. Hartung
+ — **Commonweal** p216 D 16 '38

"Entertaining presentation of a social theme in high hat, white tie and tails. Everyone contributing to it deserves credit, as technically the job is a well nigh perfect one. . . While 'Shining Hour' will make great appeal to the Park Avenue set, it will have little appeal to the Main Street crowd. It strictly is for the classes, not the masses, and in making it so, Metro committed a box-office blunder. . . That means that 'Shining Hour' is a beautifully done something about nothing."
+ — **Hollywood Spec** p12 N 26 '38

Reviewed by Beverly Hills
Liberty p49 N 19 '38

"Although Margaret Sullavan, as an unhappy in-law, steals the acting honors from an excellent cast, this confused and implausible drama gives Joan Crawford a role that will please her fans."
— + **Newsweek** p25 D 5 '38
Time p30 D 5 '38

Trade Paper Reviews

"Typical Joan Crawford poor-girl-wins-rich-man story, a bit too involved and unbelievable in plot structure but impressively produced and portrayed, this ultra-modern drama should enjoy more than moderate popularity, with the feminine trade and dyed-in-the-wool Crawford fans supplying its biggest patronage."
+ — **Boxoffice** p31 N 19 '38

"A studiedly clever production in direction, scripting and acting. But more so in the dialogue. . . It might have been a swell conversational piece on the stage, but on the screen, it is lacking in warmth and naturalness. The writers overlooked keeping the Riley girl a New Yorker. She becomes as smug and decorous

SHINING HOUR—*Continued*

and uninteresting in her husband's family home as the rest of the Lintons with their old traditions and stiffness. Thus there is no contrast to point the story."

+ — **Film Daily** p4 N 28 '38

Reviewed by Gus McCarthy

+ — **Motion Pict Daily** p8 N 21 '38

" 'Shining Hour' is studded with a quintet of marquee names, headed by Joan Crawford, but that draw value is all that exhibitors can depend on, as picture is a confused jumble of cross-purpose motivations and situations that fail entirely to arouse interest. . . Basic trouble with the production lies in confusing script. Story keeps on pretty well-defined track until the latter half, when it falls apart entirely and sets up incongruous and strained situations for confusing climax which fails to click. . . There are a few sparkling moments, but on the whole material at hand prevents performances of which any individual of the group is capable."

— + **Variety** p15 N 16 '38

" 'Shining Hour,' rather complicated in character and motivation, sets up an interesting premise of cross loves and temperamental incompatabilities but becomes so theatrical and mixed in purpose that it will be over the head of mass audiences, even women, to whom it is chiefly addressed. Grosses look to be slim, although the marquee will have important dressing."

— + **Variety (Hollywood)** p3 N 11 '38

THE SINGING BLACKSMITH. Collective film 116min N 2 '38

Cast: Moishe Oysher. Miriam Riselle. Florence Weiss. Anna Appel. Ben-Zvi Baratoff. Michael Goldstein

Director: Edgar G. Ulmer

Screen writers: Ben-Zvi Baratoff. Ossip Dymow

Based on the play, Yankel der Schmidt, by David Pinski. American made film in Yiddish with English subtitles. This is the tale of a gay blacksmith in a Russian village who marries a girl and then finds himself in difficulties with a former sweetheart. Second film made by Collective Film Producers in this country.

Audience Suitability Reviews

"A: good of kind; Y & C: no."

+ **Christian Century** p1383 N 9 '38

"Adults."

Nat Legion of Decency N 24 '38

"Greatly superior to most films for Yiddish audiences; on the long side and heavy with detail, but often very moving and containing some fine singing."

+ **Wkly Guide** N 12 '38

Newspaper and Magazine Reviews

"The second contribution of Collective Film Producers to a permanent library of Yiddish films shows a definite improvement over 'Green Fields,' the first. With limited facilities and experience and despite a labored technique, the producers have indicated [they can] . . . create entertainment that will at least be enjoyed by those familiar with the language. It seems that the first lesson to be learned is that of cutting. The production is much too long, and the camera lingers exasperatingly on trivial sequences." R. W. Dana

+ — **N Y Herald Tribune** p17 N 3 '38

"Patrons of the Yiddish theatre should find themselves comfortably at home before 'The Singing Blacksmith.' . . For practically all the familiar ingredients of Yiddish comedy-drama have been stirred into this quaintly romantic film. . . Over-long and frequently tedious in its homely minutiae, this film is not likely to have any appeal to a general audience, but should prove pleasant entertainment for persons who appreciate its flavored music and characteristic humors." Bosley Crowther

+ — **N Y Times** p27 N 3 '38

Trade Paper Reviews

"Lots of entertainment in this Yiddish picture for Jewish audiences. It has a great deal to recommend it. There is a fairly plausible story, choice bits of humor sprinkled throughout the yarn and Moishe Oysher's singing. Production values for this type of film are higher than the average."

+ **Boxoffice** p29 N 26 '38

"Comedy and drama are neatly blended to make the picture entertaining."

+ **Film Daily** p6 N 14 '38

"David Pinski's Old World classic, 'Yankel der Schmidt,' has received a stirring screen adaptation by its author to further popularize one of the greatest works in Yiddish dramaturgy. For here is Pinski at his best. . . Here is a picture that can't hope to approach the world grosses of 'The Dybbuk,' but, nevertheless, should serve as a powerful universal box-office magnet for Yiddish audiences. There may be flaws in direction, photography and acting, but there can be no denying that Oysher's voice by far dwarfs those faults."

+ **Variety** p17 N 9 '38

THE SISTERS. Warner 94min O 15 '38

Cast: Errol Flynn. Bette Davis. Anita Louise. Ian Hunter. Donald Crisp. Beulah Bondi. Jane Bryan. Alan Hale. Dick Foran

Director: Anatole Litvak

Music: Max Steiner

Music director: Leo Forbstein

Screen writer: Milton Krims

Based on the novel of the same title by Myron Brinig. The film goes back to the year 1904 and presents a panorama of American life of that time. Three daughters of a small town druggist in Silver Bow, Montana, fall in love and marry widely different types of men. All come perilously close to shattered romance but they manage to hold their marriages together. Among the background scenes are the San Francisco earthquake and the election of Teddy Roosevelt and Taft.

Audience Suitability Reviews

"A: disappointing; Y & C: no."

— **Christian Century** p1383 N 9 '38

"Good. Bette Davis is convincing, but Errol Flynn seems miscast. Adults." DAR

"In a time when family solidarity is apparently the one great security on which to pin one's faith, motion pictures have given us a number of worthwhile examples. . . Mr. Flynn is palpably miscast and Miss Davis rarely rises to the dramatic heights with which we connect her name because of past performances. The story has been popular with the reading public and yet to many the book lacked the unity and strength which would indicate greatness. In the cinema version the incidents which mould the lives of the other two sisters are too casually sketched to seem in any way significant or real, and the ending, differing from the novel, leaves the spectator in no way convinced that happiness is assured to any of the girls. Adolescents: little interest; children: no interest. Adults." Women's Univ Club, Los Angeles

+ — **Fox W Coast Bul** O 8 '38

"Delicate and charming with a marked realness is this story of three sisters. Excellent characterizations and careful direction add to its naturalness. Adult family." Am Legion Auxiliary

"An intensely interesting dramatization of Myron Brinig's novel. Adults: interesting; 14-18: no; children: unsuitable." Calif Cong of Par & Teachers

"Interesting, moving, semi-historical social drama of the 'gay nineties' that draws amusing parallels with present-day politics and women's fashions. Mature." Calif Fed of Business & Professional Women's Clubs

"Engrossing entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"A different, still fascinating Bette Davis gives a poignant, radiant performance supported by a large and notable cast, each fitted to the individual role, enhancing the value of every scene. Mature." Nat Council of Jewish Women

"An absorbing film for adult audiences." Nat Soc of New England Women

"There is a great deal of drinking but no glamour is attached to it. Rather morbid in theme, with not enough comedy highlights. Adults." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** O 15 '38

"Adults."
Nat Legion of Decency O 6 '38

"A: very good; Y: mature; C: no."
+ + **Parents' M** p63 D '38

"Family. Outstanding. The background—1904-1908—gives it a [strong] emotional appeal."
+ + **Wkly Guide** O 22 '38

Newspaper and Magazine Reviews

Reviewed by J. K. Hutchens
Boston Transcript p20 N 18 '38

"Adults and mature young people."
Christian Science Monitor p15 N 19 '38

"Due to its lack of unity and due to Hollywood's star system, 'The Sisters' is not as well knit and well balanced as 'Four Daughters.' Bette Davis's face, figure, and acting, with her 'exciting serenity' and unselfish devotion to her husband, make this *her* picture. . . Its two greatest faults must be blamed on Director Litvak: Errol Flynn's unconvincing performance as a deteriorated drunkard and the very weak, obviously changed-at-the-last-minute ending." P. T. Hartung
+ — **Commonweal** p677 O 21 '38

"[It] misses fire, not because the story itself lacks power but because it is unfolded without much imagination. To make matters worse, one of its principal players turns in a weak performance. Bette Davis, of course, is splendid. . . But Errol Flynn, dashing as he is in a swashbuckling role, is no great shakes in a part which demands subtlety. He is not a good dramatic actor, and his defects are all the more evident when contrasted with Miss Davis' superb playing. . . It is regrettable that the drama of young love, hasty marriage, and disillusionment does not measure up to the high standard of the physical production itself." Jesse Zunser
+ — **Cue** p44 O 15 '38

"While the story material is too great a load for the picture to carry successfully, no fault can be found with the manner in which the picture is made. The period is an uninteresting one. The costumes of the period are hideous, but the producers cannot be blamed for that. . . Cast names will give it a measure of box-office value, and I may prove wrong in believing the story lacks box-office strength. I hope I am wrong, but to me 'The Sisters' is dull and disagreeable entertainment—if anything dull and disagreeable can be classified as entertainment."
— + **Hollywood Spec** p7 O 15 '38

"3½ or maybe only 3 stars. It all depends. It has Hollywood's most interesting young actress, Bette Davis. Besides Miss Davis there's graceful Errol Flynn, the San Francisco earthquake, and a good basic story built from Myron Brinig's novel." Beverly Hills
+ **Liberty** p43 O 22 '38

"This tremendously moving film probably has the distinction of being better than the novel from which it derives, which held an enviable position on the best-seller list. Cut with expediency by Anatole Litvak, a brilliant director, it arouses all the avid curiosity and undefined emotional tenseness of a novel that will not be gainsaid till the back cover is closed. With Bette Davis getting completely into the character of the steadfast, eternally faithful Louise Elliott, and with Errol Flynn contributing the performance of his career, 'The Sisters' is the finest American film this reviewer has seen this year." R. W. Dana
+ + **N Y Herald Tribune** p10 O 15 '38

" 'The Sisters' is a credit to the Warner Brothers—having a fine cast and a not-too-implausible story, and a particularly lovely performance by Bette Davis. . . There are moments, perhaps, when it may grow just a wee bit burdensome, especially when Mr. Flynn is trying to look as if he believed in his despair." B. R. Crisler
+ **N Y Times** p21 O 15 '38

"Benignly aiming at nothing more than mere diversion, some of the newest movies succeed nicely in that direction. . . 'The Sisters' is probably the most enjoyable, the one most replete with incident and variety. . . The triple story is woven together cleverly, the varied incidents are lively, the minor rôles are all so good that one can be quite entertained throughout, enter the girls' problems with zeal." John Mosher
+ **New Yorker** p86 O 15 '38

"More appealing than convincing the intra-family saga is played with warmth and sincerity by a talented cast."
+ — **Newsweek** p30 O 17 '38

"The effort to keep the mood within a certain historical period is remembered violently every now and then, and immediately forgotten. . . Errol Flynn is never the creative writer, never the discouraged rotter. Other players dogtrot past the camera with little chance to project character. Elopement and poverty and earthquake take place much like an election, something to be got over with in a hurry. It is too bad. There was fine atmosphere in those four years. *The mood here is fitful.*"
— + **Stage** p58 N '38

"Success or failure of such a picture as 'The Sisters' depends largely on how well it evokes the mood of an era which lies within memory's horizon for many people who will see it. In this respect, Milton Krims's screen play, Anatole Litvak's direction and the acting of Flynn and Miss Davis are eminently successful. A trifle pretentious in its narrative manner, 'The Sisters' has the salient virtue of making it clear that in 1908 that sleepy year seemed just as fateful as 1938 does now, and for somewhat similar reasons."
+ **Time** p32 O 17 '38

Trade Paper Reviews

"A splendid screen job has been done on Myron Brinig's popular novel. It is a completely substantial dramatic production to which Bette Davis's fine portrayal brings a poignant and glowing warmth. . . Exhibitors will find the 'sister pattern' neatly cut for generous grosses."
+ **Boxoffice** p25 O 8 '38

"Strong love story with co-stars turning in outstanding performances."
+ **Film Daily** p9 O 10 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p2 O 4 '38

"Adapted from Myron Brinig's best seller, this film has the sweep of a virtual cavalcade of early 20th Century American history. Just how much this superbly made production does will depend largely on the campaign given it by individual exhibitors. There are many saleable angles to the picture but they must be carefully sold. The title may hurt, but business should be generally good, or above par, with Errol Flynn and Bette Davis on the marquee. 'The Sisters' will bring additional laurels to Miss Davis as a dramatic actress."
+ + **Variety** p14 O 5 '38

"It is a strong woman's picture, with enough of the political and sporting life of that day to offer balanced entertainment for the male customers. Its rather sombre and depressing effect is somewhat relieved by a happier ending than Myron Brinig's novel provided and by the courageous loyalty of the Bette Davis character in the face of devastating discouragements. The picture is very well made, is played with impressive conviction and directed with superb dramatic skill and feeling. Names, merit and exploitation possibilities portend ample grosses."
+ **Variety (Hollywood)** p3 O 4 '38

SIXTY GLORIOUS YEARS. Gaumont British-RKO 92min N 17 '38

Cast: Anna Neagle. Anton Walbrook. C. Aubrey Smith. Walter Rilla. Charles Carson. Felix Aylmer

Director: Herbert Wilcox

Screen writers: Miles Malleson. Charles de Grandcourt

Filmed in England. This is a sequel to "Victoria the Great" and contains the same leads

SIXTY GLORIOUS YEARS—*Continued*

and other characters. Instead of detailing political complications in Victoria's reign as "Victoria the Great" did, this one stresses the royal romance. It opens with Victoria announcing to Parliament her betrothal to Prince Albert, then adds the government's treatment of her husband, the tension of the King and Queen's early married life because of his desire to take part in State affairs and ends with the Diamond Jubilee and the death of Victoria.

A Guide to the appreciation of the historical photoplay Sixty Glorious Years, prepared by H. E. Fowler, is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 1 '38

"A, Y & C: good."
+ **Parents' M** p42 Ja '39

" 'Sixty Glorious Years' has about it something of the air of a 'command' performance. . . The camera moves from one historic event to another as if it were recording a great pageant, and not a motion picture, in the ordinary sense; only last year Mr. Wilcox made 'Victoria the Great' with the same Victoria (Anna Neagle) and the same Albert (Anton Walbrook). Not that the new film is repetitious—Queen Victoria's rule was so eventful that a dozen films could be made without repeating—and certainly the costumes, settings and color photography are more brilliant this year than last."
+ **Scholastic** p33 D 3 '38

"Family. Outstanding. Recommended for schools and libraries. Worth keeping permanently available."
+ + **Wkly Guide** N 26 '38

Newspaper and Magazine Reviews

"It is a pageant, a series of beautiful pictures from the pages of Queen Victoria's diary. Regardless of what you may think of this headstrong, dumpy little Queen and the stuffiness of her times, there is something thrilling about this historical spectacle. . . At times the picture drags, but it is well worth seeing for its authentic sets and good characterizations." P. T. Hartung
+ **Commonweal** p161 D 2 '38

"Your feeling, on viewing 'Sixty Glorious Years,' that 'you have been here before,' is amply justified if you also saw 'Victoria the Great' last winter. . . This second film is a better film drama than the first—better written, more skillfully played, directed, and photographed. So that, if you missed 'Victoria' last season, you may enjoy 'Sixty Glorious Years' this week. But if you saw 'Victoria' I am afraid you will yawn your way resentfully through what must be, at best, a twice-told tale. . . The Technicolor photography is lovely throughout." Jesse Zunser
+ — **Cue** p14 N 19 '38

"3 stars predicted. Done with care, dignity, accuracy—and color." Beverly Hills
+ + **Liberty** p49 N 19 '38

"The present production falls short of its predecessor in many respects. . . The story is episodic and it is definitely lacking in warmth and emotional intensity. As spectacle, the film has solid virtues. . . What attempts have been made to trace historical parallels to the present critical state of England in world events are far from persuasive. The acting, it seems to me, is much the same as it was in Mr. Wilcox's earlier tribute to Victoria. . . In 'Sixty Glorious Years,' Mr. Wilcox has made another reverent film genuflection to Queen Victoria and her era, but it adds little to his earlier salute, while it seems to me to be lean on entertainment for a non-English public." Howard Barnes
+ — **N Y Herald Tribune** p16 N 18 '38

"It isn't that the film is dull, or dully presented. Miss Neagle's portrayal is as warm and quaint and dignified, all at once, as it was in 'Victoria the Great.' Anton Walbrook again is splendid as the Prince Consort and we have no fault with C. Aubrey Smith's Wellington. . . But not even the best story-teller should expect applause when he repeats himself. Not all of us have Mr. Wilcox's interest in detail. We heard him the first time with constant interest, the second time with patience. We hope he won't risk a third." F. S. Nugent
+ — **N Y Times** p25 N 18 '38

"It is less the same old story of Victoria than you might think. Anna Neagle who has evidently dedicated her career to the impersonation, makes the young Queen such a lovely thing that one might imagine Victoria could have had a career on the stage had life not placed her where it did. That wasn't the impression the Queen actually made upon her contemporaries, as I recall Strachey and Benson, but the effect is appealing on the screen." John Mosher
+ **New Yorker** p89 N 26 '38

"Once again Anna Neagle's Queen and Anton Walbrook's Prince Consort bring flashes of realism to a series of lantern-slide sequences."
Newsweek p25 N 28 '38

"In all fairness to Mr. Wilcox we must say that his second filming of the Victorian biography is infinitely superior to the first. This production, no doubt, is imperialism at its most glamorous, but we are getting just a teensy, weensy bit tired of Victoria. However, we must forget the first picture and contemplate only the current one. *Sixty years gloriously photographed.*"
+ **Stage** p58 D '38

"It should be an enlightening experience for U. S. cinemaddicts whose notions about 19th-Century history may have been slightly confused by recent Hollywood versions. . . A reverence for the real is characteristic of the picture which is aimed at historical fidelity rather than romantic excitement, but often achieves both. Much of the emotional validity of 'Sixty Glorious Years' comes from the fact that the British Government, highly approving of Director Herbert Wilcox's treatment of the same subject in 'Victoria the Great' last year, lent him settings which not even Hollywood could hope to reproduce. . . For the 20th Century the legend of Victoria's reign has an inexhaustable fascination."
+ **Time** p51 N 28 '38

Trade Paper Reviews

"There is considerable to recommend this attraction which, however, must be viewed as a companion piece to 'Victoria the Great.' Since history provided the story elements and since both trace highlights in the life and reign of the British queen, it inevitably follows that 'Sixty Glorious Years' treads along unavoidably identical ground. . . Inevitably and while the personalized story is constantly stressed, the film emerges, naturally, as a very British effort, punctuated by much flag display and reference to the glories of England. How this will set with American audiences is a question that makes this a very dubious attraction in this market."
Boxoffice p27 N 26 '38

Film Curb p6 N 26 '38

"One of the finest example of historical pageantry ever presented on the screen. . . This production assumes an episodic form, and becomes a cavalcade of events with a more or less historical significance that would be rather heavy subject matter as screen entertainment. But they have been humanized and removed from their dry historical significance by the very natural manner in which the Queen moves through all the events into which she has been projected."
+ + **Film Daily** p5 N 17 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p4 N 18 '38

"This is one of the most artistic and expensive films made in England. It should prove a big draw in its native country and should also do well in the United States. It's a worthy sequel to Director Wilcox's 'Victoria the Great,' which held the same two leads, and also includes others of the former cast."
+ + **Variety** p15 O 26 '38

SLANDER HOUSE. Progressive 65min Jl 1 '38

Cast: Adrianne Ames. Craig Reynolds. Esther Ralston. George Meeker. Pert Kelton. William Newell

Director: Charles Lamont

Screen writers: Gertrude Orr. John W. Krafft

Based on the novel of the same title by Madeline Woods. Much of the action takes place in an exclusive beauty salon in which the owner becomes involved in scandal and a woman patron attempts suicide because of the malicious gossip she overhears in the shop. Also released as Scandal House.

Audience Suitability Ratings

"A: hardly; Y: no; C: certainly not."
— + Christian Century p1175 S 28 '38

Trade Paper Reviews

"Taking its cue from an ineptly proportioned dialogue sheet, this goes about the highly uninteresting business of whipping up more talk and absurd situations than an average subpar feature and cast are expected to absorb. . . Constant jabbering, below average performances, direction and a very inadequate script keep this at a low entertainment point."
— Boxoffice p34a O 15 '38

"This offering is right down the groove for the neighborhood houses, and a pushover for the humble family trade. It is not a Class 'A' by any manner of figuring, but with all its amateurishness in story and acting it rates a good Class 'B' because it treats of the things that the rank and file of moviegoers in the popular ranks go for—socking the upper classes and showing that the boy and girl from Tenth Avenoo are as good as any on Park Avenue."
+ Film Daily p8 O 4 '38

"An independent that is sufficiently worthwhile to get by on double bills as the No. 2 feature. Lack of cast names prevents it from having drawing power on player strength but the title and what it might suggest is likely to attract somewhat, plus any exploitation effectiveness in connection with tipping that the story's about a rejuvenating salon. . . With better casting, this could have been a much more meritorious production than it is."
+ — Variety p59 O 5 '38

SOLO PER TE. Casino 80min S 11 '38

Cast: Beniamino Gigli. Michael Bohnen. Maria Cebotari. Peter Bosse

Director: Carmine Gallone

Music: Alois Melchior

Italian dialogue film with English subtitles. Contains excerpts of the opera Andrea Chénier, Il Balio in Maschera and Bizet's Agnus Dei. Gigli portrays a tenor who marries a woman with a past. She is held for murder when a triangle arises but proclaims her innocence when the murderer confesses.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency S 22 '38

Newspaper and Magazine Reviews

"With such operatic talent as Beniamino Gigli, Michael Bohnen and Maria Cebotari in the leading rôles, it was taken for granted that 'Solo Per Te' would be satisfactory from the musical side. It is much more than that. Not only are there well-sung excerpts . . . but the acting is better than in many similar productions." H. T. S.
+ N Y Times p13 S 12 '38

Trade Paper Reviews

"Fair operatic picture, but not so hot dramatically or pictorially. From an arty standpoint the picture ought to drag in a limited few, principally through whatever attraction Beniamino Gigli, plus Michael Bohnen, in a little bit of the opera, 'Andrea Chénier,' can muster at the box office. Maria Cebotari, feminine lead, is a pleasing singer and, once heard, should gather esteem."
+ Variety p23 S 14 '38

SONS OF THE LEGION. Paramount 60min S 16 '38

Cast: Lynne Overman. Evelyn Keyes. Donald O'Connor. Elizabeth Patterson. William Frawley

Director: James Hogan

Music director: Boris Morros

Screen writers: Lillie Hayward. Lewis Foster. Robert F. McGowan

This is the story of a group of small-town boys who want to form a Sons of the Legion squadron. Two boys are unable to join because their father was dishonorably discharged from the army for an offense he did not commit. The children get the real culprit.

Audience Suitability Ratings

"Good. Stirring social drama; propaganda. Constructive. Mature-family." DAR
+ Fox W Coast Bul S 17 '38

"A good sermon on Americanism. There is much flag-waving and bugles blowing to thrill youngsters. Adults: fair; family: fair; children: good." Calif Cong of Par & Teachers

"The picture is constructive in its ideas, but unpretentious in its entertainment values. Family." Calif Fed of Business & Professional Women's Clubs

"Entertaining and character building in type, this picture with its well chosen cast, fine work by the youthful leads, is well acted and effectively directed. Especially appealing to members of the American Legion and their families. Family." Gen Fed of Women's Clubs (W Coast)

"Well directed and enacted social drama, timely and interesting." Nat Council of Jewish Women

"The film tends to instill patriotism. A good family picture." Nat Soc of New England Women

"An excellent and appealing picture of high ethical values. Family." S Calif Council of Fed Church Women
+ Fox W Coast Bul S 24 '38

"The picture contains a good deal of propaganda for an organization of sons of American Legion members, showing their patriotism, comradeship and assistance to the less fortunate in life. There is a less pleasant side of the story when we see these mere babes parading around in uniform just as they do in Mussolini's Italy, and when we see them careening over the roads in an automobile at breakneck speed in pursuit of a murderous convict. Adolescents, 12-16: passable; children, 8-12: bad ideas as well as good."
+ — Motion Pict R p7 O '38

"General patronage."
Nat Legion of Decency S 22 '38

"A & Y: good; C: mature."
+ Parents' M p53 N '38

"Family-juvenile."
Wkly Guide S 10 '38

Newspaper and Magazine Reviews

"Strictly juvenile in content, treatment and audience appeal, showing how the S. A. L. draws boys from all classes and makes junior Legionnaires of them. Family."
+ — Christian Science Monitor p15 S 17 '38

"This is a bit of American juvenilia designed, I think, for children under age 10, who easily burst into bright excitement at the sight of a brass-hat uniform and the blast of a brass band." Jesse Zunser
Cue p9 O 8 '38

"Considering the material with which he had to work, Director James Hogan has done a clean piece of story telling. . . [Some] of the public are likely to find the picture too naive for their approbation. All the good little boys are very good, the bad ones very bad. . . Similarly all the papa Legionnaires are good men and true, while the one culprit is surely a devil. There is this consideration too—many spectators may not like being preached at, even assuming they are in complete accord with what is being preached. For the picture *is* propaganda, however you look at it." Bert Harlen
+ — Hollywood Spec p10 S 17 '38

SONS OF THE LEGION—*Continued*

"The new juvenile film is spirited, timely and well intended. It reveals the acting talent of young Donald O'Connor far better than did 'Sing, You Sinners,' a far better picture, and it has the dependable Lynne Overman as an assist for the credit ledger. However, with all its potentialities, 'Sons of the Legion' blows hot and cold and finishes with a weak puff. . . The sentiment attached to [the juveniles'] efforts becomes a trifle insipid upon close view." R. W. Dana
+ **N Y Herald Tribune** p19 S 29 '38

"[It] is a fervid little homily on Americanism of the flag-waving, organizational variety, overburdened with patriotic clichés. . . As cinematic fare, 'Sons of the Legion' will likely prove entertaining only to children. Its banalities are too apparent for serious, adult approval. As a preachment for youngsters, it is questionable. Some parents might regard it as a clarion call to red-blooded, 100 per cent American youths. Others, of more cautious judgment, might look upon it as a fatuous bit of jingoism—and not worth the time of intelligent children, anyhow." Bosley Crowther
— **N Y Times** p24 S 30 '38

"[It] is a minor, nondescript thing." John Mosher
— **New Yorker** p74 O 8 '38

Trade Paper Reviews

"Resorting to plenty of patriotic flagwaving and hokum and hampered by a decidedly implausible story, but brightened through a sparkling performance by moppet Donald O'Connor, this will serve satisfactorily as a run-of-the-mill programmer with a particular appeal to juvenile audiences. Additionally, it presents possibilities for heavy exploitation and tieups with the American Legion."
+ — **Boxoffice** p35 S 17 '38

"This picture carries the timely creed of Americanism. The director has handled the subject in a manner which makes for good entertainment, there isn't an overabundance of propaganda, yet it gets over its point."
+ **Film Daily** p7 S 14 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 S 23 '38

"In a word, this one is pretty terrible. Obviously framed to cop the Legionnaire trade and incidentally lure the moppets, the film neglects to supply any entertainment. What's more, the unashamed flag-waving is enough to make the most rabid Legionnaire blush, while its juvenile slant will seem puerile even to the urchins."
— — **Variety** p21 O 5 '38

"Well produced from a story that blends action and romance, plus an abundance of heart-tug, 'Sons of the Legion' goes to the post with every indication that it will come through as a boxoffice natural. . . Offering's own standing as screen fare, plus the tie-in with the country-wide newspaper and radio coverage of the Legion convention, should lure the crowds through the turnstiles of theatres screening it."
+ **Variety (Hollywood)** p3 S 9 '38

SOUTH OF ARIZONA. Columbia 56min Jl 28 '38

Cast: Charles Starrett. Iris Meredith. Dick Curtis. Bob Nolan

Director: Sam Nelson

Screen writer: Bennett R. Cohen

A western melodrama with cattle-rustling for its theme.

Audience Suitability Ratings

"It should entertain all who still thrill to this exciting formula. Family." E Coast Preview Committee
+ **Fox W Coast Bul** Ag 27 '38

"General patronage."
Nat Legion of Decency Ag 18 '38

"Family."
Wkly Guide Ag 13 '38

Trade Paper Reviews

"The tendency in these Charles Starrett Westerns seems to be veering from an overdose of gun play to more serious consideration of their scripts. While the revolver blanks don't pop so frequently in this one it is, nevertheless, exciting, well-knit and suspenseful ranch drama."
+ **Boxoffice** p33 O 15 '38

SPAWN OF THE NORTH. Paramount 105-110min Ag 26 '38

Cast: George Raft. Henry Fonda. Dorothy Lamour. Akim Tamiroff. John Barrymore. Louise Platt. Lynne Overman. Fuzzy Knight. Vladimir Sokoloff. Duncan Renaldo

Director: Henry Hathaway

Screen writer: Jules Furthman

Based on the novel of the same title by Barrett Willoughby. Three years in the making, this is a film with an unusual locale—salmon spawning season in Alaska during pioneer days when Indians held special rituals and piracy in the fishing industry was known. Amid the roar of icebergs and night battles among the fishermen, this is the tale of two boyhood friends, Henry Fonda and George Raft. When they grow up, Fonda becomes a lawful fisherman and Raft a member of a gang of Russian thieves who prey on the other fishermen. In a battle Fonda shoots his friend who atones for his sins by driving the pirates into a crashing glacier.

SEE ALSO issue of September 26

A guide to the discussion and appreciation of Spawn of the North prepared by William Lewin, is for sale by the Educational and Recreational Guides, Inc., 1501 Broadway, Room 1418, New York, at fifteen cents per copy.

Audience Suitability Ratings

"A well-acted social drama. The Alaskan scenery is breathtaking while the salmon scenes will long be remembered. Direction smooth and consistent, photography splendid, and acting convincing. Family." Am Legion Auxiliary

"Adult." Calif Cong of Par & Teachers

"A thrilling picture. The cast is excellent, although Dorothy Lamour has a tendency to raise her voice for dramatic emphasis, and Henry Fonda recites unimportant speeches as if he were playing Shakespeare. Mature." Calif Fed of Business & Professional Women's Clubs

"Engrossing, virile entertainment. . . Though the brawls and combats are brutal, the action is suited to the time when the vigilantes substituted order for lawlessness. Robust spectacular drama. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"'Spawn of the North' is an exciting, virile, moving melodrama with an excellent cast and first rate screen production values. . . Some gruesome details are offensive. Mature." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"There is a refreshing absence of so-called glamor and sophistication. Excellently photographed and cast, with a story which does not over-stress a good theme. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** S 10 '38

"Virile as the Alaskan narratives of Rex Beach or Robert Service, this picture of the far North provides strong melodrama. . . Marked by brutal encounters, it is not for the squeamish, but nevertheless is the best of its class which has appeared for some time. Adolescents, 12-16: not recommended, strong fare; children, 8-12: too much violence."
+ **Motion Pict R** p8 S '38

"A: good melodrama; Y: too strong; C: no."
+ **Parents' M** p53 N '38

Newspaper and Magazine Reviews

"This has color and freshness, moves a little slowly when it gets educational in its details, is not a little brutal at times. But it isn't dull." Beverly Hills
+ **Liberty** p29 O 1 '38

"From the start to about the halfway mark, there is almost an heroic quality to the picture's narrative. . . Mr. Hathaway has allowed the picture to become unduly personal at this point, and, if the truth must be told, the people are not as thrilling as the background. *A hearty evening.*"
+ **Stage** p62 O '38

Trade Paper Reviews

"This picture contains all of the desirable elements that make up perfect entertainment—good story, well directed, excellently cast and with a beautiful natural background. It holds one's interest from start to finish, and is valuable not only as entertainment but as instructional material as well. . . In our opinion, this was the finest picture on Broadway last week."
+ + **Film Curb** p7 S 17 '38

SPRING MADNESS. MGM 66min N 11 '38

Cast: Maureen O'Sullivan. Lew Ayres. Ruth Hussey. Burgess Meredith. Ann Morriss. Joyce Compton. Jacqueline Wells. Frank Albertson

Director: S. Sylvan Simon

Music: Dr William Axt

Screen writers: Edward Chodorov. Eleanor Golden. Eloise Barrangon

Based on the play, Spring Dance, by Philip Barry. This is a comedy of college life and details the conspiracy of a group of girls in straightening out a love affair for one of their number.

Audience Suitability Reviews

"Good. Weak story; good cast. Mature." DAR
+ **Fox W Coast Bul** N 19 '38

"Fast-moving, fascinating and wholesome entertainment. Family." Am Legion Auxiliary

"Delightful light comedy, with attractive college setting, excellent writing, clear cut direction, convincing acting and dialogue that is keen and amusing. Family." Calif Cong of Par & Teachers

"A pleasant, inconsequential plot, with snappy dialogue and college fun to keep it going. Adults and young people." E Coast Preview Committee

"Typical in campus demeanor, sophisticated in part and laugh-provoking in events, the picture provides most diverting entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"Refreshing, diverting story of campus life, excellently cast and well directed. Family." Nat Council of Jewish Women

"Delightful light comedy. Family." Nat Soc of New England Women

"Light entertaining comedy. Nothing startling, but little or no smoking or drinking. Family." S Calif Council of Fed Church Women

"Gives us youth at its best, though the title would never suggest it. . . This picture shows genuine perception in delineating the characters. . . This is not just another college comedy, for it brings sympathetic understanding to a naive 'certain age.' Adolescents: entertaining; children: perhaps. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** N 26 '38

"General patronage."
Nat Legion of Decency N 17 '38

"A & Y: entertaining; C: little interest."
+ **Parents' M** p42 Ja '39

"The best college-life picture that has been made, with a lot of bright and attractive young people who are something like the real thing."
+ **Wkly Guide** N 12 '38

Newspaper and Magazine Reviews

"There's an awful lot of cuteness in a little number called 'Spring Madness.' Burgess Meredith, Lew Ayres, Maureen O'Sullivan and a flock of other cute boys and girls carry on in Hollywood's collegiate, wise-cracking style." P. T. Hartung
Commonweal p216 D 16 '38

"The movies are ganging up on unattached bachelors. It is a primer on husband hunting, giggled o'er with bright humors, comic lines, sardonic hints, and the voice of Burgess Meredith hoo-hooing in nervous warning. . . It's all quite discouraging. But amusing too, since the picture is based on Philip Barry's play, and is acted out by a bevy of charming girls." Jesse Zunser
+ **Cue** p42 D 3 '38

"Much merriment, pretty girls; good, clean fun. A meticulous critical yardstick should not be applied to a picture of this sort. . . S. Sylvan Simon is a director who is going to reach the heights. . . The dialogue in the picture sparkles with wit."
+ **Holywood Spec** p10 N 26 '38

"Consider 'Spring Madness' a silly but gay little piece, much helped by its unpretentiousness and sensible comedy writing. (Much helped also by the fact that when you throw a line to subordinate players like Sterling Holloway and Frank Albertson, you will not throw a line away.) . . It is sometimes too broad and sometimes too shallow, but it's another good score for the decent small-budget type of picture." Otis Ferguson
+ **New Repub** p174 D 14 '38

"As a film, 'Spring Madness' is better than 'Spring Dance' was as a play. Its title is more apt; its story occasionally makes more sense, and its acting, particularly that of the stars, is more luminous. With reservations, it catches the spirit, the language and even the truth of our college girls and boys. . . 'Spring Madness' is good fun." R. W. Dana
+ **N Y Herald Tribune** p18 D 1 '38

"Although a picture called 'Spring Madness' may seem a trifle out of season, we counsel you to fling your Winter garment of repentance at least temporarily into the fires rekindled by the Criterion Theatre—that is, if you can spare the time from shopping. The tragedy of young love, with a beautifully comic performance by Burgess Meredith, as a kind of anti-Cupid, to set it off, is not to be sneezed at even in the influenza season. And with Lew Ayres. . . it is practically irresistible." B. R. Crisler
+ + **N Y Times** p29 D 1 '38

"The two college boys who are willing to dodge a houseparty in order to go to Russia and study its economic structure, and the college girls who see to it that they don't escape, are a likely little group. Maureen O'Sullivan and Lew Ayres, being the most grave and intense, are the most realistic of the lot. It is somewhat disconcerting, though, throughout the film, to find Burgess Meredith used merely as a comic foil. We can squawk again against the movies when they take a Burgess Meredith and make a clown of him." John Mosher
+ **New Yorker** p129 D 3 '38

"Innocuous and fairly diverting campus clowning."
+ — **Newsweek** p25 N 28 '38

"Mildly amusing little collegiate comedy headlined by Lew Ayres and Maureen O'Sullivan and notable chiefly for the way in which Actor Burgess Meredith hailed three years ago as the Hamlet of 1940, belies his reputation by bringing to his impersonation of a Harvard senior the same mannerisms he used when spouting very blank verse in 'Winterset.' "
— + **Time** p51 N 28 '38

Trade Paper Reviews

"The exhibitors who book this one and the theatre patrons who pay their money to see it probably will supply the madness cited in the title. An attempt at college comedy, it is neither collegiate nor comical, and stacks up as one of the poorest offerings to come from a major studio this season. A potentially good cast, with Lew Ayres and Maureen O'Sullivan toplined, is hopelessly lost in a maze of unbelievable story situations."
— — **Boxoffice** p27 N 26 '38

"A laugh provoking picture that will amuse any audience, based on the loves, laughs and heartaches of college students."
+ **Film Curb** p5 N 19 '38

"Here is a film of college life that presents the girls and boys as intelligent human beings with normal balance and outlook on life, and not a bunch of zany nitwits. It is quite conceivable that a film of this kind will bring back a lot of college trade that has been unsold by

SPRING MADNESS—*Continued*

silly college presentations on our screens. In fact this production is a very fine and sensitive analysis of the lives of a college boy and girl."
+ **Film Daily** p8 N 15 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p8 N 15 '38

"Rather light and fluffy comedy romance set in collegiate atmosphere, 'Spring Madness' will fill the lower niche of duals in satisfactory fashion. It contains some diverting sequences that provoke laughs, but on the whole, shapes up as only mild entertainment. . . It will prove a suitable companion picture to dramatic offering on top half, or in spots where younger audiences predominate."
— + **Variety** p15 N 16 '38

"Light but diverting comedy romance played against a girls' college sorority atmosphere, with special appeal to younger audiences, 'Spring Madness' will mix well on any of the better duals. It is not collegiate in the usual pattern but tells with graceful humor and mellow humanness the capitulation of a headstrong young man to a lovely girl."
+ **Variety (Hollywood)** p3 N 9 '38

STABLEMATES. MGM 89min S 30 '38

Cast: Wallace Beery. Mickey Rooney. Arthur Hohl. Margaret Hamilton. Minor Watson

Director: Sam Wood

Original story: William Thiele. Reginald Owen

Screen writers: Leonard Praskins. Richard Maibaum

Mickey Rooney portrays a stable boy who loves a race horse and grieves when the horse becomes ill. Wallace Beery portrays a once great veterinarian who has become a sodden drunkard. Through a delicate operation Beery cures the horse and under the influence of the boy reforms. Then he is ready to pay his debts when the law catches up with him.

Audience Suitability Ratings

"A & Y: mostly fine of kind; C: doubtful."
+ **Christian Century** p1558 D 14 '38

"Mature-family." Am Legion Auxiliary

"Another race-track story that is picoted with hokum but with such a well chosen and outstanding cast that it will have sure-fire human and popular appeal. Adults: entertaining; 14-18 & children: good." Calif Cong of Par & Teachers

"An appealing story, effectively directed and acted with the right blending of laughter and tears. The picture has a healthy significance in its high standard of loyalty and sense of obligation. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Very good entertainment. A fitting vehicle for Mickey Rooney and Wallace Beery, who give their very best. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"The picture brings out three strong points: the love and care of animals, that drink ruins both skill and character, and crime always exacts its penalty. Family." S Calif Council of Fed Church Women

"Here is a story replete with human interest. Adolescents: good; children: emotional. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 8 '38

"General patronage."
Nat Legion of Decency O 13 '38

"A: good; Y: confused ethics; C: no."
+ **Parents' M** p63 D '38

"Family-juvenile. The horse should be starred with Beery and Rooney, who are at the top of their form. Sure-fire laughs and tears."
+ **Wkly Guide** O 8 '38

Newspaper and Magazine Reviews

Boston Transcript p14 N 10 '38

"An affable hokum entry from the MGM stables. The champion muggers and scene stealers of the lot—Wally Beery and Mickey Rooney—make an excellent team in this sentimental story. Adults and young people."
+ **Christian Science Monitor** p17 N 12 '38

"If you're a race-track addict, if you like the Rooney brand of histrionics, if you can take view after view of sloppy Mr. Beery squashing his nose all over his face with his dirtier hand, then you'll enjoy 'Stablemates.'" P. T. Hartung
Commonweal p21 O 28 '38

"Snub-nosed Mickey Rooney, who has sky-rocketed to stardom in his recent pictures, turns in a performance in 'Stablemates' which sets him, firmer than ever, among the first-rank Hollywood players. . . Comedy, drama, and suspense are skillfully woven through this finely told story of humans and horses. You will like it. Particularly notable in the supporting cast is Margaret Hamilton." Jesse Zunser
+ **Cue** p44 O 15 '38

"The picture is simply a 'vehicle' for Beery and Rooney, who put over its sob-stuff and hokum expertly."
+ **Film Wkly** p21 N 26 '38

"Might have been much better than it is, but it has its points. . . The trouble with the picture is when it goes wholly motion picture and sacrifices consistency to give Mickey Rooney opportunities to go the limit in emotional outbursts."
+ — **Hollywood Spec** p9 O 15 '38

"The film is an actor's picture. . . [It is] a racetrack drama that will surely draw the family trade. Whatever its shortcomings, 'Stablemates' is clean as a whistle, steeped in sentiment and geared with sequences capable of making the sternest stoic laugh. . . Margaret Hamilton's appearance is brief, but here is one of the finest supporting roles in recent films. It is the essence of character acting, and 'Stablemates,' an entertaining though undistinguished film, should be grateful for her presence." R. W. Dana
+ **N Y Herald Tribune** p17 O 21 '38

"We doubt if any other two stablemates in Hollywood could have translated the horsy hokum of such a plot into the fine professional sentimentality that causes handkerchiefs to break out over the Capitol audience like signals presaging the storm of embarrassed nose-blowing that is to follow. The tears must be the reason why, on looking back now, the plot comes back to us so mistily, resolves itself, in fact, less into a story than into a series of blurred cinematic tableaux." B. R. Crisler
+ **N Y Times** p27 O 21 '38

"I don't appreciate horses, race-course life, and slow music when it accompanies an operation on a horse's hoof. The general outline of 'Stablemates' amounts to a causerie between Wallace Beery and Mickey Rooney." John Mosher
— + **New Yorker** p87 O 15 '38

"Frankly hokum, this exciting blend of heart throbs and hoofbeats is saved from bathos by the plausible performances of its costars."
+ — **Newsweek** p20 O 17 '38

"'Stablemates,' this morning's Rooney special, amounts to a tête-à-tête between him and Wallace Beery, with occasional interruptions by a very handsome horse. Rabid admirers of any member of this trio should be entertained, but others may find it too big a dose of hokum. There's no love interest and Beery doesn't die or even get sick and the whole thing is in beautiful sepia tones. *Still a horse of the same color.*"
+ — **Stage** p58 N '38

"'Stablemates' gives Wallace Beery a chance to duplicate, with a few trivial alterations, his famed role in 'The Champ.' . . From the time when Beery, fortified by gulps of gin from a water pail, cuts a tumor out of Lady Q's right forefoot, there is not much doubt about how 'Stablemates' will end. However, before the climactic race, enough has happened to the chief personages involved to make any reasonably susceptible cinemaddict as worried as

though he had a bood-sized bet on the outcome."
+ **Time** p32 O 17 '38

Trade Paper Reviews

"The fundamental dramatic standbys that go to insure the financial success of a picture at the boxoffice are included in Metro's latest sentimental racetrack saga. Nor could two better protagonists have been selected than Wallace Beery and Mickey Rooney to convey all the surefire hokum that oozes out of the yarn."
+ **Boxoffice** p25 O 8 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p6 O 5 '38

"On the crest of the Mickey Rooney boxoffice vogue, and coupled with Wallace Beery as co-star, 'Stablemates' is as strong for the marquee as is its basic content. It has enough of the ingredients of 'Sorrell and Son' and 'The Champ' for the heart-throb, and is interspersed with strong melodramatic appeal against a racetrack background."
+ **Variety** p14 O 5 '38

"Wrapped up in pure hokem, 'Stablemates' is a choice entertainment entry for the mob. . . Cannily rated for heart appeal in direction and playing, it should nose in to pay off in almost any kind of competition."
+ **Variety (Hollywood)** p3 O 1 '38

STARLIGHT OVER TEXAS. Monogram 55-58min S 7 '38

Cast: Tex Ritter. Carmel La Roux. Snub Pollard. Horace Murphy

Director: Al Herman

Original story: Harry McPherson

Screen writer: John Rathmell

A western melodrama with songs. Tex Ritter portrays a marshal who cleans up a gang of thieves who have been stealing cattle, guns and ammunition and smuggling them to Mexico.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 29 '38

"A, Y & C: good Western."
+ **Parents' M** p63 D '38

Newspaper and Magazine Reviews

"A Western of above-the-average calibre. Tex Ritter . . . brings a pronounced Texas drawl to the screen, an expressive, sometimes fervid, singing style, and an ease and affability which should gain him many friends among the fans of pictures of this sort." Bert Harlen
+ **Hollywood Spec** p14 O 1 '38

Trade Paper Reviews

"This is a tuneful and rapidly-paced sagebrush actioner which rates above par in its category. It indicates that the company will have a lineup of prairie operas which can hold its own with the best."
+ **Boxoffice** p35 S 24 '38

"Lively Western with good Mexican atmosphere and Tex Ritter there with punch stuff."
+ **Film Daily** p6 S 20 '38

Reviewed by C. S. Aaronson
+ — **Motion Pict Daily** p7 S 21 '38

"A mediocre offering of the low-bracketed western class, that will get nothing better than a lukewarm reception in houses where patrons are not particular as long as the hero, villain and horses cavort across the screen with the normal number of fights and rides. Picture, despite attempt to inject production values by tossing in a Mexican fiesta, is pretty poor and shows obvious corner-cutting to keep the budget as low as possible."
— **Variety** p13 S 21 '38

" 'Starlight Over Texas' leans heavily toward musical side, with the result that its story motivation suffers from too many interruptions. While the picture contains five excellent song numbers, as well as some good instrumental tunes, it is a question of whether these will make up for plot lapses and lack of action, the latter being the principal element for which the dyed-in-the-wool western fan lays his coin on the box office line."
— + **Variety (Hollywood)** p3 S 16 '38

THE STORM. Universal 75min O 28 '38

Cast: Charles Bickford. Barton MacLane. Preston Foster. Tom Brown. Nan Grey. Andy Devine. Frank Jenks

Director: Harold Young

Screen writers: Daniel Moore. Hugh King. Theodore Reeves

Previously filmed as S. O. S. Iceberg. A tale of the merchant marine in which a radio operator tries to keep his younger brother from following in his footsteps. Much villainy ensues when a radio operator is left on a sinking vessel and a nurse performs an appendectomy by radioed instructions.

Audience Suitability Ratings

"Mediocre. Confused, episodic melodrama about too many things. Adults." DAR
— + **Fox W Coast Bul** N 5 '38

"A vivid melodrama. Adults." Am Legion Auxiliary

"The acting and direction are good but the story is disagreeable and unconvincing, and is obviously planned as a vehicle for the thrills. Adults." Calif Cong of Par & Teachers

"Exciting sea story. . . The story ambles a bit; there is some humor, but it is too tense and exciting for the younger members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"The plot is overloaded with situations. Many brutalities and much drinking. Adults." Nat Soc of New England Women

"The picture is quite melodramatic in spots, the sound and scenic effects of a magnificent storm are impressive. Too exciting for children. Mature." S Calif Council of Fed Church Women

"Stark melodrama which is a succession of violent scenes could have appeal only to those whose imagination is inured to blood and thunder. Others are apt to find it unendurably exhausting. Adolescents: unsuited; children: no. Adults." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** N 26 '38

"Adults."
Nat Legion of Decency D 1 '38

"A & Y: mediocre; C: no."
— + **Parents' M** p43 Ja '39

"A romance of the sea, not very well done. Family."
+ — **Wkly Guide** O 22 '38

Newspaper and Magazine Reviews

"[A girl] performs an operation at sea from instructions by radio. This is the second time we have witnessed such a grisly scene and it seems no more justified than it did before. Adults."
Christian Science Monitor p15 N 5 '38

"[It] is violent melodrama, second grade in all departments." Jesse Zunser
— + **Cue** p11 N 5 '38

"Unconvincing story robs its spectacular features of some of their impressiveness. And as is the case with 'Artists and Models Abroad' we have seen the spectacles before—the crumbling iceberg and the ship it wrecks, the storm at sea sending great billows over the top deck—spectacles which used to thrill us, but we now would trade a bushel of them for just one heart-warming touch of gentleness or some quiet little human bit that would bring a lump to our throats and make our eyes misty. That is what film box-offices are telling producers, but film producers are too dense to grasp it."
— + **Hollywood Spec** p12 N 12 '38

"If you can believe 'The Storm' there's never a dull moment in the merchant marine. When the sea-going folk to whom the film is dedicated are not involved in typhoons, emergency operations or shipwreck, they are creating their own particular shambles ashore. . . At the same time, even the violence has a monotony which makes the offering fall considerably short of

THE STORM—*Continued*

satisfactory entertainment. While 'The Storm' succeeds in achieving moments of intense excitement and suspense, they are curiously unrelated." Howard Barnes
+ — **N Y Herald Tribune** p6 O 31 '38

"If about midway of 'The Storm,' which has just blown into the Rivoli, you get an unexplainable, J.-B.-Priestley sort of feeling that you have been there before, don't let it upset you. . . It was less than three weeks ago, in a Paramount picture entitled 'King of Alcatraz,' that a nurse on shipboard performed a critical operation while a surgeon directed her timid scalpel by wireless. . . All that really concerns us is the fact that the picture, in this case, doesn't recover from the operation. . . The vitality of the story was just too low to begin with. The operation came too late, in more ways than one." B. R. Crisler
— **N Y Times** p12 O 31 '38

Reviewed by John Mosher
New Yorker p74 N 5 '38

"[It is] a virile melodrama exhibiting the up-to-date agonies of ocean-going wireless operators."
Time p42 N 7 '38

Trade Paper Reviews

"A red-blooded and thrilling melodrama of the two-fisted men who sail the seas, this packs the authentic, salty tang of maritime adventure and, loaded with action from start to finish, can be counted upon to do able duty as tiptop program fare."
+ **Boxoffice** p30c N 5 '38

"There are names a-plenty for the marquee and action galore and if the exhibitor cannot figure out a hundred different ways of selling it, there's something wrong with him."
+ **Film Curb** p11 N 5 '38

"Swell melodrama for the action fans should do gratifying business at the box office."
+ + **Film Daily** p10 N 7 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p14 O 31 '38

"Thoroughly hokey but reasonably entertaining he-man thriller. . . Good enough for the duals, but too weak for solo billing. . . There's nothing much more to say about 'The Storm,' except that it's a typically proficient Hollywood job of making acceptable Class B entertainment out of a script-writer's file of rip-roaring melodrama. It's never for a moment plausible, but on the other hand it's almost never dull."
— + **Variety** p22 N 2 '38

"This is a serial of melodramatic thrills packed into 75 minutes of lurid entertainment. . . Picture tries to carry too much material, with storms and fights strung out to point where they tend to surfeit, and the whole sequence of the exploding ship being extraneous to main plot, tending to confuse the story line. Cutting to tighten and shorten the preview version would help materially."
+ — **Variety (Hollywood)** p3 O 27 '38

STORM OVER BENGAL. Republic 65min N 14 '38

Cast: Patric Knowles. Richard Cromwell. Rochelle Hudson. Douglas Dumbrille. Colin Tapley

Director: Sidney Salkow

Music director: Cy Feuer

Screen writer: Dudley Waters

The story concerns the efforts of a native to stir the hill tribes in Northwest India. Two brothers, Knowles and Cromwell, British officers, are alienated because of their love for Rochelle Hudson, just arrived from the homeland.

Audience Suitability Ratings

"A: hardly; Y: little value; C: no."
— + **Christian Century** p1478 N 30 '38

"Family. Nothing much new in subject matter. But the story moves with speed and effect; love interest and plenty of action are well bound together."
+ — **Wkly Guide** N 19 '38

Newspaper and Magazine Reviews

"It is a reasonably thrilling miniature of 'Lives of a Bengal Lancer.' Without the enormous and spectacular panoramic sets of the 'Lancer,' this melodrama of empire building in Northern India succeeds, withal its modest budget, in being a fairly entertaining Grade-B thriller." Jesse Zunser
+ — **Cue** p47 D 10 '38

"Ranking with other pictures which treat of the theme of British supremacy on the Indian peninsula, 'Storm Over Bengal' emerges as an eye-filling, actionful drama. What the story lacks in characterization and careful motivation is more than made up in roaring melodrama in the best border patrol tradition. Aside from an excusable few first moments of draggy talkiness, the picture hums along to its climax with suspense, action and drama enough to satisfy any type of fan. . . Given a more subtle script, infused with more life-like dialogue, and Director Salkow would have handed out a far better picture. He squeezed out every last foot of cinematic goodness." Robert Joseph
+ — **Hollywood Spec** p17 N 12 '38

Reviewed by Beverly Hills
Liberty p38 N 26 '38

"Republic had courage, to say the least, in attempting to tread ground already handsomely covered by 'The Lives of a Bengal Lancer,' 'Clive of India' and 'Drums.' The new film is, indeed, fairly pretentious, with good acting, capable direction and pleasant photography. The trouble is that it tells its story too quickly, without taking time to go to the root of its theme and setting a mood punctuated by plot conflict. . . It is only intermittently interesting." R. W. Dana
— + **N Y Herald Tribune** p8 D 10 '38

"By the merest coincidence, no doubt, there are several surprising parallels between the memorable 'Lives of a Bengal Lancer' and the current 'Storm Over Bengal.' . . Outside of that, however, there is little similarity except in details. 'Lives of a Bengal Lancer' was rated one of the best pictures of 1935. 'Storm Over Bengal' isn't likely to come anywhere near the top this year. It is just a moderately fast adventure picture which can boast one or two exciting moments, a middling performance by Patric Knowles and—innocently, you may be sure—a faint resemblance to a very profitable predecessor." B. C.
+ — **N Y Times** p34 D 8 '38

"Vintage fiction capably acted and freshened up into brisk, exciting melodrama."
+ — **Newsweek** p25 N 28 '38

Trade Paper Reviews

"Here is another offering to demonstrate Republic's canny ability to make superlative action pictures at comparatively low cost. Every foot of this gripping and highly entertaining yarn of British army activities on India's frontiers packs a trip-hammer wallop and the film can be depended upon to account for itself nobly on any bill—top side or in support."
+ **Boxoffice** p31 N 19 '38

"One of the most ambitious efforts of Republic, this picture should be a strong box office attraction as it offers all ingredients demanded by audiences."
+ **Film Daily** p5 N 17 '38

Reviewed by Vance King
+ **Motion Pict Daily** p6 N 17 '38

" 'Storm Over Bengal' will offer plenty of action and melodrama to fans preferring that type of thing after dullness of first few reels is sharpened by trimming. Exploitation possibilities also are offered to exhibitors to help bring in the fans and if properly sold, picture will be able to hold top bracket in some situations."
+ **Variety (Hollywood)** p3 N 4 '38

STORY OF A CHEAT. Cineas-Paris 83min S 26 '38

Cast: Sacha Guitry. Serge Grave. Pierre Assy. Pierre Labry. Pauline Carton. Marguerite Moreno. Jacqueline Delubac. Rosine Derean

Director: Sacha Guitry

Music: Adolphe Borchard

Screen writer: Sacha Guitry

Based on a novel Le Roman d'un Tricheur by Sacha Guitry. Filmed in France with English subtitles. This is a very original film in technique since all the characters act in pantomime in the old silent cinema style and Sacha Guitry explains the action in a running commentary. He portrays an elderly card sharp who is writing his memoirs in a Paris sidewalk cafe. From boyhood on, he has been obsessed with the notion that honesty is not the best policy. After a long life in Monte Carlo, meetings with shady women, the ups and downs of a cheat's existence, he at last reforms and becomes a poor man. The film is known in France as Le Roman d'un Tricheur.

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews

"[It] has all the faults, as well as the virtues, of most Guitry films. It is an intellectually clever, dryly amusing, occasionally delightful piece of cinema. Unhappily it is also monotoned, overlong, and much too heavily stuffed with Sacha Guitry. . . The film sags heavily after its first third. Even John Erskine's well-written subtitles cannot save it." Jesse Zunser
+ — **Cue** p10 O 1 '38

"Sacha Guitry's novel and slyly witty autobiography of a cheat. Different, sophisticated and very amusing. Well worth seeing."
+ **Film Wkly** p21 O 29 '38

" 'Story of a Cheat' is engaging knavery, moues, winks, gestures, and brazen mugging. . . Though it pretends to be a sympathetic account of the life of a card sharp, the chief charge of the film is released in little static shocks of subtle distinction—which in the end are not distinctions at all but trivialities of taste, sustained only by the spice of an epigram and as obvious as the variations of a beard whereby the hero accomplishes his cheating. The film is so focused on Guitry that it is lèse majesté to assign credit elsewhere; but more effective than the entendres of his voice is the masterful use of a novel cinematic device to support the easy amorality of the narrative." Sidney Kaufman
+ **Nation** p390 O 15 '38

"The ebullient Sacha Guitry has made an original, witty and highly entertaining film in 'Story of a Cheat.' [It] is fresh as paint and amusingly provocative. While it invites esthetic and philosophical commentary, it can stand on the fact that it is a delightful motion picture. . . You may grow a bit tired of the commentary. At the same time, you are apt to find the old silent cinema technique of the action vastly exciting. I know I did. In any case, the film is so beautifully acted and directed that it is hard to resist its spell." Howard Barnes
+ + **N Y Herald Tribune** p15 S 27 '38

"Only a man of Sacha Guitry's impudence would have dared it; only a man of Guitry's impudence could have succeeded in making 'Story of a Cheat' the clever picture that it is. . . So you have it, a witty, impudent, morally subversive show which every one should see for his own content and out of sheer curiosity about the kind of fellow who is not satisfied with writing, directing and starring in a picture, but must play seven or eight character rôles as well." F. S. Nugent
+ + **N Y Times** p25 S 27 '38

"A bit on the unconventional side and bright and witty—and a little wicked in the way those French can be—Sacha Guitry's 'The Story of a Cheat' is likely to divert disenchanted persons and their associates. I don't think it is quite as lively as 'The Pearls of the Crown,' and certainly it hasn't the variety which that Guitry film has, or quite so many surprises. Its racy tone, however, is not usual on the screen, and there may even be some worthies who will think it a trifle subversive. After all, its undaunted levity hardly allows for sober brooding on its moral aspects." John Mosher
+ **New Yorker** p58 O 1 '38

"This novel biography of a gambler and card cheat provides a field day for the French actor [Sacha Guitry] and those who admire his impudence, sophistication, and wit. An excellent cast plays for the most part in pantomime."
+ **Newsweek** p29 O 10 '38

"That restless, fantastic Frenchman, M. Sacha Guitry, has concocted another cinematic curiosity, fully as mad but not quite so complicated as 'The Pearls of the Crown;' it is more presumptuous and egocentric, if possible but perhaps equally entertaining. . . Nobody in the world, outside of Orson Welles or Noel Coward or M. Guitry, could get away with it. *M. Guitry does get away with it, nobly.*"
+ **Stage** p58 N '38

"Written, adapted, directed, spoken and in large part acted by Paris' famed Sacha Guitry, told with no other sound but the forlornly witty monotone of the narrator, 'Story of a Cheat' is a neat, simple and wholly successful cinematic experiment. Made in Paris 18 months ago, awarded prizes all over Europe since then, its U. S. showing was delayed by price difficulties. Last week, with English titles by John Erksine, it finally opened at Manhattan's Fifth Avenue Playhouse, got reviews enthusiastic enough to justify nationwide showing in small theatres."
+ **Time** p37 O 10 '38

Trade Paper Reviews

"Here is suave, sophisticated, sure-footed entertainment destined to win approval from that narrow, but ever widening, strip of foreign filmgoers. That it might go so far as to win important grosses in this category is conditional upon the effort behind its sale. It has more beguiling comedy twists than a round dozen ordinary efforts."
+ **Boxoffice** p34a O 15 '38

"The technical aspects of the picture are good, and it has been provided with a complete set of English titles. . . The picture is novel and it should entertain the audiences who patronize the art theaters."
+ **Film Daily** p9 O 12 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p8 O 28 '38

STRAIGHT, PLACE AND SHOW. 20th century-Fox 66min O 14 '38

Cast: Ritz Brothers. Richard Arlen. Ethel Merman. Phyllis Brooks. George Barbier. Sidney Blackmer

Director: David Butler

Dance directors: Nicholas Castle. Geneva Sawyer

Music: Lew Brown. Lew Pollack. Sid Kuller. Ray Golden. Jule Styne

Music director: Louis Silvers

Screen writers: M. M. Musselman. Allen Rivkin

Based on the play Saratoga Chips by Damon Runyon and Irving Caesar. The zany Ritz Brothers in their second starring vehicle portray owners of a pony ride who are given a race horse. In a final race the brothers are riding three fast horses which they are trying to hold back so that Richard Arlen riding their own horse will win.

Audience Suitability Ratings

"A: hardly; Y & C: perhaps."
— + **Christian Century** p1278 O 19 '38

"An amusing evening. Family." Am Legion Auxiliary

"A noisy, forced farce that is primarily Ritz, Ritz and Ritz. Also a very slender romance. Tiring. Adults: matter of taste; 14-18 & children: no." Calif Cong of Par & Teachers

"Good. Ritz Brothers fans will like this mad, noisy comedy. Mature." DAR

STRAIGHT, PLACE AND SHOW
—Continued

"Production values are good, cast and direction able, with the absurd antics of this clever trio providing laugh-provoking entertainment. All ages." Gen Fed of Women's Clubs (W Coast)

"It is well cast and directed and highlighted by good acting and the lovely voice of Ethel Merman. Side-splitting entertainment for those who enjoy this type of picture. Family." Nat Council of Jewish Women

"A farce with a rather thin plot. . . Matter of taste for family." Nat Soc of New England Women

"Silly, but harmless, and a little boring. Family." S Calif Council of Fed Church Women

"This is a noisy affair, crammed with the crazy antics of the Ritz Brothers who sing, snout, gesticulate, grimace, roll in the mud, and keep up a perpetual jamboree. Their fans will find them excruciatingly funny, and others will laugh sometimes in spite of themselves. Adolescents: if they like the Ritz Brothers; children: would probably enjoy the clowning. Family." Women's Univ Club, Los Angeles
+ — **Fox W Coast Bul** O 8 '38

"General patronage."
Nat Legion of Decency S 29 '38

"A & Y: matter of taste; C: trivial but harmless."
Parents' M p63 D '38

"Family. Hilarious for fans of the nutty trio."
+ **Wkly Guide** S 24 '38

Newspaper and Magazine Reviews

"Well, it all depends on whether you are amused by the Ritz Brothers, whatever they do. Their doings in this one will seem less funny to some than their doings in their last one—but others will laugh. Adults and young people."
+ — **Christian Science Monitor** p15 O 8 '38

"Picture in the delicate scales of entertainment evaluation turns out to be a comparatively simple matter. Either you like the Ritz Brothers' absurd, clowning antics, their completely nonsensical trio singing, dancing, legwork convolutions and scatterbrain dialogue—or you don't. In the case of 'Straight, Place and Show,' it is easy to relax and enjoy their mad buffoonery. . . David Butler directed it for comedy, and he's got a good one in 'Straight, Place and Show.' " Jesse Zunser
+ **Cue** p10 O 1 '38

"Motion pictures are your noisiest entertainment. The comedy of the Ritz Brothers is purely pantomimic; we laugh at what we see them do, not at what we hear them say. They perhaps are funnier in this picture than they have been in any others, but I cannot advise you to see it, as to get the Ritz comedy you have to take a tremendous amount of quite unnecessary noise."
— + **Hollywood Spec** p12 O 1 '38

"The Ritz Brothers' 'Straight, Place and Show' seems to have been one of those pictures produced by the trial and error method—a trial to its audience and an error on the part of its producer. . . Take it right from the paddock: it's a plater, an oat-burner, a never-was." F. S. Nugent
— **N Y Times** p10 O 1 '38

"The success of the Ritz Brothers, the reason for which remains a mystery to me and a minute minority, is well testified to in their 'Straight, Place and Show.' When I saw the picture, laughs followed every move of the Brothers. . . The panic and agitation of their antics seem to touch no one, to exhaust no one but myself. Myself, I like my humor quiet. I regret a lack of composure in the talent of the Ritzes. The thought of what every performance must mean to them in the way of physical endurance agonized me throughout their picture." John Mosher
— **New Yorker** p73 O 8 '38

"[It] provides occasional hilarious interludes for horse-laugh lovers."
+ — **Newsweek** p23 O 3 '38

"We understand the Ritz Brothers are being returned to vaudeville. This is to let them know it's okay with us."
Stage p58 N '38

"In a picture which contains the Ritzes, there is very little room left for a story. . . A steeplechase climax which, faintly reminiscent of 'The Hottentot' (1920), is one of the most suspenseful and certainly one of the funniest cinema sequences ever filmed at famed Santa Anita track."
+ **Time** p36 O 3 '38

Trade Paper Reviews

"Its title notwithstanding, the odds are not in favor of this Ritz Brothers effort. The boys just don't have the weight to carry this film, while the stilted romantics of Richard Arlen and Phyllis Brooks and the disappointing Damon Runyon story fail to take up the slack. Divided into two equal parts—from which one reel each could be lopped of romance and Ritz Brothers, the piece skips unconcernedly from one side to the other until it has run its course."
— + **Boxoffice** p25 O 1 '38

"This is a natural for any time of the week or year. It will find its audience in every city, village and hamlet, and you can entertain the whole family. It is grand fun."
+ + **Film Curb** p9 O 8 '38

"This is the Ritz Brothers at their merriest and the result is a very heavy total of laughs. They employ many new antics and capers and enjoy a field day. David Butler's skillful direction provides a fast tempo and there is never a dull moment."
+ **Film Daily** p6 S 29 '38

Reviewed by Roscoe Williams
+ + **Motion Pict Daily** p7 S 29 '38

"The Ritz Brothers' second starrer for 20th-Fox will definitely promote the box office status of the three funmakers. With less of the Ritz routines and mannerisms as displayed in earlier pictures, and more development of hilarious comedy material and sequences especially suited to their talents, 'Straight, Place and Show' emerges as a laugh hit that will garner profits in direct proportion to draw ability of the trio in individual houses. For laugh purposes, and as a well-tailored comedy, it will stand as a solo attraction."
+ + **Variety** p14 S 28 '38

"It's all Ritz, and it's miles wide, in case you want to become technical and use a yard stick in measuring the echo of the spontaneous customer laughter it generates. Less zany, perhaps, than the previous Ritz starrers, it is, without question, far the funniest of their silversheet efforts, and draws frequent outbursts of sustained ribaldry, especially during the comedy wrestling match and the steeplechase sequences."
+ + **Variety (Hollywood)** p3 S 24 '38

STRANGE FACES. Universal 65min D 2 '38

Cast: Frank Jenks. Dorothea Kent. Andy Devine. Leon Ames

Director: Errol Taggart

Original story: Cornelius Reece. Arndt Guisti

Screen writer: Charles Grayson

Frank Jenks and Dorothea Kent are rival reporters who track down the double of a murdered man who has assumed the dead man's identity in order to profit by it.

Audience Suitability Ratings

"A: good melodrama; Y & C: no."
+ **Parents' M** p43 Ja '39

"Family. Speedy comedy-melodrama."
Wkly Guide N 5 '38

Trade Paper Reviews

"Despite its rather formula story . . . this comedy crime feature is a topnotch programmer carrying a weighty load of suspense and laughs."
+ **Boxoffice** p59 D 10 '38

"In this comedy-melodrama we find fast and fairly exciting action."
+ — **Film Curb** p6 N 26 '38
+ — **Motion Pict Daily** p6 N 17 '38

"Capable story, screen play, performances and direction, plus above average mounting, combine to build 'Strange Faces' into good entertainment. Reaching the screen sans bally from the standpoint of pretentiousness, it is worthwhile fare that will strengthen any dualer."
+ **Variety (Hollywood)** p3 D 5 '38

STRANGER FROM ARIZONA. Columbia 55min S 22 '38

Cast: Buck Jones. Dorothy Fay. Hank Mann. Hank Worden. Roy Barcroft

Director: Elmer Clifton

Original story: Monroe Shaff

A western melodrama with well-built comic interludes about cattle rustlers and a stranger who comes in to save the cattle of the heroine.

Audience Suitability Ratings

"The production has little to recommend it. Family." E Coast Preview Committee
— + **Fox W Coast Bul** O 22 '38

"General patronage."
Nat Legion of Decency O 13 '38

Trade Paper Reviews

"With nary a guitar or cowboy song to aid it, this gilt-edge Western packs an entertainment wallop from beginning to end. It is strong, virile, two-fisted hoof and saddle business as only Buck Jones and Company know how to deliver. In place of the recent trend toward vocal renditions, this offers a brand of delightful comedy that would do justice to many so-called comedies."
+ **Boxoffice** p35 S 24 '38

"Above-average Western should register satisfactory returns in its field. Has the usual wealth of horse opera action, plus frequent touches of humor and with Buck Jones as name draw for the moppets."
+ **Variety** p13 S 21 '38

SUBMARINE PATROL. 20th century-Fox 94min N 25 '38

Cast: Richard Greene. Nancy Kelly. Preston Foster. George Bancroft. George (Slim) Summerville. John Carradine

Director: John Ford

Music director: Arthur Lange

Screen writers: Rian James. Darrell Ware. Jack Yellen

Based on the novel of the same title by Ray Milholland. The background is the U. S. Navy during war time when the little torpedo boat destroyers were used to convoy merchant vessels. Richard Greene, son of a wealthy family, is assigned to a destroyer together with many rookies who must learn the discipline of navy life.

Audience Suitability Ratings

"A: hardly; Y: doubtful value."
— + **Christian Century** p1478 N 30 '38

"Excellent. Highly entertaining, gripping, skillfully-produced comedy drama. Family." DAR
+ + **Fox W Coast Bul** N 5 '38

"Stimulating and stirring drama. Naval scenes commendable. Adults." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Absorbingly interesting is this fast-moving, capably directed picture. . . A worthwhile picture, high in social values. Family." Gen Fed of Women's Clubs (W Coast)

"Tense, exciting social comedy. Family." Nat Council of Jewish Women

"Well cast and consistently directed. Informative. Family." Nat Soc of New England Women

"A delightful and clean romance and good humor highlight the whole. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** N 12 '38

"The highlight of the film is the battle between the submarine chaser and a German U-boat. With the passage of time, movies of the World War seem to be trying to avoid attitudes of prejudice and hate, and for this 'Submarine Patrol' is commendable. Nevertheless it does show war as a thrilling adventure and for that reason is not to be unreservedly recommended. Adolescents, 12-16: questionable; children, 8-12: too exciting."
+ — **Motion Pict R** p7 N '38

"General patronage."
Nat Legion of Decency N 24 '38

"A & Y: very good; C: tense."
+ + **Parents' M** p43 Ja '39

"Family. Outstanding. Rich in a score of lively characterizations and plenty of chance for John Ford's special brilliance as a director."
+ + **Wkly Guide** N 19 '38

Newspaper and Magazine Reviews

Boston Transcript p18 D 9 '38

"Hollywood's latest chapter of Rover Boys at Sea is called 'Submarine Patrol.' . . If it weren't for a couple of swell John Ford touches, you'd never realize that this picture was made by the same man who directed 'The Informer.' " P. T. Hartung
+ — **Commonweal** p133 N 25 '38

"Write this down as a lively, thoroughly entertaining comedy-melodrama of the World War. In vivid, exciting, and frequently amusing fashion, it pictures the little-known activities of the submarine-chasing 'splinter fleet.' . . Though a romantic comedy forms the basic plot of 'Submarine Patrol,' sizzling action provides its highlights." Jesse Zunser
+ **Cue** p14 N 19 '38

"When this one ceases to be nothing but a lot of noise and begins to indicate it is about something, it will command your interest and hold it until the end. . . I do not see how 'Submarine Patrol' can be made altogether pleasant to listen to. . . When we subtract its demerits from its merits, we find that 'Submarine Patrol' is just an ordinary picture which could have been great if it had been feasible to get more sea action into the story instead of the extraneous noisy scenes resorted to to give it length."
+ — **Hollywood Spec** p10 N 12 '38

Reviewed by Beverly Hills
Liberty p41 D 3 '38

Reviewed by Franz Hoellering
Nation p638 D 10 '38

" 'Submarine Patrol' is not pretentious at all; it tries to mean something and manages to be something good. It goes into a little known and hardly glorious part of naval history. . . You recognize this as a director's picture, with everything under control. . . 'Submarine Patrol' is a good true job for audiences; it might have been made even better, but it's one for our side." Otis Ferguson
+ **New Repub** p101 N 30 '38

"The magnificent direction of John Ford has made 'Submarine Patrol' a first-rate show. Its story of submarine chasing during the World War is far from novel and there are no stars to hold one's interest with individual acting pyrotechnics. Nevertheless, the film has been put together so unerringly that it is a remarkably vigorous and satisfying offering. . . I think it is the best motion picture that Twentieth Century-Fox has exhibited in a long time, for it contains splendid screen craftsmanship as well as obvious entertainment values." Howard Barnes
+ + **N Y Herald Tribune** p6 N 19 '38

"Mr. John Ford has made a few cinematic flivvers this year. He needed a good script and it's grand to see the way he has pitched into this one, hammering it into a straight narrative line, cramming it with action, lacing it with rousing comedy and managing betimes to give his engineer a sweet word or two with the captain's daughter. That is the way adventure stories should be filmed. We have no qualms

SUBMARINE PATROL—*Continued*

about calling this the best of its type this year." F. S. Nugent
+ + **N Y Times** p9 N 19 '38

"It is a fresh angle on an old war. . . The romance, though pleasantly played, runs a poor third to the film's comedy and melodrama. Directed by John Ford with the box office as his muse, 'Submarine Patrol' builds to a blood-and-thunder climax."
+ **Newsweek** p23 N 21 '38

Stage p58 D '38

"If, as Franklin Roosevelt says, the U. S. Navy is inadequate for national defense, his favorite branch of the service is still amply capable of giving tax-payers their money's worth in a theatre. . . 'Submarine Patrol' forcefully directed by John Ford is the season's liveliest adventure film."
+ **Time** p51 N 28 '38

Trade Paper Reviews

'For all its simon-pure hokum, this enthralling picturization of the activities of Uncle Sam's wartime splinter fleet is as loaded with boxoffice TNT as a depth bomb. The picture carries a full cargo of that brandof comedy, action, suspense and romance which spells unadulterated entertainment for mass audiences."
+ + **Boxoffice** p30c N 5 '38

"This is a rip-snorting melodrama, packed full of action and destined for great popularity among men and boys, particularly. . . This may be a more or less routine story but it is exciting and that excitement is due largely to the brilliant and cagey direction of John Ford, whose 'The Informer' long will be remembered by motion picture-goers everywhere. Cast is good and there are enough names therein to fill any marquee."
+ **Film Curb** p7 N 19 '38

"This is one of the best of the new crop of pictures and is deserving of much exploitation. John Ford has given it superb direction and has created much suspense. He has also injected considerable comedy, while romance has not been neglected."
+ **Film Daily** p6 N 1 '38

Reviewed by J. M. Jerauld
+ **Motion Pict Daily** p14 O 31 '38

"Packing a powerful comedy wallop, backed up by good action material and a romance that is secondary to both but acceptable, 'Submarine Patrol' is surefire film entertainment directed by a veteran who knows all the tricks, John Ford, and played by a cast of featured players who fill the requirements very aptly. Although there are no star names in the large roster of artists, the picture is good boxoffice and should show excellent returns."
+ + **Variety** p15 N 2 '38

"Honest, tough, sentimental without being maudlin, 'Submarine Patrol' steers well off the beaten path of service stories in a fresh and captivating pattern. Its thrill excitements are matched by unusually rich character presentation, every man jack in the troupe an individual rather than a type, and each given opportunity to justify his talents and careful casting."
+ **Variety (Hollywood)** p3 O 28 '38

SUEZ. 20th century-Fox 104min O 28 '38

Cast: Tyrone Power. Loretta Young. Annabella. J. Edward Bromberg. Joseph Schildkraut. Henry Stephenson. Sidney Blackmer. Maurice Moscovich. Sig Rumann. Nigel Bruce. Miles Mander. George Zucco

Director: Allan Dwan

Original story: Sam Duncan

Screen writers: Philip Dunne. Julien Josephson

As background this film contains an account of the construction of the Suez Canal. Tyrone Power portrays Ferdinand de Lesseps, its builder, and Loretta Young portrays Eugénie de Montijo, the future Empress, with whom Power is in love. He is loved in turn by a regimental sergeant's gamin daughter portrayed by Annabella. While the historical sequences are not strictly observed, the film contains such figures as Franz Liszt, Victor Hugo, Disraeli and Prince Said, Viceroy of Egypt.

Audience Suitability Reviews

"The atmosphere is realistic, the photography breath-taking in its beauty and the simoon terrifyingly real. The large and capable cast is almost dwarfed by the magnitude of the theme. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Highly interesting historical drama. Mature-family." DAR

"Interesting film of 'epic' proportions. Little appeal for children under high school age. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 22 '38

"Excellent entertainment for family." Am Legion Auxiliary

"Absorbingly interesting for the older members of the family." Gen Fed of Women's Clubs (W Coast)

"The picture holds interest and historical significance, but lacks dramatic power and fails to grip or stir the emotions. Family." Nat Council of Jewish Women

"Although there are deviations from the actual facts, the film is interesting and instructive as well as enjoyable. Family but mature for children." Nat Soc of New England Women

"A distinguished cast, flawless direction and an intriguing plot combine to make the presentation of the courage and perseverance of the famous Ferdinand de Lesseps a living reality. . . An outstanding production. Family." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** O 29 '38

"Adults."
Nat Legion of Decency O 27 '38

"A, Y & C: fairly good."
+ — **Parents' M** p63 D '38

Scholastic p30 O 29 '38

"Family."
Wkly Guide O 29 '38

Newspaper and Magazine Reviews

"Mr. Zanuck's latest history lesson is ornate and epic in the fashion of romance set down in words of one syllable. Class dismissed." J. K. Hutchens
Boston Transcript p20 N 10 '38

"It must have taken plenty of hard work to make history as dull as this. . . Tyrone Power looks and acts exactly as he has in every other historical pageant. Loretta Young faces mounting adversities with a pretty heroism which would do any seminary acting class proud. Family."
— **Christian Science Monitor** p17 N 12 '38

"Somehow in spite of its spectacular big scenes, 'Suez' fails to be very stirring cinema. . . As a spectacle, 'Suez' is worth seeing, especially for some splendid shots of the desert, a beautiful ballroom scene, the wild, destructive simoon sequences and that thrilling historical moment when Disraeli announces the Victoria-de Lesseps Company." P. T. Hartung
+ **Commonweal** p21 O 28 '38

"If a vast production budget and unlimited creative and acting talent were all that is required for the making of a great picture, 'Suez' undoubtedly would be that picture. But there is about this immensely spectacular film a curious air of unreality which destroys whatever dramatic impact it might otherwise have had." Jesse Zunser
+ — **Cue** p11 O 22 '38

"History gets a typical Hollywood interpretation, but the sandstorm and the constructional scenes are excellent; and Annabella is charming. Worth seeing for its fine spectacular stuff."
+ **Film Wkly** p21 N 26 '38

"Mounted on an elaborate scale, physically a tremendous undertaking, technically a triumph, but lacking in elements of popular entertainment. . . As popular entertainment it suffers by the seriousness with which it adheres to its mission as an educator. Technically it is a rather scattered story. . . [There is] no moment when drama reaches its peak."
+ — **Hollywood Spec** p9 O 29 '38

"4 stars predicted. Because it is Movie Mogul Darryl Zanuck's big film of the autumn season, because it has Tyrone Power, backed up by history, the Suez Canal, and a sandstorm." Beverly Hills
+ + **Liberty** p57 N 5 '38

"One does not have to be a stickler for historical authenticity to find grave fault with 'Suez.' It is not so much that the film juggles facts and dates at a great rate as that it fails to dramatize its theme even then. The construction of the great canal which joins the Mediterranean and the Red Sea is no more than background for a particularly trying romance, ballroom scenes and random spectacle. The script, while taking extensive liberties, does little to justify them in the way of sustained entertainment." Howard Barnes
— + **N Y Herald Tribune** p10 O 15 '38

"Mr. Zanuck has endowed his historical excursion with everything but credibility. If the building of the Suez Canal is to have any significance other than as a framework for the reassembling of a romantic trio one must be compelled to respect its builder, de Lesseps. . . It is not precisely the role for Mr. Power, who has the screen manner one associates with the young men from Ted Peck's Escort Bureau. When the leading women hold council about him, speak of him as a dreamer born for empire and the great things of empire, it is all one can do to stifle a bubbling whoop and a holler." F. S. Nugent
+ — **N Y Times** p21 O 15 '38

"The whole childish and absurd concoction, with Annabella thrown in for good measure as a desert waif of tender sentiments, is probably the most frankly inane of all the historical films that have been put together, but doubtless we shall soon behold Mr. Power as Pascal and Miss Annabella as Gertrude Stein." John Mosher
— **New Yorker** p68 O 22 '38

"The varied career of Ferdinand de Lesseps could serve as a source book for a fascinating screen play. 'Suez,' pseudo-biography of the man who built the Suez Canal, isn't that film. . . In isolated sequences 'Suez,' directed by Allan Dwan, manages to catch a little of the drama and color implicit in its notable theme."
— + **Newsweek** p33 O 24 '38

"There is no fury like a drama scorned. Tyrone Power, whose immaturity of lineament does not keep him from ruling Chicago or guiding the destinies of a French Empress, is this time Ferdinand de Lesseps, the man who built the Suez Canal. . . Blame it on the star system, blame it on the scenarists, blame it on the producers—but blame it on somebody for making an exciting episode from history seem so mountainously infantile. Apparently the screenplay was concocted by collecting every bad 'line' ever written. . . *Obviously* Mr. Zanuck is interested only in exhibiting Mr. Power with a bandaged head. *It's an ill wind!*"
— **Stage** p58 N '38

"[It is] highly romanticized, handsomely decorated and reasonably entertaining."
+ — **Time** p24 O 24 '38

Trade Paper Reviews

"Sweeping in its magnitude and absorbing in appeal, the history of the building of the Suez Canal and its attendant heartaches is a triumph for Darryl F. Zanuck and his entire staff. Photographed in sepia, there is a lavish display of scenery, particularly the desert shots showing construction of the waterway."
+ + **Boxoffice** p39 O 22 '38

"[It is] a tribute to its producer and to the motion picture industry at large. In the latter respect it brings home as clearly as any picture released in the past ten years the tremendous power of motion pictures, as entertainment, and as an educational and moral force. . . There are names galore for the marquee and some of the most exciting sequences this reviewer has seen, notably the simoon scene—a turning point in de Lessep's career—a desert storm and some horrifying real scenes of the Turks plundering and looting. All mixed up together—these, a magnificent cast and brilliant direction combine to make 'Suez' an event in the cinematic world."
+ + **Film Curb** p9 O 22 '38

"Pageantry, romance and drama, as well as the path of history, have been skillfully projected to the screen in Darryl Zanuck's production of 'Suez,' which takes rank with the finest productions to come from Hollywood. No stint was made on production costs and the result is a lavishly decorated film that holds tremendous entertainment value for any type of audience, inside or outside the American market."
+ + **Film Daily** p7 O 17 '38

Reviewed by J. M. Jerauld
+ + **Motion Pict Daily** p2 O 17 '38

"'Suez' suggests size—a 'big' film. It's that, in its attempt, but misses out on its epic aims. However, it's a type film that is certain to do good to above-average trade, and is a cinch for both the Anglo and the American market. . . Film's shortcomings are chiefly psychological, although a lethargic pace in the forepart almost counts too heavily against it. . . The fictional liberties taken with history come under acceptable Hollywood license."
+ **Variety** p12 O 19 '38

"It is a big, colorful, spectacular portion of entertainment, having star strength and impressive box office elements, indicating prosperous runs. . . Allan Dwan gives it strong direction, and the production, guided by Gene Markey, is lavish and impressive on every score. In addition it has exploitation possibilities which open wide fields for tieups to enhance its heavy potential grosses."
+ + **Variety (Hollywood)** p3 O 15 '38

SUNSET TRAIL. Paramount-Sherman 60-68min D 9 '38

Cast: William Boyd. George Hayes. Russell Hayden. Charlotte Wynters

Director: Lesley Selander

Screen writer: Norman Houston

Another in the 'Hopalong Cassidy' series. William Boyd, cowboy, masquerades as a dude in order to rout out a bad man in Silver City.

Audience Suitability Ratings

"Another in the 'Hopalong Cassidy' series which is so wholesome, as a Westerner for the young people. Family." Am Legion Auxiliary

"A Western with good acting, clean humor, hard riding and beautiful scenery. Family." Calif Cong of Par & Teachers

"Exciting for small children." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Unusually interesting episode in the 'Hopalong Cassidy' series. All ages." Gen Fed of Women's Clubs (W Coast)

"More interesting and clever than its predecessors. Family." Nat Council of Jewish Women

"Exceptionally good Western. Family." Nat Soc of New England Women

"Reasonably good entertainment for those who like Westerns. Family." S Calif Council of Fed Church Women

"Among Westerns, the 'Hopalong Cassidy' pictures have an excellent rating, and this one is better than usual, because in addition to the features of adventure, fine riding and beautiful California mountain scenes, William Boyd has a chance to vary his part by imitating a tenderfoot in a very ludicrous manner. Adolescents: entertaining; children: exciting." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** N 19 '38

"General patronage."
Nat Legion of Decency D 15 '38

Trade Paper Reviews

"By any measuring stick this rates as one of the best in the 'Hopalong Cassidy' series, packed with the action and entertainment which rate them high among screen sagebrushers and possessing a good supply of comedy and thrills."
+ **Boxoffice** p27 O 29 '38

"This measures up to the high standard of previous 'Hopalong Cassidys,' and is of real credit to Harry Sherman, the producer. It has

SUNSET TRAIL—*Continued*

more comedy than usual, with William Boyd given an opportunity to wear civilian clothes and win laughs while posing as a tenderfoot."

+ **Film Daily** p6 O 26 '38

+ **Motion Pict Daily** p7 O 28 '38

"There's plenty of good entertainment in 'Sunset Trail.' Picture stacks up as one of the best in recent releases of the group. Mixing comedy elements with the necessary drama and hard riding expected of a Western, picture is nicely rounded out from all angles."

+ **Variety** p13 O 26 '38

" 'Hopalong Cassidy' rides again, and turnstiles will be clicking once more in those sectors where action is the thing that draws them in. This newest in the series, 'Sunset Trail,' has what it takes to delight the sagebrush fans, and more. It is a type of open-airer that will please the drawing-room crowd as well."

+ **Variety (Hollywood)** p3 O 19 '38

SWING THAT CHEER. Universal 59-63min O 14 '38

Cast: Tom Brown. Robert Wilcox. Andy Devine. Constance Moore. Ernest Truex

Director: Harold Schuster

Original story: Thomas Ahearn. F. Maury Grossman

Third in Universal's Collegiate Series. A college football story in which a hero with a swelled head is cured.

Audience Suitability Ratings

"A: pleasant; Y: interesting; C: good."

+ **Christian Century** p1350 N 2 '38

"The story material is somewhat hackneyed, but brisk direction and a capable cast insure stimulating entertainment for everyone interested in the game. Family." E Coast Preview Committee

+ — **Fox W Coast Bul** O 29 '38

"General patronage."

Nat Legion of Decency O 27 '38

"A, Y & C: routine college football story."

— + **Parents' M** p43 Ja '39

"Family."

Wkly Guide O 15 '38

Newspaper and Magazine Reviews

"Tom Brown goes through for Carlton—with a lot of shots from the newsreels which might have lent authenticity had they not been so worn out. Family."

— **Christian Science Monitor** p15 N 26 '38

"So-so footballer. The yarn is another revamp of formula 2b in the little blue book. . . Judging the picture from the viewpoint of our readers, I believe they would find it uninspired and childish." Bert Harlen

— + **Hollywood Spec** p14 N 26 '38

Reviewed by B. R. Crisler

N Y Times p31 N 11 '38

Trade Paper Reviews

"Although a bit tardy in putting in an appearance, here is a noteworthy contribution to the annual autumn cycle of swineskin classics. Second in this company's collegiate series, the feature registers marked improvement over its predecessor in production, story, direction and delineation. The plot, of course, suffers from the formula treatment which seems to be the lot of all football pictures, but it is closely-knit and moves with sufficient speed and action to assure sustained interest."

+ **Boxoffice** p31 N 19 '38

"With the football season in full blast, this new Universal release is timely. Well-paced, with a capable cast and a fast-moving story the film is good program material."

+ **Film Daily** p6 N 14 '38

Reviewed by S. A. Kane

+ **Motion Pict Daily** p6 N 16 '38

"This one is merely a feeble rehash of the same old football story that bobs up in several editions at this time each year. A minor item for bottom billing in duals. . . 'Swing That Cheer' couldn't have cost much but will have difficulty earning back the nut."

— **Variety** p15 N 16 '38

"Most pictures are made with a weather eye for the feminine contingent, but here is one that gives the male customers the edge. And a neat and smartly trigged out program number, it is too. . . As long as the future offerings in this series live up to the quality of the first two in the Collegiate Series the box office factor should be comforting. . . For collegians and football addicts, especially, it is a swell hour's entertainment."

+ **Variety (Hollywood)** p3 N 14 '38

T

TARNISHED ANGEL. RKO 67min O 28 '38

Cast: Sally Eilers. Lee Bowman. Ann Miller. Alma Kruger. Paul Guilfoyle

Director: Leslie Goodwins

Music: Lew Brown. Samuel Fain

Original story: Saul Elkins

Screen writer: Jo Pagano

Sally Eilers, orphaned as a child, finds life difficult and runs into trouble with the police when she is suspected of accepting profits in a shady deal. Later she becomes a racketeering evangelist but in the end she reforms and marries a childhood sweetheart.

Audience Suitability Ratings

"The plot, which has some novelty to recommend it, holds interest throughout. The theme is handled carefully, as its subject matter deserves. Sally Eilers gives a sincere performance, though somewhat lacking in conviction, especially in the preaching sequences. Adults and young people." E Coast Preview Committee

+ **Fox W Coast Bul** N 19 '38

"Obvious, unconvincing melodrama, with poor acting and impossible story. Picture ends with rather wholesale regeneration. Adults." Calif Cong of Par & Teachers

"Mediocre. Stickily sentimental social drama. Adults." DAR

"While the picture is well cast and the production values are satisfactory, racketeering under the guise of religion is offensive and will limit audience appeal. Adults." Gen Fed of Women's Clubs (W Coast)

"A trite story, obvious and tawdry. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Good direction and an excellent cast fail to produce a desirable picture which is composed of graft, hypocrisy, gambling, fraud and lack of respect for religious subjects. The 'Sister Connie's evangelistic racket will be offensive to many. Mature. Not recommended." S Calif Council of Fed Church Women

— + **Fox W Coast Bul** N 26 '38

"Adults."

Nat Legion of Decency N 10 '38

"A: poor; Y & C: no."

— **Parents' M** p43 Ja '39

Newspaper and Magazine Reviews

"Sally Eilers needs a story. . . 'Tarnished Angel' does Miss Eilers no credit because her part could have been much better done by someone with an idea of comedy. . . Her fellow-players, Paul Guilfoyle and Lee Bowman, are capable assistants and that's all. They haven't the talent to go ahead and make the comedy smart or the straight parts interesting." J. G.

— + **Boston Transcript** p20 D 2 '38

"This is a thoroughly bad picture from every point of view. Adults."

— — **Christian Science Monitor** p17 D 3 '38

"All about nice people who are crooks. . . I am afraid I could not swallow it all, and I do not think the preview audience was too impressed either." Bert Harlen

— + **Hollywood Spec** p18 O 29 '38

"Miss Eilers is responsible for what sustained interest the film has. The script, while not very smart, follows the pulp-story formula

faithfully and even leads one to hope it may go somewhere, but the author's imagination gets hung up and he rescues it with a sentimental hack trick. There are moments when 'Tarnished Angel' rises above its hereditary position; when an anthor's brain-cloud bursts into drops of likable invention, or when an actor carries a thought through with the tenseness or humor of reality. But these sequences are numbered, and they are too disconnected to be very effective." R. W. Dana
+ — **N Y Herald Tribune** p22 N 15 '38

"The trouble in this case seems to have originated in the script department and it apparently was communicated to the director who, in turn, passed it on to a capable troupe of players. Somehow, we can't shake off the feeling that we've seen the story before, but under a different title, of course." T. M. P.
— + **N Y Times** p27 N 15 '38

Trade Paper Reviews

"Offering but little in the way of new or refreshing entertainment, this bears the stamp of careless writing and low-budget production. Considering that it has at best, but a feeble tale to tell, Director Leslie Goodwins has wrung everything possible from it, while Sally Eilers works tirelessly but with little avail in a rather thankless featured role."
— + **Boxoffice** p27 O 29 '38

"In an interesting way, the career of a girl out to make easy money is traced. . . As regular program fare it should do all right."
+ **Film Daily** p7 O 26 '38

Reviewed by Vance King
Motion Pict Daily p7 O 28 '38

"Sally Eilers is called on to virtually carry this whole picture. Had some of the lines and situations been a little more original or cleverly presented, she might have surmounted even the laborious story. As it is, 'Tarnished Angel' turns out to be only weak, dual fare, but proves anew that Miss Eilers is an accomplished light comedienne."
— + **Variety** p15 N 16 '38

"Lacking sincerity in both story and presentation, 'Tarnished Angel' is destined for the filler bracket. Getting away to a slow start, while Ann Miller monopolizes both camera and mike with a torch number, offering continues to drag at times. Latter fault, however, may possibly be overcome by further judicious shearing."
— + **Variety (Hollywood)** p3 O 22 '38

THE TEMPEST. See Orage

THANKS FOR EVERYTHING. 20th century-Fox 70min D 23 '38

Cast: Adolphe Menjou. Jack Oakie. Jack Haley. Arleen Whelan. Tony Martin. Binnie Barnes. George Barbier

Director: William A. Seiter

Music and lyrics: Mack Gordon. Harry Revel

Screen writers: Harry Tugend. Curtis Kenyon. Art Arthur

Comedy with music. Based on a short story of same title by Gilbert Wright. Jack Haley portrays a small town young man who answers correctly 100 questions on a radio contest seeking the "average American type." The advertising agency uses him as a sort of guinea pig but in the meantime Haley's romance falters.

Newspaper and Magazine Reviews

"Will make you laugh, thereby achieving the end for which it was created. . . You will notice that drama is not included in the list of ingredients, an omission which makes it unnecessary for you to take anything seriously. The players take it seriously, as they must, to make it amusing, but it is one of those pictures which entertain you while you view it, but which will permit you to think of something else as you make your way out of the theatre."
+ **Hollywood Spec** p13 D 10 '38

"It might better have been called 'Thanks for Jack Haley.' That magnificent comedian, who has been so preposterously neglected in Hollywood, succeeds in pulling the frayed ends of an exceedingly frayed script into a last-minute interlude of high humor. . . Without Mr. Haley 'Thanks for Everything' would be a dismal motion picture. With him it merely demonstrates in no uncertain manner that he should be given starring roles in first-rate screen comedies, instead of being asked to bolster up a hodge-podge of entertainment cliches which would have no distinction without his participation." Howard Barnes
+ — **N Y Herald Tribune** p8 D 10 '38

Trade Paper Reviews

"Here is comedy at its brightest and cleanest. And here, it naturally follows, is profit for all concerned—because this riotous and merry meringue of mirth and music must click heavily in all its showings. Every ingredient entering therein approaches perfection."
+ + **Boxoffice** p59 D 10 '38

"This has fresh material and treatment and has been expertly directed by William A. Seiter. . . It is a merry comedy with music and gives Jack Haley his best role to date. He delivers solidly."
+ **Film Daily** p7 D 9 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 D 7 '38

"Fast, rippling comedy with music is here woven around a natural farce idea which will supply its share of amusement on any well arranged program. . . Even the satire is simple enough for the average customer to grasp and relish—simple but pungent."
+ **Variety (Hollywood)** p3 D 3 '38

THANKS FOR THE MEMORY. Paramount 75-77min N 18 '38

Cast: Bob Hope. Shirley Ross. Charles Butterworth. Otto Kruger. Hedda Hopper. Patricia Wilder. Roscoe Karns. Laura Hope Crews

Director: George Archainbaud

Music and lyrics: Ralph Rainger. Leo Robin. Frank Loesser. Hoagy Carmichael

Music director: Boris Morros

Screen writer: Lynn Starling

Based on the play Up Pops the Devil by Albert Hackett and Frances Goodrich. The title of the film stems from the "Big Broadcast of 1938" in which Miss Ross and Bob Hope sang the title song, "Thanks for the Memory." Shirley Ross goes back to her modeling job so that her husband, Bob Hope can stay home and concentrate on his new book. A neighbor, Patricia Wilder, frequently wanders into the Hope home, leading Shirley to suspect that her husband loves the girl. He on the other hand believes that Shirley is in love with a book publisher. In the end complications are forgotten when Hope learns that Shirley is to have a baby.

Audience Suitability Ratings

"Mediocre. Rather trite. Mature." DAR
— + **Fox W Coast Bul** N 12 '38

"Pleasing light social comedy, attractively set, capably directed, and well cast. Drinking. Adults." Calif Cong of Par & Teachers

"Amusing, exaggerated social comedy. Good direction, cast and snappy dialogue are overshadowed by trivial story-material. Unnecessary drinking sequences distasteful. Mature." Calif Fed of Business & Professional Women's Clubs

"A rather worn-out plot, dressed up in a sophisticated manner, an immoderate amount of drinking and slow pacing mar a comedy which has an interesting basic theme. Adults and young people." E Coast Preview Committee

"The domestic life of a newly married young modern couple presents a rather jumbled picture of happiness, misunderstanding and heartbreak before a final happy adjustment is reached. An excellent supporting cast, some snappy lines, pleasing singing and humorous

THANKS FOR THE MEMORY—*Cont.*

situations fail to make this sophisticated picture worth while. Irresponsibility and excessive drinking limit its audience suitability. Adults." Gen Fed of Women's Clubs (W Coast)

"A trivial story, embellished by a good cast and direction, comedy and repartee. Too much drinking. Adults." Nat Council of Jewish Women

"Family, although there is scant interest for children." Nat Soc of New England Women

"A sophisticated and trivial story consisting of too much drinking, smoking, door-bell buzzing, telephone ringing and the running in and out of uninteresting characters. Waste of time. Adults." S Calif Council of Fed Church Women

— + **Fox W Coast Bul** N 19 '38

"Adults."

Nat Legion of Decency N 10 '38

Newspaper and Magazine Reviews

"Seldom are the films able to recapture a mood or tone that was successful in a past picture. . . Even with Bob Hope and Shirley Ross being just as nostalgic and modern and lackadaisical as they can, they don't succeed in carrying through a full-length feature the spirit of the original song. Only a couple of times does this new picture rise above the false standards, forced humor and trite story." P. T. Hartung

— + **Commonweal** p216 D 16 '38

"It is all nicely, smoothly, amusingly played, and captures in careless, friendly manner the easy genialities and haphazard hospitalities of New York's younger literary set." Jesse Zunser

+ **Cue** p47 D 10 '38

"Sentimental comedy of marriage, romance and squabbles. It starts well but degenerates into dull and wordy exchanges. Bob Hope and Shirley Ross are attractive, but the story is too conventional to give them useful chances. Just fair."

+ — **Film Wkly** p23 D 3 '38

"One of those nice little domestic dramas which takes liberties with plausibilities and overstresses a situation now and then, but which you enjoy none the less because they do not transgress beyond the limits of your tolerance or ask too much indulgence of your sense of logic. 'Thanks for the Memory' is pleasing entertainment. It drags in spots and includes scenes which have little to do with the story it is telling, but it still is entertaining enough to warrant your dropping into a house showing it if your taste at the moment is for a little picture which easily might be about yourself, attractively mounted, capably directed, and presenting a cast of efficient players."

+ **Hollywood Spec** p12 N 12 '38

"One of the most familiar plots in the history of fiction is camouflaged with remarkable astuteness in the new film. It is rather hard to believe, but an abundance of exceedingly smart dialogue and sincere acting by Bob Hope, Shirley Ross and an excellent supporting cast make 'Thanks for the Memory' a smooth and exhilirating comedy when, with less to uphold it, it might have been an uninspired rehash of former pictures. Some may say that this film belongs to the school of crackpot comedies, of which there have been far too many these last two years, but we can't subscribe to this opinion." R. W. Dana

+ **N Y Herald Tribune** p19 D 8 '38

"Bob Hope assumes his rightful stature as the most debonair and delightful of the screen's romantic comedians. . . It never involves anything more serious than the efforts of their bohemian drinking companions to patch up a senseless little conjugal quarrel between Bob Hope and Shirley Ross. Conscientiously noting its shortcomings, we still consider 'Thanks for the Memory' among the pleasantest of the year's light romantic comedies." B. R. Crisler

+ **N Y Times** p34 D 8 '38

"[It is] a hopelessly negligible snack." John Mosher

— **New Yorker** p123 D 10 '38

Newsweek p25 N 28 '38

Trade Paper Reviews

"Bright, effervescent and highly entertaining comedy of the younger married set, plentifully sprinkled with sufficient laughs and pathos to satisfy every member of the family."

+ **Boxoffice** p33 N 12 '38

"This comedy of domestic life and strife is full of entertainment. In fact, it rolls up a healthy total of laughs and guffaws and also registers some belly laughs. It is an excellent vehicle for Bob Hope and Shirley Ross. This is by far the best performance Hope has given on the screen, while Shirley also scores solidly with her work."

+ **Film Daily** p4 N 8 '38

Reviewed by Roscoe Williams

+ **Motion Pict Daily** p6 N 10 '38

"'Thanks for the Memory' is a pleasant boy-loses-girl comedy-drama, with one good theme song, plus a reprise of yestermonth's sock ballad hit which lends this film its title. It was smart for Paramount to rush out this comedy, which, although lightweight, will please if not exactly boff them. It possesses distinction in that the title song is from a more or less contemporaneous film, 'Big Broadcast of 1938,' with the sequel on the market while the ballad is more or less fresh in memory."

+ **Variety** p16 N 9 '38

"Delightful domestic comedy romance, and one of the best pieces of sheer entertainment Paramount has turned out in some time. Charming, funny and heart appealing, 'Thanks for the Memory' is certain of prosperous audience reception, thanks to swell performances, superlative direction, a corking screen play and ample proof of Mel Shauer's shrewd production brains."

+ **Variety (Hollywood)** p3 N 4 '38

THAT CERTAIN AGE. Universal 95min O 14 '38

Cast: Deanna Durbin. Melvyn Douglas. Jackie Cooper. Irene Rich. Nancy Carroll. John Halliday. Jackie Searl. Juanita Quigley

Director: Edward Ludwig

Music: Jimmy McHugh. Harold Adamson

Music director: Charles Previn

Original story: F. Hugh Herbert

Screen writer: Bruce Manning

This film bridges the years between childhood and adolescence for the star, Deanna Durbin. It tells a delicate story—the first love of a growing girl for a much older man. Deanna is the daughter of a newspaper publisher and Melvyn Douglas portrays a foreign correspondent who unknowingly is the object of Deanna's affections. When she finds that he has a wife (a scheme hatched by her parents to stop the infatuation) she goes back to Jackie Cooper, her boy friend, and aids in staging an amateur show for the Boy Scouts.

Audience Suitability Ratings

"A: enjoyable; Y: very good; C: good."

+ **Christian Century** p1311 O 26 '38

"An enjoyable social drama. A weak plot is forgotten by the personality of the cast. Slow in spots, nevertheless the picture has much in its favor. Family." Am Legion Auxiliary

"Adults: refreshing; 14-18: perfect; children: fine." Calif Cong of Par & Teachers

"Refreshing comedy bound to meet with popular acclaim because of the appealing qualities of the story. . . The production values are high and the direction equally effective. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Another exceptional Deanna Durbin film, light, amusing, true to life. Family." DAR

"Excellent for all. Family." Gen Fed of Women's Clubs (W Coast)

"The best Deanna Durbin to date. Family." Nat Council of Jewish Women

"A delightful picture. Family." Nat Soc of New England Women

"In this day of sophisticated youth, this picture will provide a delightful interlude. Good entertainment for the family." S Calif Council of Fed Church Women

"This [is a] delightful story. Adolescents: excellent; children: yes. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** O 8 '38

"General patronage."
Nat Legion of Decency O 13 '38

"A & Y: good; C: little interest."
+ **Parents' M** p63 D '38

"A box-office score of *four hits, no errors* is something to shout about, even in Hollywood where fabulous things happen at the drop of a hat. Yet that is the film record of fifteen-year-old Deanna Durbin, provided you count her new picture as a hit. And we do—definitely 'That Certain Age' is certain to be another winner."
+ + **Scholastic** p29 O 29 '38

"Family-juvenile. Outstanding. It should have a strong appeal to all sorts of audiences."
+ + **Wkly Guide** O 8 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 O 22 '38

"It is easy to believe the publicity notes on this picture that many worried mothers wrote to Universal Studios to warn them to be careful what they let Deanna do in the films. Her influence on thousands of young girls is too great to allow this star to make any misstep. Mothers need have no fear. Due to Deanna's genuine charm and the sane handling of the story, America's daughters will not be led astray." P. T. Hartung
+ **Commonweal** p677 O 21 '38

"In the completely delightful and deliciously amusing 'That Certain Age,' Deanna has been given a role and a story ideally suited to her extraordinary talents. . . A fine cast turn this picture into a thoroughly charming, wholesome, sparkling piece of film entertainment." Jesse Zunser
+ + **Cue** p10 N 5 '38

"Four times at bat; four hits. . . It is the absence of a suggestion of acting that makes Deanna a great actress, her naturalness and complete absorption in her part which make her so appealing. . . The predominating note of 'That Certain Age' is the good taste it reveals. It required nice handling to keep good taste intact in the presentation of a story in which a girl so young is crazily in love with a man so mature as Melvyn Douglas."
+ + **Hollywood Spec** p6 O 15 '38

"4 stars. Deanna Durbin in a tenderly amusing study of adolescence." Beverly Hills
+ + **Liberty** p50 N 19 '38

"Deanna Durbin has grown a bit older in her latest starring assignment, 'That Certain Age,' but she has lost none of her circumspect charm. . . Although her new show presents her on the threshold of something or other, she manages to keep her characterization credible and engaging. The script might have been more sturdy, but she manages to make the most of its slight situations, whether she is singing arias delightfully or mooning over a foreign correspondent. . . The story is extremely flimsy. It gains most of its dramatic pull from the small complications which a childish adoration has on the subject of puppy love." Howard Barnes
+ **N Y Herald Tribune** p12 N 5 '38

"It is quite certain that but for Deanna's pert and charming presence [the story] might be in grave danger of collapsing of its own slightness. . . Rather less sprightly, less infectiously musical and less finished a piece of cinema craftsmanship than 'Mad About Music' (it is only in comparison with herself, after all, that Miss Durbin could possibly lose lustre), 'That Certain Age' has a quiet charm, a less boisterous grace, a subtler humor of its own. . . In short, Miss Durbin and Universal have done it again." B. R. Crisler
+ **N Y Times** p15 N 5 '38

"Charm, if you know what I mean, is the note struck in 'That Certain Age.' . . I don't suggest that the picture is any big groan about adolescence. It's feathery enough, but it has its element of reality. . . The piece never gets out of hand and is quite appealing." John Mosher
+ **New Yorker** p74 N 5 '38

"Edward Ludwig's direction and Douglas' performance are equally responsible for infusing Deanna's fourth film with the charm and distinction that marked her previous ones."
+ **Newsweek** p29 O 17 '38

"The screenplay of 'That Certain Age' is one of the most pleasantly delicate pieces of writing it has been our fortune to hear. . . Miss Durbin herself is delightful. . . *As Deanna Durbin grows, so grow her screenplays.*"
+ + **Stage** p60 N '38

"The cinema's ablest specialist in roles of school-age girls since Mary Pickford was in her heyday, Deanna Durbin has a thoroughly mature soprano voice. Almost equally important, however, is her unique ability to make material which might be either saccharine or morbid seem not only wholesome but reasonably pleasant. There are times in 'That Certain Age' when Miss Durbin's blitheness is a shade less winsome than wincemaking, but in general she comports herself as well as could be expected between songs, sings as brilliantly as usual."
+ — **Time** p38 O 10 '38

Trade Paper Reviews

"Deanna Durbin scores again in a gay, tasteful comedy abounding in that certain youthful zest which is certain to make her latest starring picture a boxoffice smash. The story is cannily created to permit the singing starlet her first screen love affair and is, by turns, witty, humorous and tender."
+ **Boxoffice** p25 O 8 '38

"This is a highly pleasing offering that should pile up heavy grosses at the nation's box-offices and new followers for Deanna Durbin. The star is delightful and makes a step from childhood to adolescence as a talented actress-singer."
+ + **Film Daily** p8 O 4 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p7 O 4 '38

"Universal bangs through with another Deanna Durbin hit. Under able production guidance of Joe Pasternak, girl has come through with four in a row since her zoom to prominence two years ago in 'Three Smart Girls.' It's a record never before equalled by a newcomer in a two-year stretch. Extended runs will be the rule up and down the line. 'That Certain Age' is a cinch to garner plenty of coin. It's brimful of substantial entertainment, carrying all of the charm and wholesomeness which has characterized Miss Durbin's previous pictures, and with a group of song numbers to display her vocal accomplishments."
+ + **Variety** p14 O 5 '38

"Love comes to Deanna Durbin in 'That Certain Age,' and her transition from childhood into adolescence is a beautiful piece of picture making and entertainment which will make a mound of money and give the New Universal another big push ahead. This is a very important picture in Miss Durbin's career, for herself and as an asset to the company."
+ + **Variety (Hollywood)** p3 S 29 '38

THERE GOES MY HEART. United artists-Roach 81-83min O 14 '38

Cast: Fredric March. Virginia Bruce. Patsy Kelly. Alan Mowbray. Nancy Carroll. Eugene Pallette. Claude Gillingwater, Sr.

Director: Norman Z. McLeod

Music director: Marvin Hatley

Original story: Ed Sullivan

Screen writers: Eddie Moran. Jack Jevne

An episodic fast-moving comedy in which Fredric March plays a reporter; Virginia Bruce a pampered heiress who disappears and finds work in her grandfather's department store; Patsy Kelly, roommate of Virginia and employed as a vibrating machine demonstrator in the department store; Alan Mowbray, chiropractor, and sweetheart of Patsy. March finally wins the heiress after many complications.

THERE GOES MY HEART—*Continued*

Audience Suitability Ratings

"A & Y: inane amusement; C: no interest."
— + **Christian Century** p1558 D 14 '38

"Good. New comedy angles and a good cast make this trite, loosely-knit newspaper yarn enjoyable. Mature-family." DAR
+ **Fox W Coast Bul** O 1 '38

"A gay and sparkling comedy aided by a splendid cast. A good example for 'Motion Pictures Are Your Best Entertainment.' Family." Am Legion Auxiliary

"Mildly diverting social comedy. Adults, 14-18 & children: fair." Calif Cong of Par & Teachers

"Clever direction, fast tempo and a cast of real troupers make this light filmfare good entertainment. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"Light, gay and pleasant entertainment is provided in this social comedy by an excellent cast, fast-moving direction and clever repartee. Family." Nat Council of Jewish Women

"Improbable but very amusing social comedy. An entertaining picture. The distasteful drinking scene in the news office does not add to the story and should be cut. Mature." Nat Soc of New England Women

"Full of excellent satirical humor and innocent fun. Family." S Calif Council of Fed Church Women
+ **Fox W Coast Bul** O 8 '38

"The picture is somewhat slow-moving and cumbersome, and although it is fairly entertaining, lacks really stimulating qualities. The principal actors are good but have achieved better performances. Adolescents, 12-16: passable; children, 8-12: mature."
+ — **Motion Pict R** p7 N '38

"General patronage."
Nat Legion of Decency O 20 '38

"A & Y: good comedy; C: no."
+ **Parents' M** p63 D '38

"Its familiar framework is brightened immeasurably by clever handling and a clever cast. Family."
+ **Wkly Guide** O 8 '38

Newspaper and Magazine Reviews

"There are a lot of hearty laughs in Hal Roach's production, 'There Goes My Heart,' thanks mainly to Patsy Kelly. . . This picture's chief attraction is its side-splitting scenes that are tacked onto the plot." P. T. Hartung
+ — **Commonweal** p21 O 28 '38

"When this venerable story, reminiscent of a hundred others, reached producer Hal Roach, things began to happen. Roach lifted its face, marcelled its hair, and dolled it up so that this ugly duckling is now practically reborn—it has become fresh, vivacious, witty, deliciously amusing, and vastly entertaining. 'There Goes My Heart' is played to the hilt for laughs; it sparkles with lively dialogue and fine impersonations—altogether a thoroughly enjoyable comedy." Jesse Zunser
+ + **Cue** p44 O 15 '38

"Polished acting and frequent amusing moments do not quite conceal the thinness of the conventional story. Patsy Kelly is in great form. Moderate entertainment."
+ — **Film Wkly** p21 N 12 '38

"It has some good points, but it is flavored with too much noise. . . There are assorted screams, roars and squeals which do their respective bits to make the picture more a test of your nervous resistance than a piece of pleasant entertainment. . . In addition to the devastating clamour of the dialogue delivery, it chatters incessantly through scenes devoid of story connection. The picture has some good points. A chocolate cake has good points, but you would not enjoy eating it if it were doused with garlic. It would be a waste of time, therefore, to point out the good points."
— **Hollywood Spec** p12 O 1 '38

"The film has able Fredric March, pleasant Virginia Bruce, a good cast, including an educated goldfish. . . This ought to be good, unless you are tired of the plot." Beverly Hills
+ **Liberty** p44 O 22 '38

"While the plot structure remains familiar and feeble, there is enough incidental nonsense to take your mind off it a good deal of the time. The clowning is random but it is generally refreshing. Certainly the gagmen and the supporting comedians, chiefly Patsy Kelly, can take whatever credit is due for making the film intermittently and mildly entertaining. . . There is never more than fragmentary merriment in 'There Goes My Heart,' but it saves a very bad story and results in a moderately beguiling show." Howard Barnes
— + **N Y Herald Tribune** p22 O 14 '38

"It cannot be mere coincidence that Hal Roach's first production this year, 'Merrily We Live,' had all the earmarks of 'My Man Godfrey' and that his second, 'There Goes My Heart' is 'It Happened One Night' sans the transcontinental bus. . . Fredric March and Virginia Bruce play it rather more soberly than Clark Gable and Claudette Colbert did, and the script—in its few moments of originality—is not half so resourceful as the classic Robert Riskin-S. H. Adams job. At its best it offers Patsy Kelly demonstrating a vibrator-belt, and at its worst it has Mr. March and Miss Bruce being chased by a drunk on an ice-skating rink. The small talk grows pretty microscopic at times, and most of the fun is lost when you know from the first reel how everything is going to turn out. This admittedly is a prejudiced report; we can't help being prejudiced against copy-cats." F. S. Nugent
— + **N Y Times** p27 O 14 '38

"[It is] an airier piece, amusing in its trivial style and evidently composed with a message for no one, except possibly Barbara Hutton. . . Virginia Bruce and Fredric March can sustain the tremendous demands of such giddy flurries, comic and sentimental, as are concocted for them, and a rowdy note is contributed by the zesty Patsy Kelly. It's surely no picture to get excited about, but it will tide you along over your minor crotchets." John Mosher
+ **New Yorker** p87 O 15 '38

"The original yarn by Ed Sullivan, well-known columnist, runs true to the reporter-heiress formula, but Eddie Moran and Jack Jevne have brightened it with innumerable gag situations which Norman Z. McLeod, director, spins together at a breezy clip. The film's co-stars are helped in their entertaining caperings by a capable cast."
+ **Newsweek** p29 O 17 '38

"The director's bits of funny business are novel enough and frequent enough to keep our minds off what we know is going to happen next. The dialogue, consistently irrelevant to character and plot, is good in a radio-script kind of way. Some of the scenes are hilarious. If you can forget that Hollywood is a script-writer's paradise, your resentment of this high-paid laziness may subside in time for you to laugh at a good job of rescue work."
+ — **Stage** p60 N '38

"They meet while the heiress, playing hooky from a tyrannical grandfather, is working incognito as a salesgirl in one of her own department stores. While this may not in itself set an altitude record for flights of fancy, its effect upon a story formula worn thin by endless repetition is amazingly beneficial. . . First of a series of four pictures which Producer Hal Roach has scheduled for release under his new distributing contract with United Artists, 'There Goes My Heart' appears to presage a happy renaissance not only for his company but for two round-faced onetime stars who appear in it. Rescued from oblivion by small supporting roles are Nancy Carroll, pert redhead of early talkies, and Harry Langdon, famed silent comedian."
+ **Time** p39 O 10 '38

Trade Paper Reviews

"Bright, romantic comedy with moments of entertainment for any and all tastes, it is Producer Hal Roach's first for release under the United Artist's banner and, incidentally, his first million-dollar picture, reflecting in produc-

tion values this open-handed expenditure. Fredric March is impressive in the male lead, while Patsy Kelly romps home with the comedy honors in a characteristic rowdyish role into which has been written the film's choicest laugh-garnering bits."
+ **Boxoffice** p25 O 1 '38

"It's good comedy and Patsy Kelly steals the show. The extreme contrast between her and Virginia Bruce keeps the audience in continuous laughter. This type of story is refreshing."
+ **Film Curb** p9 O 22 '38

"Shortly after the picture opens, Patsy Kelly gets into action and things start to hum. One great gag follows another in rapid succession with Patsy the center of all of them. . . That which has been written is a report on the first half of the picture. From there on it seems that the powers that be, got the idea that Patsy was running away with the picture, which she was, and then they dropped her. When they did that the whole thing slowed. Instead of the hilarious business with Miss Kelly, the ups and downs of a Fredric March-Virginia Bruce romance was concentrated on, this without any important assistance from any of the other players. There is nothing outstanding about this regular boy and girl romance, certainly it does not reach the entertainment of the first half."
+ — **Film Daily** p6 S 27 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p4 S 26 '38

"Picture is top-notch comedy drama with plenty of zip and zing, and geared to garner important coin up and down the line, and generate holdover business in numerous spots. Picture contains many elements necessary to provide enjoyable entertainment. . . There's a closely-knit story which is generally lacking in a picture containing as many wholesome laughs and comedy sequences as this one."
+ + **Variety** p14 S 28 '38

"Call it romantic comedy, if you will, but 'riotous fun' better describes 'There Goes My Heart.' Made up of a chain of stand-out performances, elaborately and efficiently mounted, the picture is sure-fire from the box-office angle, and should pile up receipts that will equal or surpass the cream of Roach's previous money-makers."
+ + **Variety (Hollywood)** p3 S 23 '38

THIS'LL MAKE YOU WHISTLE. Wilcox-C & M Pictures 78min O 31 '38

Cast: Jack Buchanan. Elsie Randolph. Jean Gillie. William Kendall. David Hutcheson

Director: Herbert Wilcox

Screen writers: Guy Bolton. Fred Thompson

Filmed in England in 1937. Based on the play of the same title by Guy Bolton and Fred Thompson. Jack Buchanan plays the unhappy role in this musical comedy of a young man engaged to two girls at once—one a young horsewoman and the other a timid young girl with a very straight-laced mother.

SEE ALSO issue of March 29, 1937

Audience Suitability Ratings

"Objectionable in part."
Nat Legion of Decency N 10 '38

Newspaper and Magazine Reviews

"It seems highly unlikely to me that 'This'll Make You Whistle' will make you do so. Yawn perhaps, but not whistle. Not only does this English importation reach a new low as a screen musical, but it is overstuffed with the sort of humor that does not stand shipment across the Atlantic. From the labored practical joking of the opening sequences to the trying female impersonating whimsy of the finish, it goes steadily from bad to worse. In whole or in part, I would call it an unconscionable bore." Howard Barnes
— — **N Y Herald Tribune** p16 N 1 '38

"It isn't enough that Mars is attacking; England has just exploded a hot-air bomb in the immediate vicinity of the Fifty-fifth Street Playhouse. 'This'll Make You Whistle' was the tag on it. We're whistling all right—one of those barely audible sounds made by pursing the lips and exhaling. Herbert Wilcox, who should have known better, launched the projectile." F. S. Nugent
— **N Y Times** p27 N 1 '38

"[It is] chiefly noteworthy for a stubborn, Cockney prankishness calculated to cause U. S. audiences not to whistle but to squirm."
— **Time** p48 N 14 '38

Trade Paper Reviews

"Amiable British slapstick of the music hall variety. Before it can be recommended as light musical entertainment for the family trade, there are a few scenes in the Minsky motif that could be edited without slowing up the tempo. One, in particular, is of the low, broad comedy type whose antecedents spring from burlesque. The rest of it is amusing fluff, although somewhat dated."
+ — **Boxoffice** p34a O 15 '38

"Jack Buchanan and Elsie Randolph—long favorites as a team in the British Isles—are together in what is far and away the best thing they've done in years: 'This'll Make You Whistle.' Light music, the sparkle of bright lights and pleasant people all combine to make this picture as attractive as anything that's yet come out of the British studios."
+ **Film Curb** p11 N 5 '38

"Adapted from a highly successful musical comedy of a few seasons ago, this English production has entertaining music, an able cast and numerous gag sequences that draw laughs. Leaning to the broad accents of slapstick for comedy has allowed the introduction of scenes that are antedated by modern standards, but still pack laughs."
+ **Film Daily** p7 O 6 '38

THREE LOVES HAS NANCY. MGM 67min S 2 38

Cast: Janet Gaynor. Robert Montgomery. Franchot Tone. Guy Kibbee. Claire Dodd. Reginald Owen. Cora Witherspoon

Director: Richard Thorpe

Music: Dr William Axt

Original story: Lee Loeb. Mort Braus

Screen writers: Bella Spewack. Samuel Spewack. George Oppenheimer. David Hertz

In this farce comedy, Robert Montgomery is a New York author who goes on a lecture tour to escape a designing female. He meets a naive Southern girl, Janet Gaynor, who has just been deserted at the altar. She goes to New York to look for her missing fiance and stays to cook for both Montgomery and his neighbor Franchot Tone. Both fall in love with her and complications continue when her fiance returns to claim her. Based on the novel of the same title by Lee Loeb and Mort Braus.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: very good of kind; Y: sophisticated; C: no."
+ + **Christian Century** p1215 O 5 '38

"A gay comedy with many situations overdrawn but the picture bubbles along. Adults." Am Legion Auxiliary

"A well-knit scenario offers brilliant dialogue and fast-moving clean fun for all." Calif Cong of Par & Teachers

"Sparkling, gay, sophisticated comedy recommended to mature audiences seeking relaxation. An excellent cast augments the general high standard of the production. The complications are obvious and hilariously amusing. Mature." Calif Fed of Business & Professional Women's Clubs

"Good. This [is] sophisticated, rather forced comedy. Poor direction. Adults." DAR

"A catchy title has this gay, amusing comedy. . . Excessive drinking limits audience appeal. Mature." Gen Fed of Women's Clubs (W Coast)

"Clever, sophisticated comedy. Mature." Nat Council of Jewish Women

THREE LOVES HAS NANCY—*Continued*

"A smoothly-paced, sprightly, social farce with an absurd plot, expertly handled by a clever cast, aided by smart dialogue and charming settings. A lightly sophisticated film which evokes many delighted chuckles. Mature." Nat Soc of New England Women

"Highly sophisticated, with questionable ethics. It is a great pity that Franchot Tone had to be always drunk or drinking. Adults." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 10 '38

"Built upon a stock movie situation, this frothy comedy is good fun because of amusing dialogue and felicitous casting. Adolescents. 12-16: too sophisticated and unconventional; children, 8-12: no."

+ Motion Pict R p9 S '38

"A: good; Y: sophisticated; C: no interest."

+ Parents' M p53 N '38

Newspaper and Magazine Reviews

"Perhaps slightly drawn out, the incidents of the story maintain humor and pace most of the way. The best farce so far this season. Adults and young people."

+ Christian Science Monitor p15 S 17 '38

"Amusing romantic comedy, completely remote from life but diverting because of bright situations, clever lines and expert acting. A flimsy unreality, but very likeable."

+ Film Wkly p23 S 24 '38

"Frankly inconsequential, and not above resorting to a bit of slapstick or even to the 'Strange Interlude' technique of spoken thoughts, 'Three Loves Has Nancy' gets its laughs and lots of them. *That is what counts.*"

+ Stage p62 O '38

TITANS OF THE DEEP. Grand national 47min O 28 '38

Cast: Dr William Beebe. Otis Barton. Gloria Hollister. Jocelyn Crane

Director: Otis Barton

Narrator: Lowell Thomas

Original story: Lowell Thomas

Silent film with narration by Lowell Thomas. A melodramatic story of the dangers in a scientific expedition off the shores of Bermuda in which the Bathysphere, a diving caisson so powerful that it is able to descent several thousand feet to the ocean floor, is used to photograph strange undersea monsters.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency D 1 '38

"Family."
Wkly Guide N 19 '38

Newspaper and Magazine Reviews

"'Titans of the Deep,' with Will Beebe and his Bathysphere, makes itself slightly ridiculous about a girl scientist." John Mosher
New Yorker p111 N 19 '38

Trade Paper Reviews

"A really remarkable undersea picture showing monsters of the deep at close range, and built up into an exciting and suspenseful piece of entertainment without any hokem. . . Here is a new thrill for movie audiences, watching the strange sights of the ocean bed through the window of the Bathysphere along with the scientists. . . This offering has the excitement of undersea novelties that should prove a welcome relief to audiences of all types. Lowell Thomas does a fine narration that heightens the dramatic tone of the production."

+ Film Daily p6 N 14 '38

TKIES KHAF. Foreign cinema arts 90min S 14 '38

Cast: Z. Turkow. Kurt Katch. E. Perlman. I. Grudberg

Director: Henry Szaro

Music: Iso Sajewicz

Screen writer: H. Bonja

Yiddish dialogue film with English subtitles. Made in Poland. A romantic story laid against a background of folklore and religious customs, this tells of two seminary students who vow to have their children wed one another.

Newspaper and Magazine Reviews

"A simple, romantic tale related against a moving background of legendary and religious significance is unfolded. . . 'Tkies Khaf' tells its story in terms that are calculated to interest even the casual visitor to the Squire." J. P.

+ N Y Herald Tribune p17 S 15 '38

"[It] seems an unnecessarily sad drama. Though it has a certain documentary folk interest, its artistic value is about that of a sentimental chromo on a calendar. Some passages, notably those involving the Hogarthian person of the matchmaker, are grotesquely amusing, but most of the film is swathed in a Golem-esque gloom, over which the figure of the Prophet unexplainably presides. . . The various materializations and evanishments of Elijah may prove slightly disconcerting to the uninitiate. As far as we were concerned, to tell the truth, this Prophet was a total loss." B. R. Crisler

— N Y Times p29 S 15 '38

Trade Paper Reviews

"A romantic and simple story. This new Yiddish film will appeal to people who understand the religion and legends of the race. The performances of the principals in the cast are good, and a fine supporting cast handles minor roles neatly."

+ Film Daily p8 S 28 '38

"Literal minded Jews will like this crude, elemental, religious melodrama. It is cheap and tawdry and no credit. The picture wouldn't have a ghost of a chance before non-Yiddish audiences. . . There can be no excuse for projecting the peculiar costumes and mannerisms of the ghetto rabbis in this film without making such plausible by explaining what it's all about, as this picture fails to do. Secondly, the acting as a whole is not worth commenting about."

— Variety p25 S 21 '38

TOO HOT TO HANDLE. MGM 105-108min S 16 '38

Cast: Clark Gable. Myrna Loy. Walter Pidgeon. Walter Connolly. Leo Carrillo. Johnny Hines. Virginia Weidler

Director: Jack Conway

Music: Franz Waxman

Original story: Len Hammond

Screen writers: Laurence Stallings. John Lee Mahin

This is the tale of two newsreel cameramen who continually play practical jokes upon each other. They fall in love with a famous woman flier, speed from China to the Amazon wilderness where they engage in a voodoo session. Finally Gable, one of the cameramen, wins Myrna Loy, the flier.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful value; C: no."
Christian Century p1350 N 2 '38

"Good. The first half is amusing farce; the last sequence pure serial, hair-breadth escapes from voodoo jungle-natives, of interest only to children. Especially fine musical scoring, first sequences. Family." DAR

+ Fox W Coast Bul S 17 '38

"A good evening's entertainment is guaranteed . . . even though the story is strained and the ethics muddled. Adults: entertaining; family: possible; children: too exciting." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Thrilling and highly dramatic. Family-mature." Gen Fed of Women's Clubs (W Coast)

"This picture contains many outstanding scenes. However, because of a loosely-knit story it proves lengthy despite a capable cast and sparkling dialogue. Mature." Nat Council of Jewish Women

"Lively, kaleidoscopic, improbable, melodramatic comedy. Mature." Nat Soc of New England Women

"A clever picture, which in the hands of an understandingly-directed good cast proves absorbing. . . The story is complicated but consistent and the tempo is staggering. The earnestness and sincerity of Miss Loy forms a contrasting background to the insidiousness of deceit, lying and cheating which are cloaked by the cleverness, charm and adventure of Chris. A highly entertaining picture with questionable ethics. Mature." S Calif Council of Fed Church Women

" 'Too Hot to Handle' is certainly entertaining if you like thrill upon thrill. It is not a significant contribution. It does not fall into the class with 'Test Pilot' in which Clark Gable and Myrna Loy recently appeared, but interest never lags. It's like an old fashioned serial, chapter after chapter, each more exciting than the last. . . . Film technique is used to perfection, giving us our money's worth of vicarious adventure and no one can call it dull. Adolescents, 12-16: thrilling as fictional adventure; children, 8-12: very exciting. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** S 24 '38

"General patronage."
Nat Legion of Decency S 22 '38

"A & Y: good melodrama; C: pretty exciting but possible."
+ **Parents' M** p53 N '38

"Family. Fast in action and talk, covering lots of ground and lots of exciting events. A lot of fun in it too."
+ **Wkly Guide** S 17 '38

Newspaper and Magazine Reviews

"A lively melodrama that makes up in pace what it wants in freshness of material. Adults and mature young people."
+ — **Christian Science Monitor** p15 O 15 '38

" 'Too Hot to Handle' keeps you on the edge of your chair with its speed and climax after climax. Like most adventure pictures, however, its story and acting can't bear too close scrutiny." P. T. Hartung
+ **Commonweal** p645 O 14 '38

"It's a grand piece of celluloid melodrama—packed with thrills, jammed with excitement, and over-flowing with entertainment for anybody's movie money." Jesse Zunser
+ **Cue** p10 S 24 '38

"The story is entirely implausible, but is told with discerning verve and pace. Wholehearted, nothing-barred entertainment."
+ **Film Wkly** p21 O 15 '38

"Entertaining, but nothing extraordinary. While the film industry is spending one million dollars in a crazy effort to undo the damage too much talking has done, Metro gives us this picture with a story subject which cries for camera treatment, and crams it to the neck with dialogue which the director makes more aggravating by having his players shout it at us. The idea behind the picture is a good one."
+ — **Hollywood Spec** p8 S 17 '38

"Hokum has rarely been given more high class screen treatment than in 'Too Hot to Handle.' A saga of newsreel men and an aviatrix, of exploding ships and voodoo rites, it moves steadily from the incredible to the preposterous. Nevertheless, it does so with handsome effect. Top-flight stars, film-minded writers and an extremely able director have seen to it that the show has terrific pace, suspense and excitement. It is a pipe dream, all right, but it is a pipe dream on which so much skill has been lavished that it becomes exceedingly entertaining." Howard Barnes
+ + **N Y Herald Tribune** p14 S 30 '38

" 'Too Hot to Handle' opened yesterday at the Capitol, where it should do very well. It always has. For, ungrateful as it may sound, 'Too Hot to Handle' is any one of a dozen fairly entertaining melodramas you might have seen in the last five years. . . Mr. Gable plays the annoying Chris Hunter with his customary blend of bluster and blubber. Miss Loy's lady-flier is not only incredible of herself, but has the disadvantage of a completely insincere performance." F. S. Nugent
+ — **N Y Times** p24 S 30 '38

" 'Too Hot to Handle,' by sheer force bullies us into a kind of acceptance of its various preposterous details and even of all its endless jargon. . . The first half-hour of the picture may make you bolt. Newsreel cameramen, like reporters, are just big, grown-up boys, the movies tell us, but I wish the movies wouldn't always present them as a gang of cut-ups." John Mosher
+ — **New Yorker** p84 S 24 '38

"[It is] a three-ring circus of sustained excitement. . . For this jungle background Richard Rosson and a camera crew went to Dutch Guiana and photographed the tribal dances and rituals of the Djukas, a Negro tribe. As they are used in the film, these climactic scenes are as improbable as a sequence from a Tarzan picture. For the most part, however, the reliable performances of the film's leading players and a cast that includes Leo Carrillo and Walter Connolly manage to bring 'Too Hot to Handle's' barrage of thrills fairly close to the outskirts of plausibility."
+ **Newsweek** p22 S 26 '38

"In spite of unmercifully adolescent prittle-prattle, 'Too Hot to Handle' is excitingly active from one end to the other. It won't keep you waiting. *Hellzapoppin.*"
+ **Stage** p62 O '38

"As a guide to young men seeking a career that will combine adventure and desirable social contacts with high financial rewards, 'Too Hot to Handle' can be dismissed as foolishly over-enthusiastic. As entertainment—lavishly produced by Laurence Weingarten, compactly written by Laurence Stallings and John Lee Mahin, directed at breakneck speed by Jack Conway—it can be heartily recommended. . . No picture for double features because of its length (106 min.), it should persuade even cinemaddicts who are sour on newsreels that they would do well to give Graham McNamee one more chance."
+ + **Time** p50 S 26 '38

Trade Paper Reviews

"Again teaming Clark Gable and Myrna Loy, this feature should prove as torrid at the turnstiles as its title for it adroitly blends into a strikingly superior whole every proven entertainment element, and at the same time proves that new ideas can be successfully utilized in the manufacture of films."
+ + **Boxoffice** p35 S 17 '38

"This new M-G-M release looks like a smash at the box office as it has neatly put together all the elements of entertainment that every type of audience likes. There are action, thrills, drama and romance, unfolded in a fashion that never lets the picture drag at any time."
+ + **Film Daily** p7 S 14 '38

Reviewed by Gus McCarthy
+ + **Motion Pict Daily** p9 S 13 '38

"It's a blazing action thriller aimed as a follow-up to cash in on the same pair's click in 'Test Pilot.' Even more than 'Test Pilot' it's hoked far beyond the limit of credibility. But it has a driving excitement, crackling dialog, glittering performances and inescapable romantic pull. So it's a sock audience picture and should make a parachuteful of money. There are enough absurdities in the story to give a real newsreel cameraman the shudders for a month."
+ + **Variety** p12 S 21 '38

"Metro coins a sure-fire big money show in this sweeping comedy melodrama, played for thrills and action set to news reel pace. It takes Clark Gable and Myrna Loy out of the usual dramatic formula for an interesting change of pace. . . It is loaded with excitement in stirring and shocking assignments, has a warm-blooded running romance and manages an amazing amount of emotional conviction in addition to its action and diverting comedy."
+ + **Variety (Hollywood)** p3 S 10 '38

TORCHY GETS HER MAN. Warner 60-62min N 12 '38

Cast: Glenda Farrell. Barton MacLane. Tom Kennedy. Willard Robertson. George Guhl

Director: William Beaudine

Screen writer: Albert DeMond

Sixth in the Torchy Blane series. In this one Glenda Farrell is the newspaper reporter who aids Barton MacLane clear up a mystery. The background is a racetrack. The leads are back in the series after being out for one picture.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 17 '38

"A: good; Y: possible; C: no."
+ **Parents' M** p43 Ja '39

"Family. Brisk and entertaining."
+ **Wkly Guide** N 5 '38

Newspaper and Magazine Reviews

Reviewed by B. R. Crisler
N Y Times p25 N 18 '38

Trade Paper Reviews

"[It is] a logically-motivated yarn that will appeal to followers of the series and action fans in general. Sixth in the Torchy Blane series, this one is eminently suitable for booking in neighborhood houses and will bear its share of the load in other situations."
+ **Boxoffice** p34a O 15 '38

"Another good one in the Torchy Blane series."
+ **Film Curb** p5 N 19 '38

"Counterfeiting story packs plenty of laughs and suspense."
+ **Film Daily** p8 O 17 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p10 O 13 '38

"[It is] a mildly entertaining programmer that fits acceptably into the B groove for which it was intended. Script takes wide latitude with dramatic license, but fast pace maintained by director William Beaudine leaves little time for audience second-guessing on the implausible situations that constantly crop up. . . Glenda Farrell nicely qualifies as Torchy, giving the character a breezy, quick-witted personality that does much to maintain interest, despite the story handicaps."
— + **Variety** p15 O 12 '38

"The Torchy Blane series is given fresh impetus in this unusually well contrived detective tale, a piece of fast and exciting screen fiction. . . Producer Bryan Foy has taken intelligent care at every turn to give this sixth Torchy an extra shot of class above the previous standard and it should win many new addicts to a series based on a topnotch entertainment idea."
+ **Variety (Hollywood)** p3 O 10 '38

TOUCHDOWN, ARMY. Paramount 69min O 7 '38

Cast: John Howard. Robert Cummings. Mary Carlisle. Owen Davis, Jr. William Frawley. Benny Baker. Minor Watson. Raymond Hatton

Director: Kurt Neumann

Screen writers: Lloyd Corrigan. Erwin Gelsey

A football story in which West Point is the background. Robert Cummings portrays a star player whose disrespect for rules lands him in confinement the day of the big game.

Audience Suitability Ratings

"A: depends on taste; Y & C: probably good."
Christian Century p1247 O 12 '38

"Good. Mature-family." DAR

"The plot is a hardy perennial of no particular merit, but a competent cast and clever direction turn it into good entertainment, tingling with excitement and further enlivened by wholesome comedy. Family." E Coast Preview Committee
+ **Fox W Coast Bul** O 1 '38

"Clean, refreshing and enjoyable is this football picture. Family." Am Legion Auxiliary

"A thoroughly enjoyable social drama for all ages. Adults, 14-18 & children: excellent." Calif Cong of Par & Teachers

"Artificially contrived picture with a football motif and West Point background and with little originality in story. Family." Calif Fed of Business & Professional Women's Clubs

"This picture with its good camera work, excellent shots of West Point, satisfactory cast and fine social values will supply pleasing entertainment for all." Gen Fed of Women's Clubs (W Coast)

"Good family film." Nat Soc of New England Women

"An old college theme interestingly presented with exciting and improbable situations focused around the football team. A refreshing picture with an absence of smoking and drinking. Family." S Calif Council of Fed Church Women

"Football plus the background of West Point always offer sufficient pageantry for an entertaining film. There have been better films on the same subject, but this is worth seeing. Adolescents: good; children: might enjoy it. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 15 '38

"General patronage."
Nat Legion of Decency S 15 '38

"Family. Rather juvenile in plot, more than juvenile in its version of West Point."
+ — **Wkly Guide** S 3 '38

Newspaper and Magazine Reviews

"Those old newsreel clips are marched out of the files to do their customary service as Army beats Navy. Robert Cummings wins Mary Carlisle and we reach for our hat. This is where you came in—probably more than once."
— + **Christian Science Monitor** p17 O 1 '38

"[It] is a competent, Grade-B, West Point-and-football classic, quite in season again." Jesse Zunser
+ — **Cue** p45 O 15 '38

"Robert Cummings pops onto the screen with one of the best comedy performances I have seen this year. . . The picture, however, is just a stereotyped rendition of an old yarn. . . [It] is hastily and carelessly produced. What percentage of it is composed of stock shots of the students and their football team I would not venture to guess, but it is large." Bert Harlen
— + **Hollywood Spec** p13 O 1 '38

"This has its moments, but it is too thin to pack much punch. And it lacks strong personalities. . . The film itself is slenderly amusing, not a little draggy in places, plain silly in its final gridiron moments." Beverly Hills
— + **Liberty** p54 O 15 '38

"The story itself is well conceived until the end, when a Frank Merriwell stunt is needed to bring the film to a close. . . As a whole the production is neat and efficient. . . 'Touchdown, Army' is better entertainment than many a football game one might see of a Saturday afternoon." R. W. Dana
+ **N Y Herald Tribune** p14 O 28 '38

"The football picture, as a rule, is a slightly depressing commodity. . . It tends to be something more or less seasonal, like hay fever or—more appropriately—pumpkin pie. But in the happy exception of 'Touchdown Army,' something unusual has happened; some irresponsible pixy has broken loose in the Paramount studio and the result (to our mind) is the craziest and funniest football comedy in years." B. R. Crisler
+ + **N Y Times** p27 O 28 '38

"Routine football comedy melodrama, dignified slightly by a West Point background."
— + **Time** p39 O 10 '38

Trade Paper Reviews

"A gripping football story. [It] stacks up as prime entertainment for all audiences. No small part of the picture's merit is attributable to several shots of the service school, its historic buildings, precision drills and traditions."
+ **Boxoffice** p25 O 1 '38

"West Point football story packs thrills and suspense."
+ **Film Daily** p6 O 19 '38

Reviewed by Roscoe Williams
+ — **Motion Pict Daily** p10 S 29 '38

"A timely release, concurrent with the opening of the football season, 'Touchdown, Army' is a 'B' programmer of average entertainment value that has been competently made, well cast and expertly photographed in fittingly effective backgrounds. It's meat for the pigskin fans and not without surefire appeal for the masses. A topical lower-bracket dualer."
+ — **Variety** p12 S 21 '38

"Good West Point, with a few Hollywood touches added, plus good football, equals good entertainment. . . While the offering lacks lure names, it has sufficient production class to justify its usage in top position on most dualers."
+ **Variety (Hollywood)** p3 S 20 '38

U

UNDER THE BIG TOP. Monogram 63min Ag 31 '38

Cast: Anne Nagel. Marjorie Main. Jack La Rue. Grant Richards

Director: Karl Brown

Music director: Abe Meyer

Original story: Llewellyn Hughes

Screen writer: Marion Orth

A melodrama with a circus background. Two aerialists love the third member of their act and high above the ground work out their story.

Audience Suitability Ratings

"Adults."
Nat Legion of Decency N 10 '38

"A & Y: fair; C: possible."
+ — **Parents' M** p53 N '38

Newspaper and Magazine Reviews

"There are a good many stock shots, but they are well matched with the others and are interesting in themselves. The story unfolds smoothly, albeit the latter portion lags in tempo a bit, and the ending is rather summary and arbitrary. Judged by the standards set by the run of independent productions, however, the quality of the picture is generally good, and it should prove a satisfactory dualer." Bert Harlen
+ — **Hollywood Spec** p11 S 17 '38

"It's tough getting a new circus theme. This is a variation—well paced, nicely played—of the show-must-go-on plot. . . A nice little picture, compact and well done." Beverly Hills
+ — **Liberty** p30 O 1 '38

Trade Paper Reviews

"Suffering badly from a faltering screenplay and heavy-handed direction, which the best efforts of a capable cast cannot transcend, this film, although endowed with more exploitation possibilities than most in its budget range, qualifies only as a programmer."
— + **Boxoffice** p37 S 17 '38

"Grand circus atmosphere tied up to very human story packing thrills of the big top."
+ **Film Daily** p6 S 15 '38

Reviewed by Joseph Priore
+ **Motion Pict Daily** p11 S 14 '38

"Monogram treads the well-beaten circus track in 'Under the Big Top,' a weak tale that will only get by on the duals. Only good feature lies in the excellent performance of Marjorie Main, who as a hardened operator of a circus, however, is limited by inconsistent direction, scripting and camera."
— + **Variety** p15 S 14 '38

"Given proper exploitation, 'Under the Big Top' should prove a business getter for the neighborhoods, for which it is designed. Based on a thoroughly entertaining story of circus life, it has been produced, directed and played in a manner that belies its moderate budget."
+ **Variety (Hollywood)** p3 S 8 '38

UP THE RIVER. 20th century-Fox 75min D 9 '38

Cast: Preston Foster. Tony Martin. Phyllis Brooks. George (Slim) Summerville. Arthur Treacher. Alan Dinehart. Eddie Collins. Jane Darwell. Sidney Toler. Bill Robinson. Edward Gargan

Director: Alfred Werker

Music: Sidney Clare. Harry Akst

Music director: Samuel Kaylin

Original story: Maurine Watkins

Screen writers: Lou Breslow. John Patrick

A remake of a film made eight years ago featuring Spencer Tracy. Instead of the heavy melodramatic attention usually accorded prison interior dramas, this one, changed slightly from the earlier film, is a burlesque treatment that has Preston Foster and Arthur Treacher, sent back to prison where they were football stars. They break jail to aid a cellmate and encourage a romance.

Audience Suitability Ratings

"Inferior. Good talent wasted. Last scene of warden assisting convicts to return, after escaping, giving them immunity because they were able to win game and warden win bet, is unethical. For adults who might be followers of Slim Summerville." Am Legion Auxiliary

"Fairly amusing. Adults." Calif Cong of Par & Teachers

"This mediocre picture is in all probability meant to be a satire on prison life and management, but uncertain direction and a serious love theme confuse the original idea. Much of the humor is of the burlesque type. The cast is worthy of better material. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Why make heroes of criminals? Why present prison life as a sort of vacation given over to games and fun? Good cast; debatable social values. Adults." DAR

"Amusingly ridiculous is this farce with its outraged sense of fitness, based on 'sports' in prison. . . While ethics have been discarded in the far-fetched story, effective direction, funny situations, smart, well-timed dialogue, rapid action and a bit of romance supply hilarious entertainment for the not too discriminating. Adults." Gen Fed of Women's Clubs (W Coast)

"Unethical in treatment." Nat Council of Jewish Women

"A far-fetched plot which nevertheless holds one's interest. Adults." Nat Soc of New England Women

"An entertaining satire on prison life. However, a presentation of prison life as one of recreation, merriment and song is not very good psychology and can only be recommended for the adult." S Calif Council of Fed Church Women

"The exact moral influence of a prison film is often difficult to measure. Sometimes a picture serves to stimulate a morbid curiosity or to evoke sentimental pity for those who deserve punishment more than it serves to warn those with criminal leanings. It is doubtful if 'Up the River' will have much influence one way or another on any mature person, for it is such absolute farce. . . A picture of a type which will probably never be made again and never should be, it nevertheless contains a good deal of spontaneous humor. Adolescents: unsuitable theme; children: no indeed." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** N 19 '38

"General patronage."
Nat Legion of Decency D 8 '38

"An immensely funny comedy about—of all things—prison life. Family."
+ **Wkly Guide** D 3 '38

Newspaper and Magazine Reviews

"Going to prison is a very amusing experience, according to 'Up the River' new Twentieth Century opus. No one takes the sojourn seriously, but regards the prison as a sort of resort. . . The dialogue has some chortle-pro-

UP THE RIVER—*Continued*

voking gags, and the picture might have been very diverting if it were presented as out-and-out satire. But 'Up the River' has a little bit of everything, satire, drama, melodrama, romance. It changes its viewpoint several times, with the result the more extravagant portions are made incongruous by contrast. The basic difficulty seems to be that there simply is not enough story." Bert Harlen
— + **Hollywood Spec** p15 N 12 '38

"2 stars is our prediction. Transforming a prison into a comic college-like background seems somehow immoral, but maybe your Beverly Hills is just old-fashioned." Beverly Hills
+ — **Liberty** p55 D 10 '38

"Though the picture is a rowdy and irresponsible comedy, it has its cute side; the very idea of Arthur Treacher as a star halfback, for instance, is cute." B. R. Crisler
N Y Times p11 D 3 '38

"As it's humorous about prison life, 'Up the River' must be considered a little unusual. Against a setting of cell blocks and prison yards, a Sing Sing background, farce seems extraordinary, and you may find yourself surprised." John Mosher
New Yorker p122 D 10 '38

"This is breezy and broadly comic spoofing of the familiar 'big house' hokum."
+ **Newsweek** p25 D 12 '38

"It is an amusing remake of a 1930 comedy."
+ **Time** p40 D 12 '38

Trade Paper Reviews

"This might have been the prison picture to end all prison pictures—but it misses fire on several counts. Obviously undertaking, through the medium of broad burlesque to laugh at the more serious and endless cycle of features of Big House theme, the film's main motivation is built around ribbing the practice of having football teams at penal institutions; while a slightly more serious subplot twines its way through the background, tending to confuse and accentuate weaknesses of story structure and ragged direction."
— + **Boxoffice** p33 N 12 '38

"Very amusing comedy lampooning prison system should prove good box office."
+ **Film Daily** p4 N 11 '38

Reviewed by Roscoe Williams
+ **Motion Pict Daily** p3 N 11 '38

"Fast and breezy comedy with prison background, 'Up the River' provides swell entertainment . . . added laugh sequences and dialog have been hung on the original yarn to greatly enhance audience values. Picture will require selling to attract initial attention, as Preston Foster, Tony Martin and Arthur Treacher hardly carry enough marquee weight. Word-of-mouth is certain to lift business in the key spots and, when returns are in, picture should give a good account of itself."
+ **Variety** p16 N 9 '38

"Carrying far more in the way of entertainment than when presented in its original form eight years ago, this remake of 'Up the River' is packed with laughter. Worth while picture from every angle, it should net a neat profit for those exhibitors who give it sufficient ballyhoo to make up for its lack of marquee monickers."
+ **Variety (Hollywood)** p3 N 5 '38

UTAH TRAIL. Grand national 60min Ag 12 '38

Cast: Tex Ritter. Horace Murphy. Snub Pollard. Adele Pearce

Director: Al Herman

Music: Bob Palmer. Frank Harford. Rudy Sooter

Original story: Lindsley Parsons. Edmond Kelso

Screen writer: Edmond Kelso

A western melodrama with songs, this portrays Tex Ritter as a detective hired to keep rustlers from stealing cattle and hijacking them on their private railroad.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency Ag 25 '38

Trade Paper Reviews

"Poor oats opera that will lean heavily on the Ritter name for a crutch. Much of it's laughable, even to children, and none of it's plausible. Thought that some new scenery might be seen, from the title, is misleading. It's same old trip through California badlands."
— **Variety** p19 O 12 '38

V

VACATION FROM LOVE. MGM 65min O 7 '38

Cast: Dennis O'Keefe. Florence Rice. Reginald Owen. June Knight. Edward S. Brophy

Director: George Fitzmaurice

Music: Edward Ward. Bob Wright. Chet Forrest

Screen writers: Patterson McNutt. Harlan Ware

A night club musician meets a society girl on the eve of her marriage to an aristocratic suitor and marries her himself. Then he takes over her father's radio program and is so busy that he has no time for his wife. On the brink of divorce they are reconciled.

Audience Suitability Reviews

"A: probably enjoyable; Y: amusing; C: little interest."
+ — **Christian Century** p1478 N 30 '38

"The comedy is always lively and sometimes hilarious, with a serious undertone. Acting and direction are sincere and convincing. Adults and young people." E Coast Preview Committee
+ **Fox W Coast Bul** O 15 '38

"Mature social comedy. Adults: matter of taste; 14-18 & children: poor." Calif Cong of Par & Teachers

"Lively farcical comedy with fast tempo and capable cast. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Innocuous social comedy. A competent cast wasted on this weak, improbable story. Mature." DAR

"Adequately cast and directed, but only mildly amusing. Adults." Gen Fed of Women's Clubs (W Coast)

"Highly imbrobable, slow-moving-story. Family." Nat Council of Jewish Women

"Frothy disappointing comedy undistinguished in acting, dialogue or photography. Careless direction and a silly story. Adults." Nat Soc of New England Women

"Improbable and overdrawn story. Very light and unstable. Unnecessary drinking. Mature." S Calif Council of Fed Church Women

"Adults." Women's Univ Club, Los Angeles
— + **Fox W Coast Bul** O 22 '38

"Adults."
Nat Legion of Decency O 6 '38

"A & Y: entertaining; C: little interest."
+ **Parents' M** p63 D '38

"Family. Bright and gay."
+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"What we need most is a vacation from pictures like this. It meanders from farce to marital drama and never gets very far as either. Adults and mature young people."
— **Christian Science Monitor** p15 O 29 '38

"One of the best in its class. A noticeable feature of all Metro pictures is that those which cost under a half-million dollars to make receive the same meticulous attention to detail as that given the most expensive pictures the

studio turns out. . . 'Vacation From Love' [is] one of the smartest looking, cleverly written and well cast little pictures we have had for some time. The strength of the story is its simplicity."
+ **Hollywood Spec** p7 O 15 '38

"Diverse themes and moods have been scrambled in 'Vacation From Love' to make it a singularly stuttering screen drama. Although it starts out to pattern itself on the sure-fire formula of 'It Happened One Night,' with a disrupted wedding and some moderately amusing romantic antics, it develops into a pseudo-serious study of the marital state. . . George Fitzmaurice has staged the photoplay briskly, but he has not been able to keep it from falling apart at the seams." Howard Barnes
— + **N Y Herald Tribune** p23 N 10 '38

"None of us is above eavesdropping on domestic quarrels. That's what apartment walls are made for. But we insist on interesting ones, with interestingly vituperative participants. If the spats in 'Vacation From Love' took place next door, and not on the Criterion's screen, we should only turn up the radio or rap on the radiator pipe. For they are loud, frequent and not at all amusing. As Noel Coward said in 'The Scoundrel,' Bill Blair and his wife Patricia are two empty paper bags belaboring each other. They are most trying." F. S. Nugent
— **N Y Times** p33 N 10 '38

Trade Paper Reviews

"A rowdy romantic farce, this measures well up to Leo the Lion's program standard and provides plenty of fast-moving entertainment. As a well-balanced mixture of comic capers and sentimental drama, it should send theatre patrons away well satisfied that they have received their money's worth."
+ **Boxoffice** p25 O 8 '38

"It is nothing pretentious, but it will serve to amuse with its light and non-sensical story that verges on the nut school type. The action is very spotty in starting off with some clever situations and dialogue, then starting to weaken along about the middle, and in the final stanzas the director decided to open all the valves and throw piece into a mixture of slapstick and wild hurrah. The production therefore when surveyed in its entirety is rather confusing. But it was produced for laughs and excitement, built around the marriage question and as such gets by as a light and unimportant offering."
+ — **Film Daily** p6 N 14 '38

Reviewed by Gus McCarthy
+ **Motion Pict Daily** p6 O 6 '38

"A light marital comedy drama, 'Vacation From Love' is mildly entertaining and destined for the lower program brackets. It's nicely produced and mounted, but aside from lack of selling names, it has little on which to arouse interest. The writers have dressed up a familiar yarn with some amusing variations, but it emerges as the same basic story of boy marries girl."
+ — **Variety** p21 O 5 '38

"Romantic farce which, at times, becomes hilarious comedy, 'Vacation From Love' showcases Dennis O'Keefe in his fattest role since the start of his rise from the bit player ranks, and definitely establishes him as a possibility for even bigger and better things. . . The picture chalks up as good entertainment."
+ **Variety (Hollywood)** p3 S 30 '38

VALLEY OF THE GIANTS. Warner 75min S 17 '38

Cast: Wayne Morris. Claire Trevor. Frank McHugh. Alan Hale. Donald Crisp. Charles Bickford. Jack La Rue. John Litel

Director: William Keighley

Screen writers: Seton I. Miller. Michael Fessler

Filmed in 1919 with Wallace Reid as star and filmed again several years ago. In Technicolor. Based on the novel of the same title by Peter B. Kyne. An old-fashioned outdoor thriller in which early timber barons hoped to get rich quick by ruthlessly chopping down the giant redwoods and leaving only a wasteland of brush and stumps. How they were foiled by the homesteaders makes up the story.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: depends on taste; Y: thrilling; C: no."
Christian Century p1142 S 21 '38

"Good. Adults." DAR
+ **Fox W Coast Bul** S 24 '38

"The story is slow in spots with too much time given to brawls. The direction and acting are average. One is impressed not with the story or players but with the beautiful natural scenery. Mature." Am Legion Auxiliary

"Adults: good; 14-18: very good, informative; children: exciting." Calif Cong of Par & Teachers

"A beautiful and thrilling action picture. Family." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Soc of New England Women

"The film contains a plea for forest conservation and gives a clear idea of the problems that confronted the pioneer lumbermen. Adolescents: entertaining; children: exciting and violent. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 1 '38

"A & Y: very good; C: exciting but good."
+ + **Parents' M** p53 N '38

"The giant redwoods done to a T in Technicolor and a rip-snorting story . . . but not much to make the story ring true."
+ — **Scholastic** p11 O 8 '38

"It is a conventional picture of its type, touched up with Technicolor. Family."
Wkly Guide S 17 '38

Newspaper and Magazine Reviews

"For all its Technicolor tints, this is an unblushing re-hash of all the serial, Hair-breadth-Harry stunts ever filmed. . . For those who like their melodrama outdoors and unbeguiled by the sophistications of city slickers. By all rights, Warners should have put it out in installments. Family."
Christian Science Monitor p15 S 24 '38

"It bristles with the kind of action and people that make these Warner Brothers outdoor epics good, if obvious, entertainment." Jesse Zunser
+ **Cue** p10 S 17 '38

"Produced in Technicolor, this show has form. It presages an articulation that previous western themes have lacked. It deals with something that directly concerns the American people. Discreetly, without vulgar propaganda, it carries the torch for conservation. And it should even satisfy the producers in the box-office." Robert Prescott
+ **Hollywood Spec** p13 O 1 '38

"The oldest living thing—a redwood tree—has perhaps been given the proper treatment—the oldest living. . . In spite of its obviousness, there is a valid lustiness which will thrill the kiddies and certain members of an older generation. The grandeur of a redwood in Technicolor (hint from consumer to producer) is more eloquent than all that two-by-four talk that goes on about it. . . The next problem of the Hollywood scenarist is to devise a dialogue which does not sound sissy in the presence of Nature. *God has made the trees.*"
+ — **Stage** p63 O '38

" 'Valley of the Giants' surrounds its heroic theme with robust climaxes as huge, numerous, tightly packed and ancient as the rings on a redwood stump. . . Arrival of color photography as a standard item of Hollywood technique will be signalized only when critics give it the final seal of their approval by not mentioning it at all. 'Valley of the Giants' is photographically far enough ahead of its time to deserve this type of accolade. . . Its life blood, however, is a story which, although it is a throwback to silent cinema classics, has derived through them some of the heroic sweep and thunder of the West's lore of legendary foresters."
+ **Time** p24 S 19 '38

VALLEY OF THE GIANTS—*Continued*

Trade Paper Reviews

"Lusty entertainment of the timber country with plenty of action that should react favorably at the boxoffice. The scenic background of giant redwoods is an impressive canvas for Technicolor which ironically reacts in a slightly unfavorable manner on the plot's realism. Most of the picture is so pretty it's difficult to realize a life and death struggle is ensuing."
+ **Boxoffice** p35 S 17 '38

"Warners has delivered a virile he-man story of the California redwoods. . . Color serves to enhance the pictorial splendor of the picture, and an all-round well-balanced cast interprets the various characterizations for excellent results."
+ + **Variety (Hollywood)** p3 S 23 '38

VESSEL OF WRATH. See The beachcomber

W

WANTED BY THE POLICE. Monogram 59-61min S 21 '38

Cast: Frankie Darro. Evalyn Knapp. Robert Kent. Matty Fain. Lillian Elliott

Director: Howard Bretherton

Original story: Donn Mullaly. Renaud Hoffman

Screen writer: Wellyn Totman

First of a series of four Frankie Darro melodramas. Darro gets a job in a garage and finds himself involved in the stolen car racket. With the help of his sister's sweetheart, a policeman, he extricates himself.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency S 22 '38

"A: fair melodrama; Y & C: no."
+ — **Parents' M** p64 D '38

Newspaper and Magazine Reviews

"A prosy little film, as straight-forward and matter-of-fact as its title, 'Wanted by the Police' has a certain historical distinction inasmuch as the problem boy is played by Frankie Darro, who, by some thyroidal quirk or perhaps from smoking at an early age, has managed to play juvenile delinquents now for the last fifteen years." B. R. Crisler
N Y Times p13 S 26 '38

Trade Paper Reviews

"This packs enough rough-and-tumble entertainment of the gangster melodrama variety to warrant satisfactory reception among action fans, particularly the children who list Frankie Darro among their favorites."
+ **Boxoffice** p25 O 1 '38

"Fine work by Frankie Darro in gangster melodrama with good home atmosphere."
+ **Film Daily** p6 S 27 '38

Reviewed by C. S. Aaronson
+ **Motion Pict Daily** p12 S 23 '38

"Crime picture which is fair for its kind and the type of program for which it is intended. No humor, but wastes little time getting into action and down to the romance end."
+ — **Variety** p21 S 28 '38

"Initiating the Frankie Darro series of melodramas for Monogram and aimed strictly at the subsequent runs and neighborhood houses, 'Wanted by the Police' stands up well in its class. Picture obtains considerable action, overcoming several rather maudlin sequences, although the latter will be appreciated by the ladies, while the children will go for the rough-and-tumble. . . Picture should help regain fans and build new ones among the younger picture-goers."
+ — **Variety (Hollywood)** p3 S 20 '38

WHERE THE BUFFALO ROAM. Monogram 61min O 12 '38

Cast: Tex Ritter. Horace Murphy. Snub Pollard. John Merton. Louise Massey

Director: Al Herman

Music director: Frank Sanucci

Screen writer: Robert Emmett

A western melodrama with songs. Tex Ritter sets out to avenge the murder of his mother and to capture outlaws who are cheating the government.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency N 3 '38

"A, Y & C: good Western."
+ **Parents' M** p43 Ja '39

Trade Paper Reviews

"Building to a smashing climax, this one should prove amply satisfactory to the action-fan trade at which it is aimed. Despite a halting beginning, which can be remedied by a return to the cutting room, this feature, aided by eight songs, rises above its budgetary limitations."
+ **Boxoffice** p29 O 29 '38

"Tex Ritter's latest vehicle combines songs and the typical western action ingredients in a manner which should make it well liked by Tex's fans. Tex's singing registers very well. His likable personality makes itself felt throughout. In the market for this type of fare, this picture rates among the best."
+ **Film Daily** p5 O 27 '38

Reviewed by Roscoe Williams
Motion Pict Daily p5 N 2 '38

" 'Where the Buffalo Roam' gives Tex Ritter, its star, considerable opportunity to vocalize pleasantly, but save for his baritoning, there's little enough to this horse opera to warrant better than dual treatment in the lower brackets. . . Story is inconsequential enough; it's been done before, and much better."
— + **Variety** p22 N 2 '38

"Blending action with range melodies, 'Where the Buffalo Roam' will serve its purpose as a secondary attraction in the neighborhoods. It carries those elements that appeal to the children, while songs of Tex Ritter and radio's Louise Massey and her Westerners will cause ear-perking by adults."
+ **Variety (Hollywood)** p3 O 24 '38

WILD INNOCENCE. Garfield 65min N 10 '37

Cast: Wendy Munro. Brian Abbott. Ethel Baker. Harry Abdy

Director: Ken G. Hall

Screen writer: Edmund Seward

Filmed in Australia. Based on the short story, Wilderness Orphan, by Dorothy Cotterell. Chut, an Australian kangaroo, is adopted by a kindly family when its parents are killed by hunters. When Chut is grown he is sold to a circus by his impoverished owners. Here he experiences man's cruelty to animals and makes a break for home. This film was made in 1937 and is now re-released.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A picture that should not be missed by anyone of any age who appreciates the beautiful and the unusual. Family." E Coast Preview Committee
+ + **Fox W Coast Bul** D 18 '37

"General patronage."
Nat Legion of Decency D 1 '38

"A, Y & C: good."
+ **Parents' M** p57 F '38

Newspaper and Magazine Reviews

" 'Wild Innocence' in its very restricted field is rather engaging. . . The story is not one which could possibly have taxed the imagination of a script writer and the action needed telescopic lenses rather than directorial skill, but the show is something more than a mere travelogue in the Australian bush. . . [It is] a mildly entertaining kangaroo film." Howard Barnes

— + **N Y Herald Tribune** p16 N 11 '38

Reviewed by F. S. Nugent

N Y Times p31 N 11 '38

" 'Wild Innocence,' from Australia and about kangaroos, one of the shorts, may make us kangaroo-conscious. The hopping creatures screen well." John Mosher

New Yorker p111 N 19 '38

"Animal lovers will enjoy this excellently photographed Australian film which stars a likeable kangaroo."

Newsweek p25 N 21 '38

WOMEN OF NISKAVUORI. See Niskavuoren naiset

Y

YOU CAN'T TAKE IT WITH YOU. Columbia 103-126min S 29 '38

Cast: Jean Arthur. Lionel Barrymore. James Stewart. Edward Arnold. Mischa Auer. Ann Miller. Spring Byington. Samuel S. Hinds. Donald Meek. H. B. Warner. Halliwell Hobbes

Director: Frank Capra

Music: Dmitri Tiomkin

Music director: Morris Stoloff

Screen writer: Robert Riskin

Based on the play of the same title by George S. Kaufman and Moss Hart. The plot concerns the rich youth in love with a poor girl, member of a slightly mad family. Barrymore, the grandfather stopped work thirty-five years ago to relax; Spring Byington has been writing plays because a typewriter was delivered to the house by mistake eight years ago; Samuel S. Hinds experiments with fireworks which explode; Ann Miller studies dancing with a Russian dancer, Mischa Auer. Into this turmoil the rich youth brings his capitalist parents.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A & Y: excellent; C: good."

+ + **Christian Century** p1278 O 19 '38

"Outstanding entertainment. Family." E Coast Preview Committee

+ + **Fox W Coast Bul** O 1 '38

"A strong theme, original plot, clever satirical dialogue, memorable character delineation and technical excellence are the elements which make this one of the really great films of the year. It is outstanding family entertainment." Calif Cong of Par & Teachers

"This picture [[is] in the highest brackets of satisfying entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"[It] proves itself not only immensely entertaining but drives home its lesson with rare discernment. Family." Nat Council of Jewish Women

"So much has been said and written of this popular comedy that further comment seems almost redundant. However, in our opinion, the picture is even better than the stage play. . . The whole [has] a reality and an honesty which strike a spiritual significance. Adolescents: excellent; children: yes. Family." Women's Univ Club, Los Angeles

+ + **Fox W Coast Bul** O 8 '38

"A, Y & C: excellent."

+ + **Parents' M** p53 N '38

"The cast is superb, with the exception of Lionel Barrymore, who lumbers along as Lionel Barrymore, instead of the priceless character Grandpa really is. Frank Capra has pointed up every side-splitting situation to its best advantage, and extra credits go to Robert Riskin for adapting a successful stage play to the screen without losing a single trick."

+ **Scholastic** p13 O 1 '38

Newspaper and Magazine Reviews

"An excellent film comedy with a genuine theme. Family."

+ + **Christian Science Monitor** p15 O 29 '38

"Another Frank Capra triumph, with a lot of credit to the authors of the Broadway stage hit, George S. Kaufman and Moss Hart. Has the human touch. . . Hollywood has said that mad whimsey was dead. 'You Can't Take It With You' proves it isn't when it's authentic Grade A whimsey. And the picture is superbly directed." Beverly Hills

+ + **Liberty** p53 O 15 '38

"It may be a disappointment that any Frank Capra comedy should be heavy and overdone which makes 'You Can't Take It With You' seem such a dud. . . Capra and Riskin have made a good show out of a weak sister before. Yet there is little throughout to suggest the felicity in his own medium which has been the Capra hall-mark all the way from 'The Bitter Tea of General Yen' to 'Mr. Deeds.' . . As a picture I suppose it is better than average. As for Mr. Capra, I believe he has not returned from Tibet, where last seen; and 'You Can't Take It With You' is simply Shangri La in a frame house." Otis Ferguson

+ — **New Repub** p188 S 21 '38

"The screen version of 'You Can't Take It With You' is a charming antidote, as deft a sugar-coated pill as will ever be swallowed nationally. *Cheers.*"

+ **Stage** p63 O '38

Trade Paper Reviews

" 'You Can't Take It With You' is not just a story. It is a philosophy, a page out of the lives and manners of people we all know or would like to be. It is, at the same time, great entertainment, a picture for young and old alike. Further, it will be as well liked in Iron Mountain, Michigan as in New York or Chicago. It is universal in its appeal, enduring in its quality and truth."

+ + **Film Curb** p5 S 24 '38

YOUNG DR. KILDARE. MGM 81min O 21 '38

Cast: Lew Ayres. Lionel Barrymore. Lynne Carver. Nat Pendleton. Jo Ann Sayers. Samuel S. Hinds. Emma Dunn

Director: Harold S. Bucquet

Music: David Snell

Screen writers: Willis Goldbeck. Harry Ruskin

Based on the short story of the same title by Max Brand. This is the first in a new series. A young interne decides not to assist his father in a small town practice but to enter a New York hospital. He gets a chance to do some amateur detective work when he insists that a girl who tried to commit suicide is sane while the hospital chiefs want to treat her as insane.

Audience Suitability Ratings

"A & Y: very good; C: doubtful interest."

+ + **Christian Century** p1446 N 23 '38

"Good. Unusually interesting film. Mature." DAR

+ **Fox W Coast Bul** O 22 '38

"Definitely worthwhile is this stirring drama—first in a new series. A strong story, simply told, with equally fine direction and photography. Exceptional for adults and family. Children-mature." Calif Cong of Par & Teachers

"Significant, well-motivated picture with pertinent handling of a controversial subject that is most commendable. Mature." Calif Fed of Business & Professional Women's Clubs

"An appealing story, understanding and expert direction and the very human and particularly fine characterizations of an excellent cast give this picture high entertainment value. . . The infusion of timely comedy adds much to the entertaining qualities. Family." Gen Fed of Women's Clubs (W Coast)

YOUNG DR. KILDARE—*Continued*

"Intensely interesting, with a fine cast and smooth fast-moving direction, the audience is given an opportunity to share in the joys and sorrows, the moments of indecision and the final triumph of a rising medico. Family." Nat Council of Jewish Women

"Vivid and emotionally appealing social drama. Family but mature for children." Nat Soc of New England Women

"A delightful, clean, engaging picture, well worth while. Family." S Calif Council of Fed Church Women

"Though Dr. Kildare's experiences cannot be considered typical, the story is convincingly and interestingly handled and expresses a high order of idealism and personal integrity. If the series continues as it has begun, it will be justly popular. Adolescents: interesting; children: too mature. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** O 29 '38

"Adults."
Nat Legion of Decency O 20 '38

"A & Y: good; C: mature."
+ **Parents' M** p43 Ja '39

"Family. Very interesting as a story: the hospital has been somewhat fictionized, but the general exposition of the doctor's ideal is effective. If this is the beginning of a series, it is a promising beginning."
+ **Wkly Guide** O 15 '38

Newspaper and Magazine Reviews

"[It] is conventional cinema. . . In spite of Harold S. Bucquet's fine direction, this film lacks fire and inspiration. Lionel Barrymore's performance as the wise and cynical doctor is good." P. T. Hartung
+ — **Commonweal** p77 N 11 '38

"It makes for good film entertainment. . . The story has been prettily glossed over with appropriate melodramatic sidelights, the customary home town girl romance, the paternalism and cheerful contempt of the older physicians for the younger upstarts." Jesse Zunser
+ **Cue** p10 O 29 '38

"Everybody liked it very much. . . It is exceptional B product. The picture has all the reliable ingredients for popular success." Bert Harlen
+ **Hollywood Spec** p16 O 29 '38

"[It is] a sentimental and occasionally moving drama about medical apprenticeship. It has considerable dramatic excitement and conviction, but I should be inclined to call it a cyclical manifestation. As a matter of fact, it adds nothing to our knowledge of doctors or their practice, while it falls far short of being the striking tribute to man's struggle against disease and death that some of its predecessors have been. In spite of straightforward direction, a remarkably resolute performance by Lew Ayres and an eloquently restrained piece of acting by Lionel Barrymore in a wheelchair, it is little more than a reprint of the motion picture's best hospital dramas." Howard Barnes
+ — **N Y Herald Tribune** p14 O 28 '38

"It is a rather fine picture in most respects, quiet in tone and performance, happily free from the cliches of most men-in-white dramas. Credit it, too, with cementing the comeback of Lew Ayres, happily cured of a rash of brashness, and with proof of Lionel Barrymore's ability to run away with a picture even when he is chained to a wheelchair." F. S. Nugent
+ **N Y Times** p27 O 28 '38

" 'Young Dr. Kildare' hasn't any of the pretentiousness of 'The Citadel' but belongs merely among those homely, folksy products which Metro-Goldwyn-Mayer have decided our poor country needs. . . The Lister of the piece is none other than Lionel Barrymore, beheld always in a wheelchair; and needless to say, the Barrymore bark carries all the authority of medical science at its best." John Mosher
+ **New Yorker** p73 N 5 '38

"Entertaining and competently acted, this film inaugurates a companion series to the studio's Hardy Family films."
+ **Newsweek** p29 N 7 '38

"This minor-league 'Men in White' is reported to be the first of a series. We think it might better have been called 'Jimmy Kildare, Interne,' or 'Jimmy Kildare at the Medical Center.' Then we could have 'Jimmy Kildare and the A. M. A.', 'Surgeon Jimmy Kildare', and 'Dr. Kildare in the Tropics.' . . *Is there a doctor in the house?*"
— + **Stage** p60 N '38

" 'Young Dr. Kildare' ends in somewhat inconclusive fashion, permitting cinemaddicts to suppose that its hero will be running his own clinic in the next installment. As entertainment [it] may be recommended."
+ **Time** p41 N 7 '38

Trade Paper Reviews

"Herewith is initiated another of the currently popular cycle of series pictures with a feature that presages no mean future for itself and its successors. . . In brief, this first of the Dr. Kildare series may be depended upon as a sure bet at the theatre turnstiles."
+ **Boxoffice** p39 O 22 '38

"It provides an excellent background, an interesting character and a worthwhile idea for a series. Story is pretty routine. . . This is good entertainment."
+ **Film Curb** p9 O 22 '38

" 'Young Dr. Kildare' is not a pretentious offering, but it has a neat story, some good hokum, and an able cast to make it first-class entertainment for the neighborhood patrons. There have been a number of screen stories concerning the medical profession and there will be many more, but given a fresh and intelligent treatment they make enjoyable entertainment."
+ **Film Daily** p7 O 12 '38

Reviewed by C. S. Aaronson
Motion Pict Daily p11 O 13 '38

"Metro has the makings of another fine series in 'Young Dr. Kildare.' While it probably won't achieve the box office potency of the 'Judge Hardy' string, due chiefly to its lack of juvenile appeal, this story of the medical profession is surefire for adults. Lack of marquee strength indicates that it won't pull them to the wickets, but it will please them once they're seated."
+ **Variety** p12 O 19 '38

"Metro's newest entry into the series field gets away to an auspicious start. 'Young Dr. Kildare' is an offering adorned with mass appeal. Splendidly written, directed and acted, it paves what appears to be a fruitful path for editions that are to follow."
+ **Variety (Hollywood)** p3 O 12 '38

THE YOUNG IN HEART. United artists-Selznick 90min O 27 '38

Cast: Janet Gaynor. Douglas Fairbanks Jr. Paulette Goddard. Roland Young. Billie Burke. Richard Carlson. Minnie Dupree. Henry Stephenson. Lucile Watson. Irvin S. Cobb

Director: Richard Wallace

Screen writers: Paul Osborn. Charles Bennett

Based on the novel, The Gay Banditti, by I. A R. Wylie. Roland Young portrays the head of a family who all live by their wits. Young operates as a card sharp at a Riviera resort. When the family is ordered to leave, they take a train which is wrecked and find an old lady who has fallen heir to a large fortune. They plan to take the money from her but her sweet gentle nature so influences them that they decide to go straight.

Audience Suitability Reviews

"David O. Selznick's productions are pictures to be anticipated and this one more than comes up to expectations. It has something to say and it says it eloquently. It combines subtle direction, an exceptional cast, and an unusual and human story which has spiritual significance. . . To those who wish to enjoy brilliant, smart dialogue, clever story and interesting settings, subtle humor and a heartwarming belief in the inherent worth of faith as applied to daily living, we recommend 'The Young in Heart.'

Adolescents, 12-16: yes; children, 8-12: possible, too subtle for general appreciation. Family." Women's Univ Club, Los Angeles
+ + **Fox W Coast Bul** N 5 '38

"A fine cast does much to make this story convincing and entertaining. Family." Am Legion Auxiliary

"Gay, charming social comedy with many amusing situations and some that are deeply touching, with delightfully clever dialogue and attractive settings. Family." Calif Cong of Par & Teachers

"Excellent. An exceptional photoplay, highly diverting, most artistic from silhouette credits to finale. Skilfully written to keep the action light and gay yet implant the fine theme. Family." DAR

"This is a most refreshing and enjoyable picture for the older members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Gay, charming, refreshing comedy with an undercurrent of truth and inspiration, made with a delightful, expert cast. Family-mature." Nat Council of Jewish Women

"This [is a] delightful social comedy. Family, exclusive of young children." Nat Soc of New England Women

"A picture which runs the gamut of comedy to tear-provoking pathos, is this entertaining presentation. . . The ethical values cannot be considered as the characters are clearly regenerated. Drinking used to prove a moral. Mature." S Calif Council of Fed Church Women
+ + **Fox W Coast Bul** N 12 '38

"General patronage."
Nat Legion of Decency N 10 '38

"A & Y: excellent; C: mature but very good."
+ + **Parents' M** p43 Ja '39

"Outstanding. Bright talk and situations, and a splendid cast."
+ + **Wkly Guide** N 12 '38

Newspaper and Magazine Reviews

"It is a generally happy event, at once funny and sentimental. . . Although you never really believe that such amiable folk as the Carltons have spent a lifetime toying with the gentler confidence games, they are more amusing when pretending to than when being reformed." J. K. Hutchens
+ **Boston Transcript** p18 D 9 '38

"The acting is good, and occasionally the humor soars—but somehow the whole thing is a bit thin and certainly not a worthy product for this talented group." P. T. Hartung
+ — **Commonweal** p105 N 18 '38

"[It is] a delightful, tender, sentimental, and beautifully finished comedy-drama. It is a lovely and sensitive production—warm, friendly, and understanding in its deliciously amusing tale. . . It is excellent comedy, filled with delicate humor and a fine wit. The performances are perfection itself." Jesse Zunser
+ + **Cue** p10 N 5 '38

"One of the best. A threadworn theme—deviltry's redemption by contact with decency—it nevertheless comes to us with the freshness of this morning's sunrise, proving again that to a screen production the story is not as important as the manner in which it is told. Before 'The Young in Heart' is well under way we know how it is going to end, knowledge which increases our interest in it and permits us to take an intelligent interest in the manner in which it shapes its course to the known end."
+ + **Hollywood Spec** p8 N 12 '38

"'The Young in Heart' has a witty and charming story, touched in spots with a deeper irony worthy of the earlier René Claire. . . This result is gained by excellent teamwork; an expensive production; the successful use of almost everything that film technique of today can offer; a direction by Richard Wallace which is restrained, exactly to the point, and never lets the actor run away; and last but not least a cast which could not be better." Franz Hoellering
+ + **Nation** p516 N 12 '38

"The film 'The Young in Heart' makes a success out of itself almost in spite of itself. In the first place, it has to worry over that old chestnut about the reform of the incorrigible by sweetness and trust. . . But the story picks up after a while in general tone, and first thing you know, damned if they haven't almost climbed the impossible mountain, making the unlikely rather natural, the conventional shifts rather charming and gay." Otis Ferguson
+ **New Repub** p101 N 30 '38

"Considerable ingenuity and an appreciable amount of original, smart dialogue have been incorporated in the Selznick screen version of Miss Wylie's 'The Gay Banditti,' making it a reasonably faithful copy of the original while losing little of the insouciance that is the story's chief source of energy. Time has been bridged particularly well to become a part of a coherent drama, and the camera has moved with the same facility. If 'The Young in Heart' lacks the spark needed to make it absorbing it is because its whimsical air and rather droll characterizations, although amusing, poorly counteract the occasional touches of realism. . . 'The Young in Heart' doesn't strike any depths, but it is thoroughly entertaining." R. W. Dana
+ **N Y Herald Tribune** p19 N 4 '38

"This week we are required to be interested in youth. It must be acknowledged, too, that, thanks doubtless to some ingenious showmanship, the subject isn't made entirely appalling. It may be true, of course, that the young folk acquire a charm, a beguiling and roseate hue beyond their deserts, in 'The Young in Heart.' . . It's always my inclination to bolt from the theatre whenever I see that villains and scamps are about to turn good on us. I feel I should run before the plot falls to pieces under my eyes. In this case, though, I didn't mind; I just beamed at the nonsense of the old-fashioned happy ending, with everybody become all in a minute just sweetness and light." John Mosher
+ **New Yorker** p114 N 12 '38

"The family—whether eccentric, whimsical, or merely folksy—has been one of Hollywood's outstanding discoveries in the past year of film making. With 'The Young in Heart,' David O. Selznick sponsors another diverting menage. [This family is] one of the most delightful clans the film cycle has brought to the screen. . . Droll, witty and heartwarming, 'The Young in Heart' is smooth film making in every department. Richard Wallace brilliantly directs an almost perfect cast. . . By way of additional interest, the Selznick film marks three promising debuts."
+ + **Newsweek** p28 N 14 '38

"Sentimental comedy of the warmest kind. . . We give you the Carletons and their friends. *They will give you a wonderful time.*"
+ + **Stage** p58 D '38

"[It] never permits its audience much doubt about how the lion and lamb relationship of its major characters will eventually resolve itself. However, if it has often been told before, the story has rarely been told better. . . It [is] the wittiest and most civilized cinema comedy of the year."
+ + **Time** p41 N 14 '38

Trade Paper Reviews

"Through an adroit blending of comedy, philosophy and satire, 'The Young in Heart' becomes a thoroughly human and entertaining document whose success in acclaim and revenue seems certain, particularly among the customers who enjoy a garnish of subtlety with their screen fare. In production values it is of the high calibre which is expected of Selznick International product, with every detail reflecting meticulous and unsparing attention."
+ + **Boxoffice** p33 N 12 '38

"It is a simple story of love and faith and will appeal with its abundance of understanding and charm to audiences of all ages."
+ **Film Curb** p6 N 12 '38

"Here is refreshing entertainment which should please all types of individuals. It has been well handled in all departments and introduces two newcomers to the screen, Minnie Dupree and Richard Carlson, who do splendid work. . . Richard Wallace's direction results in a heavy total of laughs, injects several clever touches and keeps the interest sustained to the end."
+ **Film Daily** p6 N 4 '38

THE YOUNG IN HEART—*Continued*

Reviewed by C. S. Aaronson
+ + **Motion Pict Daily** p3 N 4 '38

"This is a beautiful and deeply touching picture which has everything to insure boxoffice success. Skilfully adapted from I. A. R. Wylie's poignant magazine story, it has been tastefully produced, sympathetically directed and persuasively played. It has potent marquee names, will draw enthusiastic press and word-of-mouth comment and it will be intensely satisfying to audiences. It can't miss."
+ + **Variety** p15 N 2 '38

"This is David O. Selznick's finest picture. Commercially as promising as it is artistically eloquent, it has advantages of a capital cast, sound story, excellent direction, topnotch production, but above all a touching human quality which gives it true greatness in its spiritual theme. The fact that the screen play and the creative personnel seem to present this spiritual quality in rather a shamefaced manner, until even the hardest-boiled customer will have been won over, gives it all the more strength and wallop as entertainment."
+ + **Variety (Hollywood)** p3 N 1 '38

YOUTH MARCHES ON. Oxford group-Regal 20min S 24 '38

Director: Dick Bird

The international Oxford Group, a spiritual movement for young people, herein explains its purposes of good fellowship. The slight plot concerns a Canadian cowboy who goes to England and meets members of the Group who are spreading the gospel of brotherhood.

Newspaper and Magazine Reviews

"The highest compliment one can pay the film is that it is sincere, stirring in its theme and surprisingly well made, considering the technical limitations of those connected with it." R. W. Dana
+ **N Y Herald Tribune** p16 S 13 '38

Reviewed by John Mosher
New Yorker p74 O 8 '38

Trade Paper Reviews

☞"The film does not push over propaganda, it being a very simple and cheery exposition of the main idea of brotherhood and unselfishness. . . [It] has been produced by members of the group, and is surprisingly good considering it lacks professional skill in preparation. The photography is of a high order. This film can be shown in any theater, and will prove a refreshing interlude."
+ **Film Daily** p6 O 5 '38

YOUTH TAKES A FLING. Universal 77min S 30 '38

Cast: Andrea Leeds. Joel McCrea. Frank Jenks. Dorothea Kent. Isabel Jeans
Director: Archie Mayo
Music: Jimmy McHugh. Harold Adamson
Music director: Charles Previn
Screen writer: Myles Connolly

In this light romantic comedy, Joel McCrea, brought up on a Kansas farm, has a yearning to go to sea. After teaching himself navigation, he goes to New York, ready to join a ship's crew. When he cannot succeed in getting a berth, he becomes a truck driver for a department store and meets Andrea Leeds who falls in love with him. She pursues him even to chasing him down the harbor when he is ready to sail and in the end he gives up the sea and settles down with Andrea.

Audience Suitability Ratings

"A: good of kind; Y: good; C: little interest."
+ **Christian Century** p1247 O 12 '38

"Good. Questionable tactics. Mature." DAR
+ **Fox W Coast Bul** O 1 '38

"Clean, wholesome comedy. A consistent story with many amusing situations. Family." Am Legion Auxiliary

"Adults: amusing; 14-18: fair; children: little interest." Calif Cong of Par & Teachers

"Simple, appealing story. The picture is not entirely consistent in mood, and Andrea Leeds is not effective as a comedienne. Family." Calif Fed of Business & Professional Women's Clubs

"This [is] a most appealing and enjoyable picture. Mature." Gen Fed of Women's Clubs (W Coast)

"Light entertainment for the family." Nat Council of Jewish Women

"Fairly amusing Class B film. Mature." Nat Soc of New England Women

"A nice clean story of common, every day people presented in an amusing form. Mature." S Calif Council of Fed Church Women

"The way it is all worked out furnishes good comedy, and the cast is pleasing. It is a simple story of everyday people whose reactions to various situations are true to life. Adolescents: yes; children: little interest. Family." Women's Univ Club, Los Angeles
+ **Fox W Coast Bul** O 8 '38

"Adults."
Nat Legion of Decency O 6 '38

"A & Y: good; C: little interest."
+ **Parents' M** p64 D '38

"Family. This [is an] amusing picture."
+ **Wkly Guide** O 1 '38

Newspaper and Magazine Reviews

"Whatever the pretensions of this mild romantic comedy, they are invalidated by a dull script, uninspired direction and acting which frequently belies the word. Adults and young people."
— **Christian Science Monitor** p17 O 1 '38

"Typical of the picture's shabby idea of romance is the non-Catholic heroine's going from her job in a Fifth Avenue department store to St. Patrick's Cathedral to pray at Saint Joseph's altar for a tall, handsome aviator, and then seeing Joel as soon as she returns to the store." P. T. Hartung
Commonweal p21 O 28 '38

"The bald-faced callousness of the [story] is glossed over with some humor, and if the picture were wittier and gayer, all might be well with 'Youth Takes a Fling.' Instead, the film just limps along, more talky than moving, and pedestrian in the slow humor of its successive sequences." Jesse Zunser
— + **Cue** p44 O 15 '38

"With a frail story to start with, the picture had to rely chiefly on direction and performances for its entertainment qualities. Both are excellent. Under Archie Mayo's guidance, Joel McCrea gives what appeals to me as the ablest performance of his career as a screen actor."
+ **Hollywood Spec** p11 O 1 '38

"In theory, at least, 'Youth Takes a Fling' is a slight romantic comedy. In practice, it is the frequently terrifying record of a manhunt which must make every bachelor at the Rivoli quake in his shoes and deserve to be roundly abused by haughty feminists. There's no chivalry about it and an undercurrent of menace in its humor; girl is out to get boy, and, if the spectacle makes us grin occasionally, we grin nervously, not at all sure the joke isn't on us. . . The Leeds-McCrea battle is too much like a death duel between a snake and a hypnotized cuckoo to be fun." F. S. Nugent
+ — **N Y Times** p12 O 17 '38

"There may be some prettiness about the general handling of the harmless story, some touches of comedy or moonlight that can lull one along, and it is an achievement of Miss Leeds that her shopgirl seems appealing and not a mere nuisance in her persistent pursuit of a man who can't stand her." John Mosher
New Yorker p69 O 22 '38

"A slow-paced but fairly engaging comedy romance."
+ — **Newsweek** p30 O 17 '38

"The youth of today, we believe, is just a teensy bit wiser than herein portrayed. There are patches of genuine local color here and there, but inaction is something you can't piece together indefinitely. *Sissy stuff.*"
— + **Stage** p60 N '38

" 'Youth Takes a Fling' is a mildly pleasant comedy."
— + **Time** p32 O 17 '38

Trade Paper Reviews

"This has its quota of entertainment. Not as much as it might, but pleasantly enough to please the rank-and-file. It is unfortunate the story content is so shallow and, because it is shallow, has to be stretched far beyond its basic worth. This makes for the prime difficulty in another girl-gets-boy formula worn pretty thin by now."
— + **Boxoffice** p25 O 1 '38

"As a light romantic drama with a good smattering of comedy, this should make enjoyable entertainment. The story material may just be average, but Joel McCrea injects such enthusiasm into his role and Andrea Leeds, except for a few spots in which she is somewhat too tragic, is so sweetly romantic that one must like the picture."
+ **Film Daily** p6 S 27 '38

"Universal reached into the Goldwyn bag of talent to borrow director Archie Mayo, Joel McCrea and Andrea Leeds for this one. Combining the trio with producer Joe Pasternak, studio had expectations that picture would turn out as something to shout about. Missing that high goal, it nevertheless is good standard entertainment with many light and diverting passages. . . Picture has been given all-around production of high quality. Main handicap is dragginess of portions of the script. First two reels are particularly slow."
+ **Variety** p14 S 28 '38

"Romantic drama, highly spiced with comedy, 'Youth Takes a Fling' is a refreshing number capable of satisfying the paying customers. While it is not a great picture, it is pleasantly packed with production and entertainment values, and should do business with proper exploitation."
+ **Variety (Hollywood)** p3 S 22 '38

ANNUAL INDEX

Under the names of the leading actors and actresses will be found the productions in which they have taken part during the year 1938.

Under the director's name will be found a list of the films which he directed during the year; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parentheses, thus:

Curwood, James Oliver
Swift lightning (Call of the Yukon)

ACTORS AND ACTRESSES

- Abarbanel, Judith
  - The cantor's son
- Abbott, Brian
  - Wild innocence
- Abdy, Harry
  - Wild innocence
- Abel, Walter
  - Law of the underworld
  - Men with wings
  - Racket busters
  - Wise girl
- Acuff, Eddie
  - Invisible menace
  - She loved a fireman
- Adam, Ronald
  - Strange boarders
- Adams, Ernie
  - Colorado kid
- Adams, Richard
  - Paroled from the big house
- Adams, Ted
  - Desert patrol
  - Lightning Carson rides again
- Aherne, Brian
  - Merrily we live
- Ahn, Philip
  - Daughter of Shanghai
- Aimos, Raymond
  - They were five
- Alberni, Luis
  - Love on toast
- Albert, Eddie
  - Brother rat
- Albertson, Frank
  - Fugitives for a night
  - Mother Carey's chickens
  - Room service
  - Spring madness
- Alcover, M.
  - The courier of Lyons
- Aleinikov
  - Ski battalion
- Alerme
  - Avocate d'amour
- Alexander, Ben
  - Mr Doodle kicks off
  - Spy ring
- Alexander, Katherine
  - Rascals
- Alexeyeva, E.
  - Childhood of Maxim Gorky
- Allan, Anthony
  - Dramatic school
- Allen, Fred
  - Sally, Irene and Mary
- Allen, Gracie
  - College swing
  - A damsel in distress
- Allen, Judith
  - Port of missing girls
  - Telephone operator
- Allen, Maude
  - Painted desert
- Allen, Robert
  - Meet the girls
- Allgood, Sara
  - Kathleen
  - Storm in a teacup
- Allwyn, Astrid
  - International crime
- Amann, Betty
  - In old Mexico
- Ameche, Don
  - Alexander's ragtime band
  - Gateway
  - Happy landing
  - In old Chicago
  - Josette
- Ames, Adrienne
  - Fugitives for a night
  - Slander house
- Ames, Leon
  - Cipher bureau
  - Come on, leathernecks
  - Spy ring
  - Strange faces
- Andrews, Stanley
  - Mysterious rider
- Androvskaya, O.
  - The bear
- Angel, Heather
  - Army girl
  - Arrest Bulldog Drummond
  - Bulldog Drummond in Africa
  - The duke comes back
- Annabella
  - Baroness and the butler
  - Dinner at the Ritz
  - L'equipage
  - Sacrifice d'honneur
  - Suez
- Anthony, Walter
  - Paroled from the big house
- Appel, Anna
  - The singing blacksmith
- Ardell, Alice
  - Songs and bullets
- Arden, Eve
  - Having wonderful time
  - Letter of introduction
- Ardler, Stella
  - Love on toast
- Arledge, John
  - Campus confessions
  - County fair
  - Prison nurse
- Arlen, Richard
  - Call of the Yukon
  - No time to marry
  - Straight, place and show
- Armetta, Henry
  - Road demon
  - Speed to burn
- Armstrong, Louis
  - Every day's a holiday
- Armstrong, Robert
  - Night hawk
  - She loved a fireman
- Arnold, Edward
  - The crowd roars
  - You can't take it with you
- Arthur, Henry
  - Road demon
- Arthur, Jean
  - You can't take it with you
- Assy, Pierre
  - Story of a cheat
- Astaire, Fred
  - Carefree
  - A damsel in distress
- Astor, Mary
  - Listen, darling
  - No time to marry
  - Paradise for three
  - There's always a woman
  - Woman against woman
- Ates, Roscoe
  - Riders of the Black Hills
- Atwill, Lionel
  - The great waltz
  - Mr Moto takes a vacation
  - Three comrades
- Auer, Mischa
  - It's all yours
  - Little tough guys in society
  - Prescription for romance
  - The rage of Paris
  - Service de luxe
  - You can't take it with you
- Aumont, Jean-Pierre
  - Dark eyes
  - L'equipage
- Autry, Gene
  - Gold mine in the sky
  - Man from music mountain
  - Old barn dance
  - Prairie moon
  - Rhythm of the saddle
- Averill, Anthony
  - Girls on probation
  - When were you born?
- Aylmer, Felix
  - Sixty glorious years
- Ayres, Lew
  - Holiday
  - King of the newsboys
  - Rich man, poor girl
  - Scandal street
  - Spring madness
  - Young Dr Kildare
- Azanchevski, S.
  - Poet and Czar

- Bacon, Faith
  - Prison train
- Bacon, Irving
  - The chaser
- Bainter, Fay
  - Arkansas traveler
  - Mother Carey's chickens
  - Shining hour
  - White banners
- Baker, Benny
  - Touchdown, army
- Baker, Bob
  - Black bandit
  - Border wolves
  - Guilty trails
  - Last stand
  - Outlaw express
  - Prairie justice
  - Singing outlaw
  - Western trails
- Baker, Ethel
  - Wild innocence
- Baker, Frank
  - Tarzan and the green goddess
- Baker, Kenny
  - Goldwyn follies
  - Radio City revels
- Baker, Phil
  - Goldwyn follies
- Bakewell, William
  - Crime afloat
  - Exiled to Shanghai

- Baldwin, Dick
  - International settlement
  - Love and hisses
  - Mr Moto's gamble
  - One wild night
- Ball, Lucille
  - Affairs of Annabel
  - Annabel takes a tour
  - Go chase yourself
  - Having wonderful time
  - Next time I marry
  - Room service
- Ballew, Smith
  - Hawaiian buckaroo
  - Rawhide
- Bancroft, George
  - Angels with dirty faces
  - Submarine patrol
- Bandrowska-Turska, Ewa
  - Halka
- Banks, Leslie
  - Troopship
- Baratoff, Ben-Zvi
  - The singing blacksmith
- Barbara, Paola
  - Il trionfo dell'amore
- Barbier, George
  - Adventures of Marco Polo
  - Hold that co-ed
  - Hold that kiss
  - Little Miss Broadway
  - My lucky star
  - Straight, place and show
  - Tarzan's revenge
  - Thanks for everything
- Barcelata, Lorenzo
  - Rancho Grande
- Barcklind, Carl
  - The great John Ericsson
- Barclay, Don
  - Outlaw express
  - Thunder in the desert
- Barclay, Joan
  - Amateur crook
  - Lightning Carson rides again
  - Pioneer trail
  - Purple vigilantes
  - Singing outlaw
  - Two gun justice
  - Whirlwind horseman
- Barcroft, Roy
  - Heroes of the hills
  - Stranger from Arizona
- Bardette, Trevor
  - In old Mexico
- Bari, Lynn
  - Always goodbye
  - Battle of Broadway
  - I'll give a million
  - Meet the girls
  - Mr Moto's gamble
  - Pardon our nerve
  - Sharpshooters
  - Speed to burn
  - Walking down Broadway
- Barnes, Barry
  - Return of the Scarlet Pimpernel
- Barnes, Binnie
  - Adventures of Marco Polo
  - Always goodbye
  - Divorce of Lady X
  - The first hundred years
  - Forbidden territory
  - Gateway
  - Thanks for everything
  - Three blind mice
  - Tropic holiday
- Barnett, Vince
  - Headleys at home
- Barrat, Robert
  - Breaking the ice
  - Penitentiary
  - Shadows over Shanghai
  - The Texans
- Barrault, Jean-Louis
  - Helene
  - Orage
- Barrett, Judith
  - Illegal traffic
- Barrie, Wendy
  - I am the law
  - Prescription for romance
- Barry, Phyllis
  - Marriage forbidden
- Barry, Wesley
  - The Mexicali kid
- Barrymore, John
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Hold that co-ed
  - Marie Antoinette
  - Romance in the dark
  - Spawn of the North
  - True confession
- Barrymore, Lionel
  - Navy blue and gold
  - Test pilot
  - A Yank at Oxford
  - You can't take it with you
  - Young Dr Kildare
- Bartholomew, Freddie
  - Kidnapped
  - Listen, darling
  - Lord Jeff
- Barton, Otis
  - Titans of the deep
- Basquette, Lina
  - Rose of the Rio Grande
- Bates, Granville
  - Next time I marry
  - Under suspicion
- Baur, Harry
  - Dark eyes
  - Life dances on
  - Rothchild
- Baxter, Alan
  - Gangs of New York
  - I met my love again
- Baxter, Jane
  - Hideout in the Alps
- Baxter, Warner
  - I'll give a million
  - Kidnapped
- Beal, John
  - Arkansas traveler
  - Beg, borrow or steal
  - I am the law
  - Port of seven seas
- Beck, Thomas
  - I stand accused
  - Road demon
  - Thank you, Mr Moto
- Beckett, Scotty
  - Listen, darling
- Beebe, Dr William
  - Titans of the deep
- Beecher, Janet
  - Beg, borrow or steal
  - Say it in French
  - Woman against woman
- Beery, Noah Jr
  - Forbidden valley
  - Outside the law
- Beery, Wallace
  - Bad man of Brimstone
  - Port of seven seas
  - Stablemates
- Bell, Marie
  - Life dances on
- Bellamy, Ralph
  - Boy meets girl
  - Carefree
  - Crime of Dr Hallet
  - Fools for scandal
  - Girls' school
- Bennett, Constance
  - Merrily we live
  - Service de luxe
- Bennett, Harriet
  - Rollin' plains
- Bennett, Joan
  - Artists and models abroad
  - I met my love again
  - The Texans
- Bennett, Rafael
  - Drums of destiny
- Benny, Jack
  - Artists and models abroad
- Bergen, Constance
  - It's all in your mind
- Bergen, Edgar
  - Goldwyn follies
  - Letter of introduction
- Berger, Harris
  - Little tough guys in society
- Bergman, Ingrid
  - Intermezzo
  - Klart till drabbning
- Berle, Milton
  - Radio City revels
- Bernie, Ben
  - Love and hisses
- Berriau, Simone
  - The tender enemy
- Berry, Eric
  - Edge of the world
- Berry, Mady
  - Ballerina
- Best, Edna
  - South Riding
- Betz, Matthew
  - Law commands
- Bezgin, Boris
  - Country bride
- Bickford, Charles
  - Daughter of Shanghai
  - Gangs of New York
  - The storm
  - Valley of the giants
- Bing, Herman
  - Beg, borrow or steal
  - Bluebeard's eighth wife
  - Four's a crowd
- Birell, Tala
  - Invisible enemy
  - Josette
- Bjorne, Gerda
  - People of Bergslagen
- Bjorne, Hugo
  - People of Bergslagen
- Blackmer, Sidney
  - Charlie Chan at Monte Carlo
  - In old Chicago
  - Straight, place and show
  - Suez
  - While New York sleeps
- Blake, Larry
  - Air devils
  - Jury's secret
  - Nurse from Brooklyn
  - State police
  - Young fugitives
- Blanchar, Pierre
  - The courier of Lyons
  - Life dances on
  - The Volga boatman
- Blandick, Clara
  - Crime ring
  - My old Kentucky home
- Blane, Sally
  - Crashin' thru danger
  - Numbered woman
- Blinof, Boris
  - Defense of Volochayevsk
- Blondell, Gloria
  - Accidents will happen
  - Dare devil drivers
- Blondell, Joan
  - There's always a woman
- Blore, Eric
  - A desperate adventure
  - Hitting a new high
  - Swiss miss
- Blue, Ben
  - Big broadcast of 1938
  - Cocoanut Grove
  - College swing
  - Thrill of a lifetime
- Blue, Monte
  - Amateur crook
  - Born to the West
- Blythe, Betty
  - Gangster's boy
- Bogart, Humphrey
  - Amazing Dr Clitterhouse
  - Angels with dirty faces
  - Crime school
  - Men are such fools
  - Racket busters
  - Swing your lady
- Bohnen, Michael
  - Solo per te
- Bois, Curt
  - The great waltz
- Boland, Mary
  - Artists and models abroad
  - Little tough guys in society
  - Mama runs wild
  - There goes the groom
- Boles, John
  - Romance in the dark
  - She married an artist
  - Sinners in paradise
- Bolger, Ray
  - Rosalie
- Bond, Lilian
  - Blond cheat
- Bond, Richard
  - Broadway musketeers
  - Law of the underworld
- Bond, Tommy
  - City streets

ACTORS AND ACTRESSES—*Continued*

- Bond, Ward
  - Born to be wild
- Bondi, Beulah
  - Of human hearts
  - The sisters
  - Vivacious lady
- Booth, Ernest
  - Penrod's double trouble
- Borgstrom, Hilda
  - The great John Ericsson
- Borland, Barlowe
  - Gun packer
- Bosse, Peter
  - Solo per te
- Bosworth, Hobart
  - King of the Sierras
  - Wolves of the sea
- Botillier, Dick
  - Pioneer trail
- Bourday, Simone
  - The little flower of Jesus
- Bourne, Whitney
  - Blind alibi
  - Double danger
  - Mad Miss Manton
- Bowman, Lee
  - Having wonderful time
  - A man to remember
  - Next time I marry
  - Tarnished angel
- Bowman, Ralph
  - Overland stage raiders
- Boyd, William
  - Bar 20 justice
  - Cassidy of Bar 20
  - The frontiersman
  - Heart of Arizona
  - In old Mexico
  - Partners of the plains
  - Pride of the West
  - Sunset trail
- Boyer, Charles
  - Algiers
  - Orage
  - Tovarich
- Bradley, Grace
  - It's all yours
  - Romance on the run
- Bradna, Olympe
  - Say it in French
  - Stolen heaven
- Brady, Alice
  - Goodbye Broadway
  - In old Chicago
  - Joy of living
- Brady, Ed
  - Thunder in the desert
- Brady, Pat
  - West of Cheyenne
- Breen, Bobby
  - Breaking the ice
  - Hawaii calls
- Breen, Edmond
  - Man with 100 faces
- Brendel, El
  - Little Miss Broadway
- Brennan, Walter
  - Adventures of Tom Sawyer
  - Cowboy and the lady
  - Mother Carey's chickens
  - The Texans
- Brent, Evelyn
  - Law west of Tombstone
  - Mr Wong, detective
  - Sudden Bill Dorn
  - Tip-off girls
- Brent, George
  - Gold is where you find it
  - Jezebel
  - Racket busters
  - Secrets of an actress
  - Submarine D-1
- Brent, Lynton
  - It's all in your mind
- Brent, Romney
  - Dinner at the Ritz
- Brice, Fanny
  - Everybody sing
- Bridge, Alan
  - Colorado trail
  - Highway patrol
- Brisbane, William
  - Everybody's doing it
- Brix, Herman
  - Amateur crook
  - Flying fists
  - Land of fighting men
  - Silks and saddles
  - Tarzan and the green goddess
- Broderick, Helen
  - Radio City revels
  - The rage of Paris
  - The road to Reno
  - Service de luxe
  - She's got everything
- Brodie, Don
  - Last express
- Bromberg, J. Edward
  - Baroness and the butler
  - Four men and a prayer
  - I'll give a million
  - Mr Moto takes a chance
  - One wild night
  - Rebecca of Sunnybrook Farm
  - Suez
- Bromley, Sheila
  - Girls on probation
  - King of the newsboys
  - Midnight intruder
  - Rebellious daughters
- Brooke, Michael
  - Dawn patrol
- Brooks, Alan
  - Cattle raiders
- Brooks, Louise
  - Overland stage raiders
- Brooks, Phyllis
  - City girl
  - In old Chicago
  - Little Miss Broadway
  - Rebecca of Sunnybrook Farm
  - Straight, place and show
  - Up the river
  - Walking down Broadway
- Brophy, Edward S.
  - Come on, leathernecks
  - Pardon our nerve
  - Passport husband
  - Romance on the run
  - Vacation from love
- Brounon, Eggelon
  - Dr Epameinondas
- Brown, Coral
  - We're going to be rich
- Brown, Joe E.
  - Flirting with fate
  - The gladiator
  - Wide open faces
- Brown, Johnnie Mack
  - Born to the West
- Brown, Tom
  - Goodbye Broadway
  - In old Chicago
  - Merrily we live
  - Navy blue and gold
  - The storm
  - Swing that cheer
- Bruce, Nigel
  - Kidnapped
  - Suez
- Bruce, Virginia
  - Arsene Lupin returns
  - Bad man of Brimstone
  - The first hundred years
  - There goes my heart
  - Woman against woman
  - Yellow Jack
- Bryan, Jane
  - Brother rat
  - Girls on probation
  - The sisters
  - A slight case of murder
- Bryant, Howard
  - The lost ranch
  - Orphan of the Pecos
- Burgess, Betty
  - I demand payment
- Burke, Billie
  - Everybody sing
  - Merrily we live
  - Navy blue and gold
  - The young in heart
- Burke, James
  - Flight into nowhere
- Burke, Kathleen
  - Boy of the streets
- Burke, Tom
  - Kathleen
- Burnette, Smiley
  - Billy the kid returns
  - Gold mine in the sky
  - Man from music mountain
  - Old barn dance
  - Prairie moon
  - Rhythm of the saddle
  - Under western stars
- Burns, Bob
  - Arkansas traveler
  - Radio City revels
  - Tropic holiday
  - Wells Fargo
- Burns, George
  - College swing
  - A damsel in distress
- Burt, Benny
  - Hawaiian buckaroo
- Burton, Frederick
  - The duke comes back
- Bush, James
  - Crashin' thru danger
  - Topa Topa
- Bushell, Anthony
  - Girl thief
  - Hideout in the Alps
- Buster, Bud
  - Drums of destiny
  - Law commands
- But, Igor
  - Lonely white sail
- Butler, Jimmy
  - County fair
- Butterworth, Charles
  - Every day's a holiday
  - Thanks for the memory
- Byington, Spring
  - Down on the farm
  - Everybody's baby
  - Jezebel
  - Love on a budget
  - Penrod and his twin brother
  - Safety in numbers
  - A trip to Paris
  - You can't take it with you
- Byrd, Ralph
  - Born to be wild
  - Down in Arkansaw

- Cabot, Bruce
  - Bad man of Brimstone
  - Sinners in paradise
  - Smashing the rackets
  - Tenth Avenue kid
- Cagney, James
  - Angels with dirty faces
  - Boy meets girl
- Cahoon, Wyn
  - Who killed Gail Preston?
  - Women in prison
- Calhern, Louis
  - Fast company
- Calleia, Joseph
  - Algiers
  - Bad man of Brimstone
  - Marie Antoinette
- Callejo, Cecilia
  - Outlaw express
- Calloway, Cab
  - Manhattan merry-go-round
- Campbell, Louise
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Men with wings
  - Scandal street
- Campeau, Frank
  - King of the Sierras
- Cane, Catherine
  - Love on toast
- Canova, Judy
  - Thrill of a lifetime
- Cardona, Rene
  - Rancho Grande
- Carey, Harry
  - King of Alcatraz
  - Law west of Tombstone
  - Port of missing girls
  - Sky giant
  - You and me
- Carini, Luigi
  - Lancieri di Savoia
- Carleton, Jane
  - Spy ring

- Carlisle, Mary
  - Doctor Rhythm
  - Hunted men
  - Illegal traffic
  - Say it in French
  - Tip-off girls
  - Touchdown, army
- Carlson, June
  - Safety in numbers
- Carlson, Richard
  - The young in heart
- Carlsten, Dora
  - Karl Fredrik reigns
- Carmen, Jean
  - Paroled from the big house
- Carmen, Jeanne
  - Wolves of the sea
- Carminati, Tullio
  - Girl in the street
- Carradine, John
  - Alexander's ragtime band
  - I'll give a million
  - Kentucky moonshine
  - Kidnapped
  - Mr Moto's last warning
  - Of human hearts
  - Submarine patrol
- Carrillo, Leo
  - Arizona wildcat
  - Blockade
  - City streets
  - Flirting with fate
  - Girl of the golden West
  - Little Miss Roughneck
  - Manhattan merry-go-round
  - Too hot to handle
- Carroll, John
  - I am a criminal
  - Rose of the Rio Grande
- Carroll, Madeleine
  - Blockade
  - It's all yours
- Carroll, Nancy
  - That certain age
  - There goes my heart
- Carson, Charles
  - Sixty glorious years
- Carson, Jack
  - Carefree
- Carton, Pauline
  - Story of a cheat
- Carver, Lynne
  - A Christmas carol
  - Everybody sing
  - Young Dr Kildare
- Casadessus
  - Rothchild
- Cass, Maurice
  - When were you born?
- Catlett, Walter
  - Bringing up baby
  - Every day's a holiday
- Cauvire, Yvette
  - Ballerina
- Cavanagh, Paul
  - Crime over London
- Cawthorn, Joseph
  - Crime over London
- Cebotari, Maria
  - Solo per te
- Cegani, Elisa
  - Lancieri di Savoia
- Chandler, Chick
  - Inside story
  - Mr Moto takes a chance
  - Time out for murder
  - While New York sleeps
- Chapman, Janet
  - Broadway musketeers
  - Little Miss Thoroughbred
- Charrat, Janine
  - Ballerina
- Chase, Guy
  - Frontier scout
- Chatterton, Ruth
  - The rat
- Chave, Kotti
  - Sara lar sig folkvett
- Cherkassov, Nikolai
  - Peter the first
- Chessnokov, V.
  - Professor Mamlock
- Chester, Hally
  - Juvenile court
- Christy, Suzanne
  - The little flower of Jesus
- Chrystall, Belle
  - Edge of the world
- Churchill, Berton
  - Danger on the air
  - Down in Arkansaw
  - In old Chicago
  - Meet the mayor
  - Quick money
- Chuvelev, I.
  - Ski battalion
- Ciannelli, Eduardo
  - Blind alibi
  - Law of the underworld
- Clare, Mary
  - The citadel
- Clariond, Aime
  - The lie of Nina Petrovna
- Clark, Bobby
  - Goldwyn follies
- Clark, Harvey
  - Boss of lonely valley
  - Law for Tombstone
  - Partners of the plains
- Clark, Mamo
  - Air devils
  - Booloo
- Clayton, Jane
  - In old Mexico
- Clement, Clay
  - Numbered woman
- Cleves, Claudie
  - Rothchild
- Clive, E. E.
  - Arrest Bulldog Drummond
  - Arsene Lupin returns
  - Bulldog Drummond in Africa
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Kidnapped
  - Last warning
- Clute, Chester
  - Mr Chump
- Clyde, June
  - Let's make a night of it
- Cobb, Irvin S.
  - Arkansas traveler
  - Hawaii calls
  - The young in heart
- Coburn, Charles
  - Lord Jeff
  - Of human hearts
  - Vivacious lady
  - Yellow Jack
- Colbert, Claudette
  - Bluebeard's eighth wife
  - Tovarich
- Coleman, Ruth
  - Headin' East
  - Outside of paradise
  - Topa Topa
- Colin, Jean
  - He loved an actress
- Collier, Constance
  - A damsel in distress
- Collier, William Sr
  - Josette
- Collins, Eddie
  - Always in trouble
  - Up the river
- Colman, Ronald
  - If I were king
- Colton, Scott
  - All American sweetheart
  - Extortion
  - Little Miss Roughneck
  - Women in prison
- Compson, Betty
  - Port of missing girls
  - Religious racketeers
  - Two gun justice
- Compton, Joyce
  - Last warning
  - Spring madness
- Conklin, Peggy
  - Having wonderful time
- Connolly, Walter
  - First lady
  - Four's a crowd
  - Nothing sacred
  - Penitentiary
  - Start cheering
  - Too hot to handle
- Conrad, Eddy
  - Gateway
- Conyngham, Fred
  - Rose of Tralee
- Coogan, Jackie
  - College swing
- Cooper, Gary
  - Adventures of Marco Polo
  - Bluebeard's eighth wife
  - Cowboy and the lady
- Cooper, Jackie
  - Boy of the streets
  - Gangster's boy
  - That certain age
  - White banners
- Cooper, Melville
  - Adventures of Robin Hood
  - Dawn patrol
  - Dramatic school
  - Four's a crowd
  - Garden of the moon
  - Gold diggers in Paris
  - Tovarich
  - Women are like that
- Cooper, Ralph
  - The duke is tops
- Cooper, Tom
  - Dawn over Ireland
- Copeau, Jacques
  - The courier of Lyons
- Cordy, Raymond
  - The slipper episode
- Correll, Mady
  - Invisible enemy
- Corrigan, Ray
  - Call the mesquiteers
  - Heroes of the hills
  - Outlaws of Sonora
  - Overland stage raiders
  - Pals of the saddle
  - Purple vigilantes
  - Riders of the Black Hills
  - Santa Fe stampede
  - Wild horse rodeo
- Cortez, Ricardo
  - City girl
  - Mr Moto's last warning
- Costello, Dolores
  - Beloved brat
  - Breaking the ice
- Costello, Don
  - Tarzan and the green goddess
- Courtney, Inez
  - Crime ring
- Cowan, Jerome
  - There's always a woman
- Crabbe, Larry
  - Daughter of Shanghai
  - Mars attacks the world
  - Tip-off girls
- Cramer, Dick
  - Knight of the plains
- Crane, Jocelyn
  - Titans of the deep
- Craven, Eddie
  - Invisible menace
- Craven, Frank
  - Penrod and his twin brother
  - You're only young once
- Crawford, Joan
  - Mannequin
  - Shining hour
- Crews, Laura Hope
  - Doctor Rhythm
  - Thanks for the memory
- Criner, Lawrence
  - The duke is tops
- Crisp, Donald
  - Amazing Dr Clitterhouse
  - Beloved brat
  - Comet over Broadway
  - Dawn patrol
  - Jezebel
  - Sergeant Murphy
  - The sisters
  - Valley of the giants
- Cromwell, Richard
  - Come on, leathernecks
  - Jezebel
  - Storm over Bengal
- Crosby, Bing
  - Doctor Rhythm
  - Sing you sinners
- Cummings, Robert
  - I stand accused
  - The Texans
  - Touchdown, army
  - You and me
- Cunan, Eileen
  - Men of Ireland

ACTORS AND ACTRESSES—*Continued*

- Cunningham, Cecil
  - Blond cheat
  - Daughter of Shanghai
- Currie, Finlay
  - Edge of the world
- Curtis, Alan
  - Mannequin
- Curtis, Billy
  - Terror of tiny town
- Curtis, Dick
  - Call of the Rockies
  - South of Arizona
  - West of Cheyenne

- Daix, Jacqueline
  - The tender enemy
- Dale, Esther
  - Condemned women
  - Marriage forbidden
- Dale, Virginia
  - No time to marry
  - Start cheering
- Dalio
  - Grand illusion
- Daly, Jack
  - Kathleen
- D'Arcy, Alexander
  - She married an artist
- Dare, Dorothy
  - Rose of Tralee
- Dare, Irene
  - Breaking the ice
- Darien, Frank
  - Cassidy of Bar 20
- Darrieux, Danielle
  - Abused confidence
  - Avocate d'amour
  - The rage of Paris
- Darro, Frankie
  - Juvenile court
  - Wanted by the police
- Darvas, Lili
  - Affairs of Maupassant
- Darwell, Jane
  - Jury's secret
  - Little Miss Broadway
  - Time out for murder
  - Up the river
- Davenport, Harry
  - Cowboy and the lady
  - The Higgins family
  - Saleslady
  - Young fugitives
- Davis, Bette
  - Jezebel
  - The sisters
- Davis, Joan
  - Hold that co-ed
  - Josette
  - Just around the corner
  - Love and hisses
  - My lucky star
  - Sally, Irene and Mary
- Davis, Johnnie
  - Brother rat
  - Cowboy from Brooklyn
  - Garden of the moon
  - Hollywood hotel
  - Mr Chump
- Davis, Owen Jr
  - Touchdown, army
- Davis, Rufe
  - Big broadcast of 1938
  - Doctor Rhythm
- Dax, Jean
  - Glory of faith
- Dean, Man Mountain
  - The gladiator
- Deane, Shirley
  - Everybody's baby
  - Love on a budget
  - Prairie moon
  - Safety in numbers
  - A trip to Paris
- De Cordoba, Pedro
  - Marriage forbidden
- Dee, Frances
  - If I were king
  - Wells Fargo
- De Guingand, Pierre
  - The call
- De Havilland, Olivia
  - Adventures of Robin Hood
  - Four's a crowd
  - Gold is where you find it
  - Hard to get
- Dell, Gabriel
  - Crime school
- Del Rio, Dolores
  - International settlement
- Delubac, Jacqueline
  - Pearls of the crown
  - Story of a cheat
- De Marney, Derrick
  - Blond cheat
  - The girl was young
- DeMille, Katherine
  - Under suspicion
- Denning, Richard
  - Campus confessions
- Denny, Reginald
  - Arrest Bulldog Drummond
  - Blockade
  - Bulldog Drummond in Africa
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
- Derean, Rosine
  - Story of a cheat
- De Sica, Vittorio
  - Il trionfo dell'amore
- Desmond, Cleo
  - Spirit of youth
- Desni, Tamara
  - Forbidden territory
- De Souza, Herbert
  - Booloo
- Despres, Suzanne
  - L'equipage
- Deste, Luli
  - She married an artist
- Devine, Andy
  - Doctor Rhythm
  - In old Chicago
  - Men with wings
  - Personal secretary
  - The storm
  - Strange faces
  - Swing that cheer
  - Yellow Jack
  - You're a sweetheart
- Dickinson, Dick
  - Black bandit
- Dickson, Gloria
  - Gold diggers in Paris
  - Racket busters
  - Secrets of an actress
- Dillaway, Donald
  - Cipher bureau
  - Dynamite Delaney
- Dinehart, Alan
  - The first hundred years
  - Up the river
- Dionne quintuplets
  - Five of a kind
- Diubeznoff, Ivan
  - Country bride
- Dix, Richard
  - Blind alibi
  - Sky giant
- Dixon, Jean
  - Joy of living
- Dodd, Claire
  - Fast company
  - Romance in the dark
  - Three loves has Nancy
- Dolys, Jane
  - The little flower of Jesus
- Donat, Robert
  - The citadel
- Donlevy, Brian
  - Battle of Broadway
  - In old Chicago
  - Sharpshooters
  - We're going to be rich
- Donnelly, Ruth
  - Affairs of Annabel
  - Annabel takes a tour
  - Army girl
  - Meet the girls
  - Personal secretary
  - A slight case of murder
- Dorat, Charles
  - They were five
- Dorny, Therese
  - Abused confidence
- Dorokhin, Nikolai
  - Defense of Volochayevsk
- Dorziat, Gabrielle
  - The lie of Nina Petrovna
- Douglas, Donald
  - The gladiator
  - Headin' East
  - Law of the Texan
- Douglas, George
  - Rebellious daughters
- Douglas, Melvyn
  - Arsene Lupin returns
  - Fast company
  - I'll take romance
  - Shining hour
  - That certain age
  - There's always a woman
  - The toy wife
- Douglas, Robert
  - Girl in the street
- Downing, Barry
  - Phantom gold
- Downs, Johnny
  - Algiers
  - Hold that co-ed
  - Thrill of a lifetime
- Doyle, Maxine
  - Fury below
- Drake, Ellis
  - Sez O'Reilly to McNab
- Drake, Frances
  - Lone wolf in Paris
  - She married an artist
  - There's always a woman
- Drew, Ellen
  - If I were king
  - Sing you sinners
- Drew, Roland
  - Lady in the morgue
- Duff, Amanda
  - Just around the corner
- Dumbrille, Douglas
  - Crime takes a holiday
  - Mysterious rider
  - Sharpshooters
  - Storm over Bengal
- Duna, Steffi
  - A clown must laugh
  - Flirting with fate
  - Rascals
- Dunbar, Dixie
  - Freshman year
  - Walking down Broadway
- Duncan, Arletta
  - Crime afloat
- Duncan, William
  - The frontiersman
- Dunn, Emma
  - Young Dr Kildare
- Dunn, James
  - Shadows over Shanghai
- Dunn, Josephine
  - Birth of a baby
- Dunne, Irene
  - Joy of living
- Dunstan, Cliff
  - Room service
- Dupree, Minnie
  - The young in heart
- Durante, Jimmy
  - Little Miss Broadway
  - Sally, Irene and Mary
  - Start cheering
- Durbin, Deanna
  - Mad about music
  - That certain age
- Dvorak, Ann
  - Gangs of New York
  - Manhattan merry-go-round
- Dymsza, Adolf
  - Niedorajda

- Eagles, Jimmy
  - All American sweetheart
- Ebsen, Buddy
  - Girl of the golden West
  - My lucky star
- Eddy, Helen Jerome
  - City streets
- Eddy, Nelson
  - Girl of the golden West
  - Rosalie
- Edwards, Cliff
  - Little adventuress
- Edwards, Edgar
  - Woman against the world

- Eggerth, Marta
  - The charm of La Boheme
- Eilers, Sally
  - Condemned women
  - Everybody's doing it
  - Lady behave
  - Nurse from Brooklyn
  - Tarnished angel
- Ekelund, Karin
  - People of Bergslagen
- Ekman, Gosta
  - Intermezzo
- Ekman, Hans
  - Intermezzo
- Ekstrom, Marta
  - The great John Ericsson
- Eldredge, John
  - Sh! the octopus
- Eldridge, George
  - Paroled from the big house
- Eliot, Kathleen
  - Paroled—to die
  - West of rainbow's end
- Elliott, Lillian
  - Wanted by the police
- Ellis, Edward
  - Little Miss Broadway
  - A man to remember
- Ellis, Mary
  - Glamorous night
- Ellis, Patricia
  - Block-heads
  - Gaiety girls
  - Lady in the morgue
  - Romance on the run
- Ellison, James
  - Mother Carey's chickens
  - Next time I marry
  - Vivacious lady
- Ellys, France
  - Ballerina
- Elviry
  - Down in Arkansaw
- Emney, Fred
  - Let's make a night of it
- Ericson-Hannes, Greta
  - Sun over Sweden
- Ericsson, Nils
  - Sun over Sweden
- Erikson, Leif
  - Ride a crooked mile
- Ernest, George
  - Down on the farm
  - Everybody's baby
  - Love on a budget
  - Safety in numbers
  - A trip to Paris
- Erwin, Stuart
  - Checkers
  - I'll take romance
  - Passport husband
  - Second honeymoon
  - Three blind mice
- Evans, Madge
  - Army girl
  - Sinners in paradise
- Evans, Muriel
  - Boss of lonely valley
  - Law for Tombstone
- Evers, Ann
  - Frontier town
  - Riders of the Black Hills
- Everton, Paul
  - Gun law
  - Outside the law

- Fabre, Saturnin
  - Generals without buttons
- Fain, Matty
  - Port of missing girls
  - Wanted by the police
- Fairbanks, Douglas Jr
  - Having wonderful time
  - Joy of living
  - The rage of Paris
  - The young in heart
- Fallon, Gabriel
  - Men of Ireland
- Farguette, Gabriel
  - Glory of faith
- Farmer, Frances
  - Ride a crooked mile
- Farnum, William
  - Sante Fe stampede
- Farr, Patricia
  - All American sweetheart
  - Lady behave
- Farrell, Charles
  - Just around the corner
  - Moonlight sonata
- Farrell, Eve
  - Dynamite Delaney
- Farrell, Glenda
  - Blondes at work
  - Exposed
  - Hollywood hotel
  - Prison break
  - The road to Reno
  - Stolen heaven
  - Torchy gets her man
- Fay, Dorothy
  - Law of the Texan
  - Prairie justice
  - Stranger from Arizona
- Fay, Frank
  - Meet the mayor
  - Nothing sacred
- Faye, Alice
  - Alexander's ragtime band
  - In old Chicago
  - Sally, Irene and Mary
  - You're a sweetheart
- Fazenda, Louise
  - Down on the farm
  - First lady
  - Swing your lady
- Feld, Fritz
  - Affairs of Annabel
  - Artists and models abroad
  - Campus confessions
  - Go chase yourself
  - I'll give a million
- Fellows, Edith
  - City streets
  - Little adventuress
  - Little Miss Roughneck
- Fenton, Leslie
  - Boys town
- Ferguson, Ron
  - Blind alibi
- Fernandel
  - Life dances on
- Fernandez, Esther
  - Rancho Grande
- Fidler, Jimmy
  - Garden of the moon
- Field, Charlotte
  - Pride of the West
- Field, Virginia
  - Charlie Chan at Monte Carlo
  - Mr Moto takes a vacation
  - Mr Moto's last warning
- Fields, Charlotte
  - Mysterious rider
- Fields, Gracie
  - We're going to be rich
- Fields, Stanley
  - Algiers
  - Painted desert
- Fields, W. C.
  - Big broadcast of 1938
- Fiske, Richard
  - Little adventuress
- Fiske, Robert
  - Drums of destiny
  - Religious racketeers
- Fitzgerald, Barry
  - Bringing up baby
- Flagstad, Kirsten
  - Big broadcast of 1938
- Flynn, Errol
  - Adventures of Robin Hood
  - Dawn patrol
  - Four's a crowd
  - The sisters
- Fonda, Henry
  - Blockade
  - I met my love again
  - Jezebel
  - Mad Miss Manton
  - Spawn of the North
- Fontaine, Joan
  - Blond cheat
  - A damsel in distress
  - Maid's night out
  - Sky giant
- Fonteney, Catherine
  - The tender enemy
- Foran, Dick
  - Boy meets girl
  - Cowboy from Brooklyn
  - Four daughters
  - Over the wall
  - Secrets of an actress
  - She loved a fireman
  - The sisters
- Forbes, Ralph
  - Annabel takes a tour
  - Kidnapped
  - Woman against the world
  - Women are like that
- Ford, Cecil
  - Men of Ireland
- Ford, Judith
  - Code of the ranger
- Ford, Wallace
  - Dark sands
  - Exiled to Shanghai
  - He loved an actress
- Forte, Josef
  - Pals of the saddle
- Foster, Preston
  - Army girl
  - Double danger
  - Everybody's doing it
  - Lady in the morgue
  - Last warning
  - The storm
  - Submarine patrol
  - Up the river
- Foulger, Byron
  - It's all in your mind
- Fowley, Douglas
  - Arizona wildcat
  - City girl
  - Inside story
  - Time out for murder
- Foy, Charles
  - Dare devil drivers
- France, C. V.
  - If I were king
- Francell, Jacqueline
  - The call
  - Glory of faith
- Francen, Victor
  - Sacrifice d'honneur
- Francis, Kay
  - Comet over Broadway
  - First lady
  - My Bill
  - Secrets of an actress
  - Women are like that
- Francis, Noel
  - Sudden Bill Dorn
- Frawley, William
  - Mad about music
  - Professor beware
  - Sons of the legion
  - Touchdown, army
- Frederick, Pauline
  - Thank you, Mr Moto
- Fresnay, Pierre
  - Grand illusion
- Froman, Jane
  - Radio City revels
- Fyffe, Will
  - Sez O'Reilly to McNab
  - To the victor

- Gaal, Franciska
  - The buccaneer
- Gabin, Jean
  - Grand illusion
  - They were five
- Gable, Clark
  - Test pilot
  - Too hot to handle
- Gadd, Renee
  - Dangerous secrets
- Gale, June
  - Pardon our nerve
- Gallaudet, John
  - The main event
- Galle, Raymond
  - Glory of faith
- Garat, Henry
  - Avocate d'amour
- Garcia, Allan
  - In old Mexico
- Gardiner, Reginald
  - A damsel in distress
  - Everybody sing

ACTORS AND ACTRESSES—*Continued*

- Gardner, Arthur
  - Religious racketeers
- Gardner, Joan
  - Girl thief
- Garfield, John
  - Four daughters
- Gargan, Edward
  - Up the river
- Gargan, William
  - Crime of Dr Hallet
  - The crowd roars
  - The devil's party
  - Personal secretary
  - You're a sweetheart
- Garland, Judy
  - Everybody sing
  - Listen, darling
  - Love finds Andy Hardy
  - Thoroughbreds don't cry
- Gateson, Marjorie
  - Making the headlines
- Gaynor, Janet
  - Three loves has Nancy
  - The young in heart
- Gaze, Gwen
  - Bar 20 justice
- Gear, Luella
  - Carefree
- Gehrig, Lou
  - Rawhide
- George, Florence
  - College swing
- George, Gladys
  - Love is a headache
  - Marie Antoinette
- Geva, Tamara
  - Manhattan merry-go-round
- Gibson, Diana
  - Adventure's end
- Gibson, Wynne
  - Flirting with fate
  - Gangs of New York
- Gigli, Beniamino
  - Solo per te
- Gilbert, Billy
  - Breaking the ice
  - Happy landing
  - My lucky star
  - Rosalie
- Gilbert, Walter
  - Dynamite Delaney
- Gill, Gwen
  - Irish and proud of it
- Gillingwater, Claude Sr
  - Just around the corner
  - Little Miss Broadway
  - There goes my heart
- Gillis, Ann
  - Adventures of Tom Sawyer
  - Little orphan Annie
  - Peck's bad boy with the circus
- Gilman, Lucy
  - Gangster's boy
- Gleason, James
  - The Higgins family
  - Manhattan merry-go-round
- Gleason, Lucille
  - The Higgins family
- Gleason, Russell
  - Down on the farm
  - Everybody's baby
  - Fury below
  - The Higgins family
  - Love on a budget
  - Safety in numbers
  - A trip to Paris
- Glynne, Mary
  - Emil
- Goddard, Paulette
  - Dramatic school
  - The young in heart
- Goldstein, Michael
  - The singing blacksmith
- Gombell, Minna
  - Block-heads
  - Comet over Broadway
- Gorcey, David
  - Little tough guys in society
- Gorcey, Leo
  - Crime school
- Gordon, Bert
  - Outside of paradise
- Gordon, C. Henry
  - Black doll
  - Invisible enemy
  - Tarzan's revenge
- Gordon, Mary
  - City streets
- Gordon, Richard
  - Birth of a baby
- Grable, Betty
  - Campus confessions
  - College swing
  - Give me a sailor
- Grahame, Margot
  - The buccaneer
  - Crime over London
- Granstedt, Greta
  - Last express
- Grant, Cary
  - Bringing up baby
  - Holiday
- Granville, Bonita
  - Beloved brat
  - Merrily we live
  - My Bill
  - Nancy Drew, detective
  - White banners
- Grapewin, Charley
  - Artists and models abroad
- Grave, Serge
  - L'equipage
  - Generals without buttons
  - Story of a cheat
- Gravet, Fernand
  - Fools for scandal
  - The great waltz
  - The lie of Nina Petrovna
- Gray, Linda
  - Shadows over Shanghai
- Grayson, Donald
  - Call of the Rockies
  - Cattle raiders
  - Outlaws of the prairie
- Greene, Barbara
  - Moonlight sonata
- Greene, Richard
  - Four men and a prayer
  - My lucky star
  - Submarine patrol
- Greet, Clare
  - Emil
- Grey, Nan
  - Black doll
  - Danger on the air
  - Girls' school
  - Reckless living
  - The storm
- Grey, Virginia
  - Ladies in distress
- Griffith, Bill
  - Whirlwind horseman
- Grudberg, I.
  - Tkies khaf
- Guhl, George
  - Torchy gets her man
- Guilfoyle, Paul
  - Blind alibi
  - Crashing Hollywood
  - Double danger
  - I'm from the city
  - Quick money
  - Sky giant
  - Tarnished angel
- Guitry, Sacha
  - Pearls of the crown
  - Story of a cheat
- Guizar, Tito
  - Big broadcast of 1938
  - Rancho Grande
  - Tropic holiday
- Gurie, Sigrid
  - Adventures of Marco Polo
  - Algiers
- Guthrie, Tyrone
  - The beachcomber
- Gwenn, Edmund
  - South Riding
  - A Yank at Oxford

- Haaland, Ingjald
  - En saga
- Hackett, Karl
  - Colorado kid
  - Feud maker
  - Paroled—to die
  - Phantom ranger
- Haden, Sara
  - You're only young once
- Hadley, Reed
  - Female fugitive
- Hale, Alan
  - Adventures of Marco Polo
  - Adventures of Robin Hood
  - Algiers
  - Listen, darling
  - The sisters
  - Valley of the giants
- Hale, Jonathan
  - The saint in New York
- Haley, Jack
  - Alexander's ragtime band
  - Hold that co-ed
  - Rebecca of Sunnybrook Farm
  - Thanks for everything
- Hall, Huntz
  - Crime school
- Hall, Porter
  - Arkansas traveler
  - Bulldog Drummond's peril
  - Men with wings
  - Prison farm
  - Scandal street
  - Stolen heaven
  - True confession
- Hall, Ruth
  - Meet the mayor
- Hall, Thurston
  - Campus confessions
  - Extortion
  - Professor beware
  - Squadron of honor
  - There's always a woman
- Hall, William
  - Spy ring
- Halliday, John
  - Arsene Lupin returns
  - Blockade
  - That certain age
- Halop, Billy
  - Angels with dirty faces
  - Crime school
  - Little tough guy
- Halpern, Dina
  - The dybbuk
- Halton, Charles
  - Penrod and his twin brother
- Hamilton, Hale
  - Meet the mayor
- Hamilton, Margaret
  - I'll take romance
  - Stablemates
- Hamilton, Neil
  - Army girl
  - Lady behave
  - The stadium murders
- Hampton, Hope
  - The road to Reno
- Harding, Lyn
  - Pearls of the crown
- Hardy, Oliver
  - Block-heads
  - Swiss miss
- Harlan, Kenneth
  - Law of the Texan
  - Under western stars
  - Whirlwind horseman
- Harris, Connie
  - Harlem on the prairie
- Harris, Edna Mae
  - Spirit of youth
- Harrison, Rex
  - The citadel
  - Storm in a teacup
- Hart, Gordon
  - Overland stage raiders
- Hart, Mary
  - Billy the kid returns
  - Come on, rangers
- Harvey, Forrester
  - Mysterious Mr Moto
- Harvey, Harry Jr
  - King of the Sierras
- Harvey, Harry Sr
  - King of the Sierras
- Hatton, Raymond
  - Come on, rangers
  - The Texans
  - Touchdown, army
- Hawley, Monte
  - The duke is tops
- Hayden, Harry
  - Saleslady

- Hayden, Russell
  - Bar 20 justice
  - Cassidy of Bar 20
  - The frontiersman
  - Heart of Arizona
  - In old Mexico
  - Mysterious rider
  - Partners of the plains
  - Pride of the West
  - Sunset trail
- Hayes, Bernadene
  - My old Kentucky home
  - Prison nurse
- Hayes, George
  - Bar 20 justice
  - The frontiersman
  - Heart of Arizona
  - In old Mexico
  - Pride of the West
  - Sunset trail
- Hayes, George [English actor]
  - Emil
- Hayes, Lorraine
  - Law commands
- Hayward, Louis
  - Condemned women
  - Midnight intruder
  - The rage of Paris
  - The saint in New York
- Hayward, Richard
  - Irish and proud of it
- Hayworth, Rita
  - Convicted
  - Juvenile court
  - Paid to dance
  - Renegade rangers
  - The shadow
  - Who killed Gail Preston?
- Healy, Ted
  - Hollywood hotel
  - Love is a headache
- Hendricks, Ben
  - Sergeant Murphy
- Henie, Sonja
  - Happy landing
  - My lucky star
- Henrikson, Anders
  - The great John Ericsson
- Henry, William
  - Arizona wildcat
  - Campus confessions
  - Mama runs wild
  - A man to remember
- Hepburn, Katharine
  - Bringing up baby
  - Holiday
- Herbert, Holmes
  - Say it in French
- Herbert, Hugh
  - Four's a crowd
  - Gold diggers in Paris
  - The great waltz
  - Hollywood hotel
  - Men are such fools
  - Sh! the octopus
- Hersholt, Jean
  - Alexander's ragtime band
  - Five of a kind
  - Happy landing
  - I'll give a million
- Hervey, Irene
  - Say it in French
- Heyburn, Weldon
  - Dynamite Delaney
  - Saleslady
  - Mysterious rider
- Hildebrand, Weyler
  - Klart till drabbning
- Hiller, Wendy
  - Pygmalion
- Hilliard, Harriet
  - Cocoanut Grove
- Hilliard, Patricia
  - Troopship
- Hillie, Verna
  - Rebellious daughters
- Hinds, Samuel S.
  - Double danger
  - Forbidden valley
  - Personal secretary
  - Secrets of a nurse
  - Test pilot
  - You can't take it with you
  - Young Dr Kildare
- Hines, Johnny
  - Too hot to handle
- Hirst, Paul
  - Prison break
- Hobbs, Halliwell
  - You can't take it with you
- Hobson, Valerie
  - Drums
- Hodges, Horace
  - Girl in the street
- Hodges, Joy
  - Personal secretary
  - Service de luxe
- Hoefler, Paul
  - Voice of India
- Hohl, Arthur
  - Crime takes a holiday
  - Kidnapped
  - Stablemates
- Holden, Fay
  - Judge Hardy's children
  - Love finds Andy Hardy
  - Out West with the Hardys
  - You're only young once
- Holden, Gloria
  - Girls' school
  - Hawaii calls
- Hollister, Gloria
  - Titans of the deep
- Holm, Eleanor
  - Tarzan's revenge
- Holm, Rut
  - Sun over Sweden
- Holt, Jack
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
  - Outside the law
  - Reformatory
  - Under suspicion
- Holt, Tim
  - Law west of Tombstone
  - Renegade ranger
- Holt, Ula
  - Tarzan and the green goddess
- Hope, Bob
  - Big broadcast of 1938
  - College swing
  - Give me a sailor
  - Thanks for the memory
- Hopkins, Miriam
  - Wise girl
- Hopper, Hedda
  - Thanks for the memory
- Hopton, Russell
  - Crime takes a holiday
- Horbiger, Attila
  - Affairs of Maupassant
- Horne, Lena
  - The duke is tops
- Horton, Edward Everett
  - Bluebeard's eighth wife
  - College swing
  - Hitting a new high
  - Holiday
  - Little tough guys in society
- Houdini, Madame Harry
  - Religious racketeers
- Houston, George
  - Frontier scout
- Hovick, Louise
  - Battle of Broadway
  - My lucky star
  - Sally, Irene and Mary
- Howard, John
  - Arrest Bulldog Drummond
  - Bulldog Drummond in Africa
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Hitting a new high
  - Penitentiary
  - Prison farm
  - Touchdown, army
- Howard, Leslie
  - Pygmalion
- Howard, Shemp
  - Headin' East
- Howell, Kenneth
  - Down on the farm
  - Everybody's baby
  - Love on a budget
  - Safety in numbers
  - A trip to Paris
- Howell, Virginia
  - Little adventuress
- Huber, Harold
  - Gangs of New York
  - Mr Moto's gamble
  - Mysterious Mr Moto
  - Passport husband
  - While New York sleeps
- Hudson, Rochelle
  - Mr Moto takes a chance
  - Rascals
  - Storm over Bengal
- Hughes, Carol
  - Gold mine in the sky
  - Man from music mountain
  - Under western stars
- Hughes, Charles A.
  - The frontiersman
- Hughes, Helen
  - Topa Topa
- Hughes, Lloyd
  - Clipped wings
  - I demand payment
  - Numbered woman
- Hughes, Stanley
  - Freshman year
- Hulbert, Claude
  - Girl thief
- Hulbert, Jack
  - Gaiety girls
- Hull, Henry
  - Boys town
  - Three comrades
  - Yellow Jack
- Hull, Warren
  - Hawaii calls
- Hume, Benita
  - Peck's bad boy with the circus
- Hunt, Marsha
  - Born to the West
  - Come on, leathernecks
- Hunter, Henry
  - Prescription for romance
- Hunter, Ian
  - Always goodbye
  - Comet over Broadway
  - Secrets of an actress
  - The sisters
- Hurst, Paul
  - In old Chicago
  - Josette
  - Last express
  - My lucky star
- Hussey, Ruth
  - Rich man, poor girl
  - Spring madness
- Huston, Walter
  - Of human hearts
- Hutchinson, Josephine
  - Crime of Dr Hallet
- Hymer, Warren
  - Arson gang busters
  - Bluebeard's eighth wife
  - Telephone operator
- Hytton, Olaf
  - Lone wolf in Paris

- Ince, Ralph
  - Girl thief
- Inkijinoff
  - The Volga boatman
  - Wife of General Ling
- Irving, George
  - Maid's night out
- Irving, Margaret
  - Little Miss Roughneck
- Ito, Michio
  - Booloo

- Jackson, Thomas
  - Crime takes a holiday
  - International crime
- Jagger, Dean
  - Exiled to Shanghai
- James, Allan
  - The duke comes back
- Janney, William
  - Clipped wings
- Jaray, Hans
  - Affairs of Maupassant

ACTORS AND ACTRESSES—*Continued*

- Jarszewska, Wanda
  - Niedorajda
- Jason, Sybil
  - Comet over Broadway
- Jeans, Isabel
  - Fools for scandal
  - Garden of the moon
  - Secrets of an actress
  - Youth takes a fling
- Jeffries, Carol
  - Man hunters of the Caribbean
- Jeffries, Herbert
  - Harlem on the prairie
- Jenkins, Allen
  - Amazing Dr Clitterhouse
  - Fools for scandal
  - Gold diggers in Paris
  - Racket busters
  - Sh! the octopus
  - A slight case of murder
  - Swing your lady
- Jenks, Frank
  - The devil's party
  - Lady in the morgue
  - Last warning
  - Love is a headache
  - Prescription for romance
  - Reckless living
  - The storm
  - Strange faces
  - Youth takes a fling
- Jennings, Maxine
  - Mr Wong, detective
- Jepson, Helen
  - Goldwyn follies
- Jewell, Hollis
  - Romance of the Limberlost
- Johnson, Kay
  - White banners
- Johnson, Laraine
  - Border G-man
  - Painted desert
- Johnson, Rita
  - Letter of introduction
  - Smashing the rackets
- Jones, Allan
  - Everybody sing
- Jones, Buck
  - Boss of lonely valley
  - Headin' East
  - Law for Tombstone
  - Law of the Texan
  - Overland express
  - Stranger from Arizona
  - Sudden Bill Dorn
- Jones, Dickie
  - Border wolves
  - Flying fists
  - Kid comes back
  - Land of fighting men
- Jones, Gordon
  - I stand accused
  - Night spot
  - Quick money
- Jones, Griffith
  - Wife of General Ling
  - A Yank at Oxford
- Jones, Marcia Mae
  - Barefoot boy
- Jordon, Bobby
  - Angels with dirty faces
  - Crime school
  - My Bill
  - Reformatory
- Jory, Victor
  - Adventures of Tom Sawyer
  - Glamorous night
- Joslyn, Allyn
  - Shining hour
- Joutseno, Lea
  - Niskavuoren naiset
- Jouvet, Louis
  - Life dances on

- Kaaren, Suzanne
  - Phantom ranger
- Kaliuzhnaya, L. A.
  - Mother and sons
- Karloff, Boris
  - Invisible menace
  - Mr Wong, detective
- Karns, Roscoe
  - Scandal street
  - Thanks for the memory
  - Tip-off girls
- Katch, Kurt
  - Tkies khaf
- Keane, Robert Emmett
  - Born to be wild
- Keating, Fred
  - Doctor Rhythm
  - Prison train
- Keckley, Jack
  - Six shootin' sheriff
- Keeler, Ruby
  - Mother Carey's chickens
- Keene, Tom
  - Drums of destiny
  - Law commands
  - Painted trail
- Keith, Rosalind
  - Arson gang busters
  - Clipped wings
- Kellard, Robert
  - Always in trouble
  - Island in the sky
  - While New York sleeps
- Kellaway, Cecil
  - Blond cheat
  - Double danger
  - Everybody's doing it
  - This marriage business
- Kelly, John
  - Female fugitive
- Kelly, Lew
  - Lawless valley
- Kelly, Nancy
  - Submarine patrol
- Kelly, Patsy
  - Cowboy and the lady
  - Merrily we live
  - There goes my heart
- Kelly, Paul
  - The devil's party
  - Island in the sky
  - Juvenile court
  - The missing guest
  - Nurse from Brooklyn
  - Torchy Blane in Panama
- Kelly, Tommy
  - Adventures of Tom Sawyer
  - Peck's bad boy with the circus
- Kelton, Pert
  - Rhythm of the saddle
  - Slander house
- Kemp, Matty
  - I demand payment
- Kemp, Paul
  - The charm of La Boheme
- Kennedy, Edgar
  - Black doll
  - Hollywood hotel
  - Peck's bad boy with the circus
  - True confession
- Kennedy, Phyllis
  - Artists and models abroad
  - Vivacious lady
- Kennedy, Tom
  - Blondes at work
  - Torchy Blane in Panama
  - Torchy gets her man
- Kent, Dorothea
  - Goodbye Broadway
  - Having wonderful time
  - Last express
  - Prescription for romance
  - Strange faces
  - Young fugitives
  - Youth takes a fling
- Kent, Robert
  - Gang bullets
  - The gladiator
  - Little orphan Annie
  - Mr Moto takes a chance
  - Wanted by the police
- Kerrigan, J. M.
  - Little orphan Annie
- Kerwin, Kitty
  - Edge of the world
- Keyes, Evelyn
  - Sons of the legion
- Khokhlov, N.
  - Poet and Czar
- Kibbee, Guy
  - Bad man of Brimstone
  - Joy of living
  - Of human hearts
  - Three comrades
  - Three loves has Nancy
- Kidd, Rae
  - Unashamed
- Kiepura, Jan
  - The charm of La Boheme
- Kilburn, Terry
  - A Christmas carol
  - Lord Jeff
- King, Charles
  - Frontier town
  - Gun packer
  - Songs and bullets
- King, Eleanor
  - Birth of a baby
- King, John
  - Breaking the ice
  - Inside story
  - Mr Moto takes a vacation
  - Sharpshooters
  - State police
- King, Joseph
  - City streets
- King, Walter Woolf
  - Swiss miss
  - Walking down Broadway
- Kingsford, Walter
  - Lone wolf in Paris
- Kinsky, Leonid
  - The great waltz
  - Outside of paradise
- Kmit, Leonid
  - Men of the sea
- Knapp, Evalyn
  - Hawaiian buckaroo
  - Rawhide
  - Wanted by the police
- Knight, Esmond
  - A clown must laugh
- Knight, Fuzzy
  - Border wolves
  - County fair
  - Cowboy and the lady
  - Flying fists
  - Last stand
  - Silks and saddles
  - Singing outlaw
  - Spawn of the North
  - Where the West begins
- Knight, June
  - Vacation from love
- Knowles, Patric
  - Adventures of Robin Hood
  - Four's a crowd
  - Patient in room 18
  - Storm over Bengal
- Kohler, Fred Jr
  - Lawless valley
- Kohler, Fred Sr
  - Billy the kid returns
  - Lawless valley
  - Prison nurse
- Kolb, Clarence
  - Carefree
  - Give me a sailor
- Kolker, Henry
  - Cowboy and the lady
  - Holiday
- Korchagina-Alexandrovskaya, E.
  - Mother and sons
- Korene, Vera
  - The Volga boatman
- Korjus, Miliza
  - The great waltz
- Koshetz, Nina
  - Algiers
- Kouka, Princess
  - Dark sands
- Krueger, Lorraine
  - Everybody's doing it
  - I'm from the city
- Kruger, Alma
  - Tarnished angel
- Kruger, Otto
  - Exposed
  - Glamorous night
  - I am the law
  - Thanks for the memory
- Kurikhin, F. N.
  - Country bride

- Labry, Pierre
  - Story of a cheat
- Ladynina, Maria
  - Country bride
- Lahr, Bert
  - Josette
  - Just around the corner
  - Love and hisses
- Lake, Arthur
  - Blondie
- Lamarr, Hedy
  - Algiers
- Lamberger, G.
  - The dybbuk
- Lamour, Dorothy
  - Big broadcast of 1938
  - Her jungle love
  - Spawn of the North
  - Thrill of a lifetime
  - Tropic holiday
- Lanchester, Elsa
  - The beachcomber
- Lane, Allan
  - Crime ring
  - Fugitives for a night
  - Maid's night out
  - Night spot
  - This marriage business
- Lane, Lola
  - Four daughters
  - Hollywood hotel
  - Mr Chump
  - Torchy Blane in Panama
  - When were you born?
- Lane, Nora
  - Cassidy of Bar 20
- Lane, Priscilla
  - Brother rat
  - Cowboy from Brooklyn
  - Four daughters
  - Love, honor and behave
  - Men are such fools
- Lane, Richard
  - Go chase yourself
  - I'm from the city
  - Mr Doodle kicks off
- Lane, Rosemary
  - Four daughters
  - Gold diggers in Paris
  - Hollywood hotel
- Lang, June
  - International settlement
  - Meet the girls
  - One wild night
- Langford, Frances
  - Hollywood hotel
- Lantschner, Guzzi
  - The ski chase
- Lanvin, Lisette
  - Orage
- La Rocque, Rod
  - International crime
- La Roux, Carmel
  - Starlight over Texas
- LaRoy, Rita
  - Border G-man
- Larssen, Tryggve
  - En saga
- LaRue, Frank
  - Code of the ranger
  - Knight of the plains
- La Rue, Jack
  - Arson gang busters
  - I demand payment
  - Under the big top
  - Valley of the giants
- Laughton, Charles
  - The beachcomber
- Laurel, Stan
  - Block-heads
  - Swiss miss
- Laurie, John
  - Edge of the world
- Lautia, Irja
  - Niskavuoren naiset
- Lawrence, Edna
  - Drums of destiny
- Lawrence, Marc
  - Convicted
  - The shadow
  - While New York sleeps
- Lawson, Priscilla
  - Heroes of the hills
- Lawson, Wilfred
  - Pygmalion
- Lease, Rex
  - Code of the ranger
  - Desert patrol
- Le Berthon, Helen
  - Religious racketeers
- Lederer, Francis
  - It's all yours
  - Lone wolf in Paris
- Leeds, Andrea
  - Goldwyn follies
  - Letter of introduction
  - Youth takes a fling
- Leftwich, Alexander
  - Prison train
- Lehmann, Beatrix
  - The rat
- Leiber, Fritz
  - Jury's secret
- Leigh, Vivien
  - Storm in a teacup
  - A Yank at Oxford
- Lender, Mary Lou
  - County fair
- LeSaint, Edward
  - Colorado trail
- Lester, Bruce
  - Boy meets girl
  - If I were king
- Lester, Vicki
  - Mad Miss Manton
  - Sky giant
  - This marriage business
- Leszczynski, Jerzy
  - Halka
- Levene, Sam
  - Mad Miss Manton
- Le Vigan, Robert
  - Helene
- Lewis, Ted
  - Manhattan merry-go-round
- Libman, M.
  - The dybbuk
- Liliana, Lili
  - The dybbuk
- Lillie, Beatrice
  - Doctor Rhythm
- Linaker, Kay
  - I am a criminal
  - Last warning
- Lind, Della
  - Swiss miss
- Linden, Eric
  - Midnight intruder
  - Romance of the Limberlost
- Lindgren, Sten
  - People of Bergslagen
- Lindsay, Margaret
  - Broadway musketeers
  - Garden of the moon
  - Gold is where you find it
  - When were you born?
- Lingen, Theo
  - The charm of La Boheme
- Lion, Leon M.
  - Man with 100 faces
- Lister, Bruce
  - Crime over London
- Lister, Francis
  - Return of the Scarlet Pimpernel
- Litel, John
  - Broadway musketeers
  - Comet over Broadway
  - Gold is where you find it
  - Little Miss Thoroughbred
  - Love, honor and behave
  - My Bill
  - Nancy Drew, detective
  - Over the wall
  - Valley of the giants
- Litovsky, V.
  - Young Pushkin
- Little Billy
  - Terror of tiny town
- Littlefield, Lucien
  - The gladiator
  - The stadium murders
  - Wide open faces
- Livanov, Boris
  - Men of the sea
- Livesay, Roger
  - Drums
- Livingston, Bob
  - Arson gang busters
  - Call the mesquiteers
  - Heroes of the hills
  - Ladies in distress
  - Night hawk
  - Outlaws of Sonora
  - Purple vigilantes
  - Riders of the Black Hills
  - Wild horse rodeo
- Lloyd, George
  - Mr Wong, detective
- Lloyd, Harold
  - Professor beware
- Loch, Capt E. Ersine
  - Man hunters of the Caribbean
- Lockhart, Gene
  - Algiers
  - Blondie
  - A Christmas carol
  - Listen, darling
  - Penrod's double trouble
  - Sinners in paradise
- Lockhart, Kathleen
  - A Christmas carol
  - Penrod's double trouble
- Lockwood, Margaret
  - Lady vanishes
  - Three on a week end
  - To the victor
- Loder, John
  - To the victor
- Lodge, John
  - Three on a week end
- Loft, Arthur
  - Extortion
  - Highway patrol
  - Lady objects
  - The main event
  - Paid to dance
  - Rawhide
  - Women in prison
- Logan, Ella
  - Goldwyn follies
- Lohr, Marie
  - Pygmalion
- Lombard, Carole
  - Fools for scandal
  - Nothing sacred
  - True confession
- Long, Walter
  - Man's country
  - Painted trail
- Lorimer, Louise
  - Gangster's boy
- Lorre, Peter
  - I'll give a million
  - Mr Moto takes a chance
  - Mr Moto takes a vacation
  - Mr Moto's gamble
  - Mr Moto's last warning
  - Mysterious Mr Moto
  - Thank you, Mr Moto
- Louis, Joe
  - Spirit of youth
- Louise, Anita
  - First lady
  - Marie Antoinette
  - My Bill
  - The sisters
  - Tovarich
- Love, Montagu
  - Adventure's end
- Lowe, Edmund
  - Every day's a holiday
  - Secrets of a nurse
- Loy, Myrna
  - Man-proof
  - Test pilot
  - Too hot to handle
- Luce, Claire
  - Let's make a night of it
- Luden, Jack
  - Phantom gold
  - Pioneer trail
  - Rolling caravan
  - Stagecoach days
- Luisetti, Hank
  - Campus confessions
- Lukas, Paul
  - Dangerous secrets
  - Dinner at the Ritz
  - Lady vanishes
- Luke, Keye
  - Charlie Chan at Monte Carlo
  - Mr Moto's gamble

ACTORS AND ACTRESSES—*Continued*

- Lukin, Vladimer
  - Defense of Volochayevsk
- Lundell, Nils
  - Sun over Sweden
- Lundigan, William
  - Freshman year
  - The missing guest
  - Reckless living
  - State police
  - That's my story
  - Wives under suspicion
- Lyarsky, Alyosha
  - Childhood of Maxim Gorky
- Lynen, Robert
  - Life dances on
- Lynn, Eleanor
  - Fugitives for a night
- Lynn, Jeffrey
  - Four daughters
- Lyon, Ben
  - He loved an actress
- Lyons, Collette
  - Woman against the world

- McCalla, Vernon
  - The duke is tops
- McCoy, Tim
  - Code of the ranger
  - Lightning Carson rides again
  - Phantom ranger
  - Two gun justice
  - West of rainbow's end
- McCrea, Joel
  - Three blind mice
  - Wells Fargo
  - Youth takes a fling
- McDaniel, Hattie
  - Shopworn angel
- MacDonald, J. Farrell
  - Come on, rangers
  - County fair
  - Little orphan Annie
  - Numbered woman
- MacDonald, Jeanette
  - Girl of the golden West
- McDougal, Sandy
  - Sez O'Reilly to McNab
- MacFarland, Spanky
  - Peck's bad boy with the circus
- MacFarlane, Bruce
  - Come on, leathernecks
- McGlynn, Frank
  - Sudden Bill Dorn
- McGrail, Walter
  - West of rainbow's end
- McHugh, Frank
  - Boy meets girl
  - Four daughters
  - Little Miss Thoroughbred
  - Submarine D-1
  - Swing your lady
  - Valley of the giants
- McIntyre, Christine
  - Rangers' roundup
- Mack, Helen
  - I stand accused
  - King of the newsboys
  - Secrets of a nurse
- Mackay, Barry
  - A Christmas carol
  - Forbidden territory
  - Glamorous night
  - Sailing along
- McKay, Doreen
  - Pals of the saddle
- McKay, George
  - Convicted
- McKim, Sammy
  - Old barn dance
- McLaglen, Victor
  - Battle of Broadway
  - The devil's party
  - We're going to be rich
- MacLane, Barton
  - Blondes at work
  - Gold is where you find it
  - Kid comes back
  - Prison break
  - The storm
  - Torchy gets her man
  - You and me
- MacMahon, Horace
  - Tenth Avenue kid
- MacMurray, Fred
  - Cocoanut Grove
  - Men with wings
  - Sing you sinners
  - True confession
- MacQuarrie, George
  - Lawless valley
- Madison, Noel
  - Man with 100 faces
- Maguire, Mary
  - Mysterious Mr Moto
  - Sergeant Murphy
- Mahoney, Will
  - Sez O'Reilly to McNab
- Main, Marjorie
  - Boy of the streets
  - Girls' school
  - Little tough guy
  - Prison farm
  - Romance of the Limberlost
  - Under the big top
- Makarova, Tamara
  - City of youth
- Mala
  - Call of the Yukon
- Malone, Danny
  - Rose of Tralee
- Mander, Miles
  - Kidnapped
  - Suez
- Mann, Hank
  - Stranger from Arizona
- Manson, Helena
  - Helene
- Manuel, Robert
  - Orage
- March, Fredric
  - The buccaneer
  - Nothing sacred
  - There goes my heart
- Margetson, Arthur
  - A clown must laugh
- Marie-Laurent, Jeanne
  - The call
- Marion, Beth
  - Frontier scout
  - Phantom gold
- Marmont, Percy
  - The girl was young
- Marnay, Andre
  - The little flower of Jesus
- Marsh, Anthony
  - Overland stage raiders
- Marsh, Joan
  - Lady objects
- Marsh, Marian
  - A desperate adventure
  - Girl thief
  - Prison nurse
- Marshal, Alan
  - Dramatic school
  - I met my love again
  - Invisible enemy
  - The road to Reno
- Marshall, Herbert
  - Always goodbye
  - Mad about music
  - Woman against woman
- Martel, Jeanne
  - Flying fists
  - The lost ranch
  - Orphan of the Pecos
- Martel, June
  - Santa Fe stampede
  - Wild horse rodeo
- Martin, Marion
  - His exciting night
  - Sinners in paradise
- Martin, Tony
  - Kentucky moonshine
  - Sally, Irene and Mary
  - Thanks for everything
  - Up the river
- Maruzin, A.
  - Young Pushkin
- Marx, Chico
  - Room service
- Marx, Groucho
  - Room service
- Marx, Harpo
  - Room service
- Mason, James
  - Return of the Scarlet Pimpernel
- Mason, Leroy
  - Fury below
  - Heroes of the hills
  - Outlaw express
  - Painted trail
  - Rhythm of the saddle
  - Topa Topa
- Mason, Melissa
  - Radio City revels
- Massalitinova, V. O.
  - Childhood of Maxim Gorky
- Massey, Ilona
  - Rosalie
- Massey, Louise
  - Where the buffalo roam
- Massey, Raymond
  - Drums
- Matteson, Ruth
  - Birth of a baby
- Matthews, Jessie
  - Sailing along
- Matthews, Lester
  - I am a criminal
- Mauch, Billy
  - Penrod and his twin brother
  - Penrod's double trouble
- Mauch, Bobby
  - Penrod and his twin brother
  - Penrod's double trouble
- Max, Jean
  - Dark eyes
- May, Claude
  - Generals without buttons
- Mayer, Ray
  - Prison nurse
- Maynard, Ken
  - Six shootin' sheriff
  - Whirlwind horseman
- Mazin, L.
  - Young Pushkin
- Medina, Raphael
  - They were five
- Meek, Donald
  - Double danger
  - Hold that co-ed
  - Little Miss Broadway
  - You can't take it with you
- Meeker, George
  - Meet the mayor
  - Slander house
- Mehaffey, Blanche
  - Held for ransom
- Meissner, Emma
  - Sara lar sig folkvett
- Melnikov, Alexander
  - Lonely white sail
- Melton, Frank
  - Silks and saddles
- Menjou, Adolphe
  - Goldwyn follies
  - Letter of introduction
  - Thanks for everything
- Mercer, Frances
  - Annabel takes a tour
  - Blind alibi
  - Crime ring
  - Mad Miss Manton
  - Smashing the rackets
  - Vivacious lady
- Meredith, Burgess
  - Spring madness
  - There goes the groom
- Meredith, Iris
  - Call of the Rockies
  - Cattle raiders
  - Colorado trail
  - Outlaws of the prairie
  - South of Arizona
  - West of Cheyenne
- Merkel, Una
  - Checkers
  - True confession
- Merman, Ethel
  - Alexander's ragtime band
  - Happy landing
  - Straight, place and show
- Merritt, George
  - Return of the Scarlet Pimpernel
- Merton, John
  - Fury below
  - Gunsmoke trail
  - Two gun justice
  - Where the buffalo roam
- Methot, Mayo
  - Numbered woman
- Mezhinski, S.
  - Professor Mamlock

- Michel, Germaine
  - Rothchild
- Middlemass, Robert
  - Highway patrol
- Middleton, Charles
  - Mars attacks the world
- Migliari, Armando
  - Il trionfo dell'amore
- Miljan, John
  - Border G-man
  - Pardon our nerve
  - Ride a crooked mile
- Milland, Ray
  - Her jungle love
  - Men with wings
  - Say it in French
  - Tropic holiday
  - Wise girl
- Miller, Ann
  - Radio City revels
  - Room service
  - Tarnished angel
  - You can't take it with you
- Miller, F. E.
  - Harlem on the prairie
- Miller, Ivan
  - Man from music mountain
- Miller, Walter
  - Boss of lonely valley
  - Lawless valley
- Minnevitch, Borrah
  - Rascals
- Miranda, Isa
  - The lie of Nina Petrovna
- Mitchell, Grant
  - Headleys at home
  - Lady behave
- Mitchell, Thomas
  - Love, honor and behave
- Modeen, Thor
  - Klart till drabbning
- Mollinger, Dolly
  - The beachcomber
- Montgomery, Robert
  - The first hundred years
  - Three loves has Nancy
  - Yellow Jack
- Moore, Alice
  - Woman against the world
- Moore, Carlyle
  - Overland express
  - Western trails
- Moore, Constance
  - Border wolves
  - Freshman year
  - Last stand
  - The missing guest
  - Prison break
  - State police
  - Swing that cheer
  - Wives under suspicion
- Moore, Dickie
  - The gladiator
  - My Bill
- Moore, Dorothy
  - Girls' school
  - Quick money
- Moore, Grace
  - I'll take romance
- Moore, Pauline
  - Arizona wildcat
  - Passport husband
  - Three blind mice
- Moore, Victor
  - Radio City revels
  - She's got everything
  - This marriage business
- Moorehead, Natalie
  - Beloved brat
- Moran, Jackie
  - Adventures of Tom Sawyer
  - Arson gang busters
  - Barefoot boy
- Moran, Peggy
  - Rhythm of the saddle
- Moran, Polly
  - Ladies in distress
- Morante, Milburn
  - Feud of the trail
- Moray, Yvonne
  - Terror of tiny town
- Moreland, Mantan
  - Harlem on the prairie
  - Next time I marry
  - Spirit of youth
- Moreno, Antonio
  - Rose of the Rio Grande
- Moreno, Marguerite
  - Story of a cheat
- Morewski, A.
  - The dybbuk
- Morgan, Claudia
  - That's my story
- Morgan, Frank
  - Beg, borrow or steal
  - The crowd roars
  - Paradise for three
  - Port of seven seas
  - Rosalie
- Morgan, Gene
  - All American sweetheart
  - When G-men step in
  - Who killed Gail Preston?
- Morgan, Michele
  - Orage
- Morgan, Ralph
  - Barefoot boy
  - Love is a headache
  - Mannequin
  - Shadows over Shanghai
  - That's my story
  - Wives under suspicion
- Morley, Robert
  - Marie Antoinette
- Morris, Chester
  - Law of the underworld
  - Sky giant
  - Smashing the rackets
- Morris, Glenn
  - Tarzan's revenge
- Morris, Wayne
  - Brother rat
  - Kid comes back
  - Love, honor and behave
  - Men are such fools
  - Submarine D-1
  - Valley of the giants
- Morriss, Ann
  - The chaser
  - Spring madness
- Moscovich, Maurice
  - Suez
- Movita
  - Rose of the Rio Grande
- Mowbray, Alan
  - Hollywood hotel
  - Merrily we live
  - There goes my heart
- Mozart, George
  - The song of freedom
- Mulhall, Jack
  - Amateur crook
  - The chaser
  - Held for ransom
  - Outlaws of Sonora
  - Where the West begins
- Mundin, Herbert
  - Exposed
  - Invisible enemy
  - Lord Jeff
  - That's my story
- Munro, Wendy
  - Wild innocence
- Munson, Ona
  - His exciting night
- Murat, Jean
  - L'equipage
  - Generals without buttons
- Murphy, George
  - Hold that co-ed
  - Letter of introduction
  - Little Miss Broadway
  - You're a sweetheart
- Murphy, Horace
  - Paroled—to die
  - Starlight over Texas
  - Utah trail
  - Where the buffalo roam
- Murphy, Maurice
  - Nurse from Brooklyn
- Murray, Charles
  - Breaking the ice
- Murray, Ken
  - You're a sweetheart
- Muse, Clarence
  - Prison train
  - Spirit of youth
- Myasnikova, Barbara
  - Defense of Volochayevsk
- Nagel, Anne
  - Gang bullets
  - Mystery house
  - Saleslady
  - Under the big top
- Naish, J. Carroll
  - Bulldog Drummond in Africa
  - Daughter of Shanghai
  - Her jungle love
  - Hunted men
  - Illegal traffic
  - King of Alcatraz
  - Prison farm
  - Tip-off girls
- Napier, Alan
  - Wife of General Ling
- Napier, Diana
  - A clown must laugh
- Nassonov, K.
  - Ballad of Cossack Golota
- Nazzari, Amedeo
  - Lancieri di Savoia
- Neagle, Anna
  - Girl in the street
  - Sixty glorious years
- Newell, William
  - Slander house
- Newton, Robert
  - The beachcomber
- Ney, Marie
  - Dangerous secrets
- Nikitina, E.
  - Professor Mamlock
- Niven, David
  - Bluebeard's eighth wife
  - Dawn patrol
  - Dinner at the Ritz
  - Four men and a prayer
  - Three blind mice
- Nolan, Bob
  - South of Arizona
  - West of Cheyenne
- Nolan, Doris
  - Holiday
- Nolan, Lloyd
  - Dangerous to know
  - Every day's a holiday
  - Hunted men
  - King of Alcatraz
  - Prison farm
  - Tip-off girls
  - Wells Fargo
- Norin, Gull-Maj
  - Karl Frederik reigns
- Norris, Edward
  - Boys town
- Novarro, Ramon
  - A desperate adventure
- Novikov, V.
  - Childhood of Maxim Gorky
- Novoseltsev, I.
  - City of youth
- Nugent, Eddie
  - Meet the mayor
- Nugent, J. C.
  - Midnight intruder

- Oakie, Jack
  - Affairs of Annabel
  - Annabel takes a tour
  - Hitting a new high
  - Radio City revels
  - Thanks for everything
- Oakland, Vivien
  - Crime afloat
- Oberon, Merle
  - Cowboy and the lady
  - Divorce of Lady X
- O'Brien, Dave
  - Frontier scout
- O'Brien, George
  - Border G-man
  - Gun law
  - Lawless valley
  - Painted desert
  - Renegade ranger
- O'Brien, Pat
  - Angels with dirty faces
  - Boy meets girl
  - Cowboy from Brooklyn
  - Garden of the moon
  - Submarine D-1
  - Women are like that

ACTORS AND ACTRESSES—*Continued*

- O'Brien, Pat [Western actor]
  - Bar 20 justice
- O'Connell, Hugh
  - Accidents will happen
- O'Connell, Marian
  - Dawn over Ireland
- O'Connor, Donald
  - Sing you sinners
  - Sons of the legion
- O'Connor, Maureen
  - Boy of the streets
- O'Dell, Georgia
  - Guilty trails
- Oehmen, Rita
  - Gun law
- Ohberg, Aake
  - En saga
- Oikonomou, Parazkeua
  - Dr Epameinondas
- O'Keefe, Dennis
  - Bad man of Brimstone
  - The chaser
  - Hold that kiss
  - Vacation from love
- Oland, Warner
  - Charlie Chan at Monte Carlo
- Oliver, David
  - Exposed
- Oliver, Edna May
  - Little Miss Broadway
  - Paradise for three
  - Rosalie
- Oliver, Gordon
  - Jezebel
  - The marines are here
  - Women are like that
- Olivier, Laurence
  - Divorce of Lady X
- Olsen, Moroni
  - Adventure's end
- O'Neil, Barbara
  - I am the law
  - The toy wife
- O'Neil, Sally
  - Kathleen
- O'Neill, Henry
  - Girls on probation
  - White banners
- O'Regan, Kathleen
  - Rose of Tralee
- Orwid, Jozef
  - Niedorajda
- Oscar, Henry
  - Return of the Scarlet Pimpernel
- O'Shea, Oscar
  - International crime
- Ostroumov, S. M.
  - Mother and sons
- O'Sullivan, Brian
  - Dawn over Ireland
  - Men of Ireland
- O'Sullivan, Maureen
  - The crowd roars
  - Hold that kiss
  - Port of seven seas
  - Spring madness
  - A Yank at Oxford
- Overman, Lynne
  - Big broadcast of 1938
  - Her jungle love
  - Hunted men
  - Men with wings
  - Ride a crooked mile
  - Sons of the legion
  - Spawn of the North
- Owen, Reginald
  - A Christmas carol
  - Everybody sing
  - Kidnapped
  - Paradise for three
  - Rosalie
  - Three loves has Nancy
  - Vacation from love
- Oysher, Moishe
  - The cantor's son
  - The singing blacksmith

- Padden, Sarah
  - Little orphan Annie
  - Rich man, poor girl
  - Women in prison
- Paderewski, Ignace Jan
  - Moonlight sonata
- Page, Bradley
  - Affairs of Annabel
  - Annabel takes a tour
  - Fugitives for a night
  - Night spot
- Page, Gale
  - Crime school
  - Four daughters
- Paige, Robert
  - Highway patrol
  - I stand accused
  - Lady objects
  - The main event
  - There's always a woman
  - When G-men step in
  - Who killed Gail Preston?
- Pallette, Eugene
  - Adventures of Robin Hood
  - There goes my heart
- Palmer, Lilli
  - Man with 100 faces
- Palo, Tuno
  - Niskavuoren naiset
- Panagiotidou, D.
  - Dr Epameinondas
- Pangborn, Franklin
  - Carefree
  - Four's a crowd
  - Just around the corner
- Paramov, L.
  - Young Pushkin
- Parker, Barnett
  - Listen, darling
- Parker, Cecil
  - Storm in a teacup
- Parker, Cecilia
  - Judge Hardy's children
  - Love finds Andy Hardy
  - Out West with the Hardys
  - You're only young once
- Parker, Jean
  - Arkansas traveler
  - Penitentiary
  - Romance of the Limberlost
- Parker, Willard
  - A slight case of murder
- Parkyakarkus
  - Night spot
  - She's got everything
- Parlo, Dita
  - The courier of Lyons
  - Grand illusion
- Parrish, Helen
  - Little tough guy
  - Little tough guys in society
- Pasquali
  - Rothchild
- Patrick, Gail
  - Dangerous to know
  - King of Alcatraz
  - Mad about music
  - Wives under suspicion
- Patrick, Lee
  - Crashing Hollywood
  - Night spot
- Patterson, Elizabeth
  - Bluebeard's eighth wife
  - Sing you sinners
  - Sons of the legion
- Pauley
  - Rothchild
- Pawley, Edward
  - Smashing the rackets
- Payne, John
  - Garden of the moon
  - Love on toast
- Pearce, Adele
  - Utah trail
- Peltser, I.
  - The bear
- Pembroke, George
  - Irish and proud of it
- Pendleton, Nat
  - Arsene Lupin returns
  - The chaser
  - Shopworn angel
  - Swing your lady
  - Young Dr Kildare
- Penner, Joe
  - Go chase yourself
  - I'm from the city
  - Mr Doodle kicks off
- Pepper, Barbara
  - The stadium murders
- Percy, Esme
  - The song of freedom
- Perlman, E.
  - Tkies khaf
- Peters, Ralph
  - Man's country
- Peterson, Dorothy
  - Breaking the ice
- Pidgeon, Walter
  - Girl of the golden West
  - Listen, darling
  - Man-proof
  - Shopworn angel
  - Too hot to handle
- Pilbeam, Nova
  - The girl was young
- Platt, Billy
  - Terror of tiny town
- Platt, Louise
  - I met my love again
  - Spawn of the North
- Polibin, A.
  - City of youth
- Pollard, Snub
  - Frontier town
  - Rollin' plains
  - Starlight over Texas
  - Utah trail
  - Where the buffalo roam
- Pons, Lily
  - Hitting a new high
- Post, William Jr
  - Birth of a baby
- Poupon, Henri
  - Merlusse
- Powell, Dick
  - Cowboy from Brooklyn
  - Hard to get
  - Hollywood hotel
- Powell, Eleanor
  - Rosalie
- Powell, William
  - Baroness and the butler
- Power, Tyrone
  - Alexander's ragtime band
  - In old Chicago
  - Marie Antoinette
  - Second honeymoon
  - Suez
- Pratt, Purnell
  - Come on, rangers
- Precht, John
  - Klart till drabbning
- Preston, Robert
  - Illegal traffic
  - King of Alcatraz
- Priadilova, Svetlana
  - Lonely white sail
- Price, Vincent
  - Service de luxe
- Prieur, Georges
  - The Volga boatman
- Prouty, Jed
  - Danger on the air
  - Down on the farm
  - Everybody's baby
  - Keep smiling
  - Love on a budget
  - Safety in numbers
  - A trip to Paris
- Punsley, Bernard
  - Crime school
- Purcell, Dick
  - Accidents will happen
  - Air devils
  - Broadway musketeers
  - Dare devil drivers
  - Flight into nowhere
  - Mystery house
  - Over the wall
  - Penrod's double trouble

- Qualen, John
  - Outside the law
- Quigley, Charles
  - Convicted
  - The shadow
- Quigley, Juanita
  - That certain age
- Quinn, Anthony
  - King of Alcatraz
  - Tip-off girls

- Raft, George
  - Spawn of the North
  - You and me
- Raimu
  - Life dances on
- Rainer, Luise
  - Dramatic school
  - The great waltz
  - The toy wife
- Rains, Claude
  - Adventures of Robin Hood
  - Four daughters
  - Gold is where you find it
  - White banners
- Ralph, Jesse
  - Hold that kiss
  - Port of seven seas
- Ralston, Esther
  - Slander house
- Ralston, Marcia
  - Crime takes a holiday
  - Gold is where you find it
  - Sh! the octopus
- Rambeau, Marjorie
  - Woman against woman
- Randall, Jack
  - Gun packer
  - Gunsmoke trail
  - Land of fighting men
  - Man's country
  - The Mexicali kid
- Rathbone, Basil
  - Adventures of Marco Polo
  - Adventures of Robin Hood
  - Dawn patrol
  - If I were king
  - Tovarich
- Ratoff, Gregory
  - Forbidden territory
  - Gateway
  - Sally, Irene and Mary
- Ray, Leah
  - Walking down Broadway
- Ray, Rene
  - Crime over London
  - The rat
  - Three on a week end
- Raye, Martha
  - Big broadcast of 1938
  - College swing
  - Give me a sailor
  - Tropic holiday
- Raymond, Gene
  - She's got everything
  - Stolen heaven
- Read, Barbara
  - Crime of Dr Hallet
  - Midnight intruder
- Reagan, Ronald
  - Accidents will happen
  - Brother rat
  - Cowboy from Brooklyn
  - Girls on probation
  - Sergeant Murphy
- Redgrave, Michael
  - Lady vanishes
- Regan, Jayne
  - Booloo
  - Walking down Broadway
- Regan, Phil
  - Manhattan merry-go-round
  - Outside of paradise
- Remy, Constant
  - Helene
- Renaldo, Duncan
  - Crime afloat
  - Spawn of the North
- Renaud, Madeleine
  - Helene
- Renn, Adrianne
  - Wife of General Ling
- Renoir, Pierre
  - Sacrifice d'honneur
- Reynolds, Craig
  - Female fugitive
  - Gold mine in the sky
  - I am a criminal
  - Making the headlines
  - Slander house
- Reynolds, Gene
  - Boys town
  - The crowd roars
  - Of human hearts
- Reynolds, Marjorie
  - Black bandit
  - Guilty trails
  - Man's country
  - Overland express
  - Rebellious daughters
  - Six shootin' sheriff
  - Western trails
- Rhodes, Erik
  - Dramatic school
  - Mysterious Mr Moto
  - Say it in French
- Rice, Florence
  - Beg, borrow or steal
  - Fast company
  - Navy blue and gold
  - Paradise for three
  - Vacation from love
- Rich, Irene
  - That certain age
- Richards, Addison
  - Accidents will happen
- Richards, Grant
  - Love on toast
  - My old Kentucky home
  - Under the big top
- Richardson, Ralph
  - The citadel
  - Divorce of Lady X
  - South Riding
- Richmond, Warner
  - Wolves of the sea
- Ridgely, John
  - Western trails
- Ridges, Stanley
  - If I were king
  - Mad Miss Manton
- Riefenstahl, Leni
  - The ski chase
- Rigby, Edward
  - The girl was young
- Rilla, Walter
  - Sixty glorious years
- Riml, Walter
  - The ski chase
- Rios, Elvira
  - Tropic holiday
- Riscoe, Arthur
  - Gaiety girls
- Riselle, Miriam
  - The singing blacksmith
- Ritter, Tex
  - Frontier town
  - Rollin' plains
  - Starlight over Texas
  - Utah trail
  - Where the buffalo roam
- Ritz Brothers
  - Goldwyn follies
  - Kentucky moonshine
  - Straight, place and show
- Rizhov, G.
  - Poet and Czar
- Roadman, Betty
  - Headleys at home
  - It's all in your mind
- Robards, Jason
  - Clipped wings
- Roberti, Lyda
  - Wide open faces
- Roberts, Beatrice
  - The devil's party
- Roberts, Beverly
  - Call of the Yukon
  - Dare devil drivers
  - Flirting with fate
  - Making the headlines
  - Outside the law
  - Tenth Avenue kid
- Roberts, J. H.
  - Troopship
- Roberts, Lynn
  - Call the mesquiteers
  - The Higgins family
  - Mama runs wild
- Robertson, Willard
  - Torchy gets her man
- Robeson, Paul
  - Dark sands
  - The song of freedom
- Robinson, Bill
  - Just around the corner
  - Rebecca of Sunnybrook Farm
  - Road demon
  - Up the river
- Robinson, Edward G.
  - Amazing Dr Clitterhouse
  - I am the law
  - A slight case of murder
- Robinson, Frances
  - Forbidden valley
- Robson, Flora
  - Troopship
- Robson, May
  - Adventures of Tom Sawyer
  - Bringing up baby
  - Four daughters
  - The Texans
- Rockwell, Jack
  - Black bandit
  - Prairie justice
- Rogers, Buddy
  - Let's make a night of it
- Rogers, Ginger
  - Carefree
  - Having wonderful time
  - Vivacious lady
- Rogers, Jean
  - Always in trouble
  - Inside story
  - Mars attacks the world
  - Time out for murder
  - While New York sleeps
- Rogers, Roy
  - Billy the kid returns
  - Come on, rangers
  - Under western stars
- Rolf, Tutta
  - Sara lar sig folkvett
- Romance, Viviane
  - They were five
- Romero, Cesar
  - Always goodbye
  - Five of a kind
  - Happy landing
  - My lucky star
- Rooney, Mickey
  - Boys town
  - Hold that kiss
  - Judge Hardy's children
  - Lord Jeff
  - Love finds Andy Hardy
  - Love is a headache
  - Out West with the Hardys
  - Stablemates
  - Thoroughbreds don't cry
  - You're only young once
- Roosevelt, Andre
  - Man hunters of the Caribbean
- Rosay, Francoise
  - Life dances on
- Rosenberg, Michael
  - The cantor's son
- Rosenbloom, Maxie
  - His exciting night
  - Mr Moto's gamble
- Ross, Lanny
  - Lady objects
- Ross, Shirley
  - Big broadcast of 1938
  - Prison farm
  - Thanks for the memory
- Rouverol, Jean
  - Law west of Tombstone
- Ruggles, Charles
  - Breaking the ice
  - Bringing up baby
  - His exciting night
  - Service de luxe
- Rumann, Sigmund
  - I'll give a million
  - Nothing sacred
  - The saint in New York
  - Suez
- Runge, Boris
  - Lonely white sail
- Russell, Mary
  - Extortion
  - Squadron of honor
- Russell, Rosalind
  - The citadel
  - Four's a crowd
  - Man-proof
- Rutherford, Ann
  - Out West with the Hardys
  - You're only young once
- Rutherford, Margaret
  - Hideout in the Alps
- Ryan, Tommy
  - Prairie moon
  - Tenth Avenue kid

ACTORS AND ACTRESSES—*Continued*

- Sablon, Germaine
  - Glory of faith
- Sabu
  - Drums
- Safronov, V.
  - Men of the sea
- Saint-Cyr, Renee
  - Strange boarders
- St John, Al
  - Frontier scout
  - Gunsmoke trail
  - Knight of the plains
  - Rangers' roundup
  - Songs and bullets
- St Polis, John
  - Phantom ranger
- Samberg, R.
  - The dybbuk
- Sanders, George
  - Four men and a prayer
  - International settlement
- Sanov, N. K.
  - Mother and sons
- Sari, Sirkka
  - Niskavuoren naiset
- Savo, Jimmy
  - Reckless living
- Sayers, Jo Ann
  - Young Dr Kildare
- Saylor, Syd
  - Born to the West
- Schildkraut, Joseph
  - Baroness and the butler
  - Lady behave
  - Marie Antoinette
  - Mr Moto takes a vacation
  - Suez
- Schnéevoigt, Siri
  - En saga
- Schneider, Hannes
  - The ski chase
- Scott, Fred
  - Knight of the plains
  - Rangers' roundup
  - Songs and bullets
- Scott, Margaretta
  - Return of the Scarlet Pimpernel
- Scott, Randolph
  - Rebecca of Sunnybrook Farm
  - The road to Reno
  - The Texans
- Searl, Jackie
  - Little tough guy
  - Little tough guys in society
  - That certain age
- Seastrom, Victor
  - The great John Ericsson
- Seleznef, Vitya
  - Ballad of Cossack Golota
- Selianin, I.
  - Ski battalion
- Shannon, Frank
  - Mars attacks the world
- Shatrova, E. M.
  - Lenin in October
- Shaw, Sebastian
  - Troopship
- Shchukin, Boris V.
  - Lenin in October
- Shearer, Lucille
  - Unashamed
- Shearer, Norma
  - Marie Antoinette
- Sheffield, Maceo B.
  - Harlem on the prairie
- Shekhtman, Lenya
  - Ballad of Cossack Golota
- Sheridan, Ann
  - Angels with dirty faces
  - Broadway musketeers
  - Cowboy from Brooklyn
  - Little Miss Thoroughbred
  - Mystery house
  - Patient in room 18
  - She loved a fireman
- Sheridan, Dinah
  - Irish and proud of it
- Shirley, Anne
  - Condemned women
  - Girls' school
  - Law of the underworld
  - A man to remember
  - Mother Carey's chickens
- Short, Dorothy
  - Brothers of the West
- Sidney, Sylvia
  - You and me
- Signoret
  - Sacrifice d'honneur
- Simms, Larry
  - Blondie
- Simon, Simone
  - Dark eyes
  - Josette
  - Love and hisses
- Simonov, Nikolai
  - Peter the first
- Sinclair, Ronald
  - A Christmas carol
  - Thoroughbreds don't cry
- Singleton, Penny
  - Blondie
  - Men are such fools
  - Mr Chump
  - Outside of paradise
  - Secrets of an actress
  - Swing your lady
- Sjostrand, Arnold
  - Klart till drabbning
  - People of Bergslagen
- Skipworth, Alison
  - King of the newsboys
  - Ladies in distress
  - Wide open faces
- Slavenska, Mia
  - Ballerina
- Smith, C. Aubrey
  - Four men and a prayer
  - Kidnapped
  - Sixty glorious years
  - Thoroughbreds don't cry
- Smith, Ted
  - We're going to be rich
- Sochevko, G.
  - Poet and Czar
- Soederblom, Aake
  - Klart till drabbning
- Sokoloff, Vladimir
  - Blockade
  - Spawn of the North
- Sokolov, N.
  - Ballad of Cossack Golota
  - Lenin in October
- Soloviev, V. R.
  - Mother and sons
- Sondergaard, Gale
  - Dramatic school
  - Lord Jeff
- Sothern, Ann
  - She's got everything
  - There goes the groom
- Southern, Hugh
  - The buccaneer
- Sparks, Ned
  - Hawaii calls
- Spellman, Martin
  - I am a criminal
- Squire, Ronald
  - Forbidden territory
  - Hideout in the Alps
- Stander, Lionel
  - The crowd roars
  - No time to marry
  - Professor beware
- Stanley, Edwin
  - The missing guest
- Stanley, Eric
  - Little Miss Thoroughbred
  - Patient in room 18
- Stanley, Louise
  - Gun packer
  - Gunsmoke trail
  - Land of fighting men
  - Thunder in the desert
- Stanley, Robert
  - Unashamed
- Stanwyck, Barbara
  - Always goodbye
  - Mad Miss Manton
- Starrett, Charles
  - Call of the Rockies
  - Cattle raiders
  - Colorado trail
  - Outlaws of the prairie
  - South of Arizona
  - Start cheering
  - West of Cheyenne
- Steele, Bob
  - Colorado kid
  - Desert patrol
  - Feud maker
  - Paroled—to die
  - Thunder in the desert
- Stephens, Marvin
  - Checkers
  - Speed to burn
- Stephenson, Henry
  - Baroness and the butler
  - Dramatic school
  - Marie Antoinette
  - Suez
  - Wise girl
  - The young in heart
- Stephenson, James
  - Nancy Drew, detective
  - When were you born?
  - White banners
- Stevens, Onslow
  - There goes the groom
- Stewart, Eleanor
  - The Mexicali kid
  - Painted trail
  - Rolling caravan
  - Stagecoach days
- Stewart, Iva
  - Mr Moto takes a vacation
- Stewart, James
  - Navy blue and gold
  - Of human hearts
  - Shopworn angel
  - Vivacious lady
  - You can't take it with you
- Stewart, Sophie
  - Return of the Scarlet Pimpernel
- Stockdale, Carl
  - Law for Tombstone
- Stockfield, Betty
  - The slipper episode
- Stone, Fred
  - Quick money
- Stone, Lewis
  - Bad man of Brimstone
  - The chaser
  - Judge Hardy's children
  - Love finds Andy Hardy
  - Out West with the Hardys
  - Stolen heaven
  - Yellow Jack
  - You're only young once
- Stone, Milburn
  - Port of missing girls
- Storey, June
  - Down in Arkansaw
  - In old Chicago
- Strange, Glenn
  - Black bandit
- Strange, Robert
  - Sky giant
- Strudwick, Shepperd
  - Fast company
- Stuart, Binkie
  - Rose of Tralee
- Stuart, Gloria
  - Change of heart
  - Island in the sky
  - Keep smiling
  - Lady objects
  - Rebecca of Sunnybrook Farm
  - Time out for murder
- Sullavan, Margaret
  - Shining hour
  - Shopworn angel
  - Three comrades
- Sullivan, Francis L.
  - The citadel
  - Dinner at the Ritz
  - Drums
- Summerville, George (Slim)
  - Five of a kind
  - Kentucky moonshine
  - Rebecca of Sunnybrook Farm
  - Submarine patrol
  - Up the river
- Sunderland, Scott
  - Pygmalion
- Sutton, Kay
  - Carefree
  - I'm from the city
  - Lawless valley
  - The saint in New York

- Sutton, Paul
  - Bar 20 justice
  - In old Mexico
  - Shadows over Shanghai
- Sverdlin, Lev
  - Defense of Volochayevsk
- Svetlov, B.
  - Professor Mamlock
- Swarthout, Gladys
  - Romance in the dark
- Sydney, Basil
  - Crime over London
- Szakall, Szoke
  - Affairs of Maupassant

- Tainio, Olga
  - Niskavuoren naiset
- Talbot, Lyle
  - Arkansas traveler
  - Call of the Yukon
  - Change of heart
  - I stand accused
  - One wild night
  - Second honeymoon
- Taliaferro, Hal
  - Black bandit
  - Guilty trails
  - Phantom gold
  - Prairie justice
  - Stagecoach days
- Tallichet, Margaret
  - A desperate adventure
  - Girls' school
- Tamiroff, Akim
  - The buccaneer
  - Dangerous to know
  - Ride a crooked mile
  - Spawn of the North
- Tapley, Colin
  - Booloo
  - Storm over Bengal
- Tarasova, Alla
  - Peter the first
- Taube, Aino
  - En saga
  - Sara lar sig folkvett
- Tauber, Richard
  - A clown must laugh
- Taylor, Forest
  - Orphan of the Pecos
  - Outlaw express
- Taylor, Kent
  - Jury's secret
  - Last express
  - Prescription for romance
- Taylor, Robert
  - The crowd roars
  - Three comrades
  - A Yank at Oxford
- Tchirkof, Boris
  - Defense of Volochayevsk
- Teasdale, Verree
  - First lady
- Tempest, Marie
  - Moonlight sonata
- Temple, Shirley
  - Just around the corner
  - Little Miss Broadway
  - Rebecca of Sunnybrook Farm
- Templey, Marguerite
  - Avocate d'amour
- Terhune, Max
  - Call the mesquiteers
  - Heroes of the hills
  - Outlaws of Sonora
  - Overland stage raiders
  - Pals of the saddle
  - Purple vigilantes
  - Riders of the Black Hills
  - Santa Fe stampede
  - Wild horse rodeo
- Terry, Bob
  - Brothers of the West
  - Six shootin' sheriff
- Terry, Don
  - Paid to dance
  - Squadron of honor
  - When G-men step in
  - Who killed Gail Preston?
- Terry, Ruth
  - Hold that co-ed
  - International settlement
  - Love and hisses
- Terry, Sheila
  - Fury below
- Tessier, Valentine
  - Abused confidence
- Tester, Desmond
  - Drums
- Tetley, Walter
  - Prairie moon
- Thane, Dirk
  - Wolves of the sea
- Thatcher, Heather
  - If I were king
- Thomas, Frankie
  - Little tough guys in society
  - Nancy Drew, detective
- Tidblad, Inga
  - Intermezzo
- Tirtov, Kostia
  - Ballad of Cossack Golota
- Tissier, Jean
  - The slipper episode
- Tissot, Alice
  - Glory of faith
- Tobin, Genevieve
  - Dramatic school
  - The duke comes back
- Todd, Ann
  - South Riding
- Todd, Emily
  - Unashamed
- Todd, Mabel
  - Cowboy and the lady
  - Gold diggers in Paris
- Toler, Sidney
  - Mysterious rider
  - One wild night
  - Up the river
  - Wide open faces
- Tombes, Andrew
  - Checkers
  - A desperate adventure
- Tomlin, Pinky
  - Down in Arkansaw
- Tone, Franchot
  - Love is a headache
  - Man-proof
  - Three comrades
  - Three loves has Nancy
- Tracy, Lee
  - Crashing Hollywood
- Tracy, Spencer
  - Boys town
  - Mannequin
  - Test pilot
- Travers, Linden
  - Dangerous secrets
- Travis, June
  - Exiled to Shanghai
  - The gladiator
  - Go chase yourself
  - Kid comes back
  - Little orphan Annie
  - The marines are here
  - Mr Doodle kicks off
  - Night hawk
  - Over the wall
- Treacher, Arthur
  - Always in trouble
  - Mad about music
  - My lucky star
  - Up the river
- Tree, David
  - Drums
- Treville, Roger
  - The slipper episode
- Trevor, Claire
  - Amazing Dr Clitterhouse
  - Five of a kind
  - Second honeymoon
  - Valley of the giants
  - Walking down Broadway
- Trowbridge, Charles
  - Gang bullets
- Troyanovsky, M. G.
  - Childhood of Maxim Gorky
- Truex, Ernest
  - Adventures of Marco Polo
  - Mama runs wild
  - Swing that cheer
- Tucker, Sophie
  - Thoroughbreds don't cry
- Turkow, Z.
  - Tkies khaf
- Turner, Lana
  - Dramatic school
  - Love finds Andy Hardy
  - Rich man, poor girl
- Turner, Mae
  - Spirit of youth
- Tyler, Tom
  - Brothers of the West
  - Feud of the trail
  - The lost ranch
  - Orphan of the Pecos

- Usher, Guy
  - Under western stars

- Valerie, Joan
  - Road demon
- Valkis, Helen
  - Old barn dance
- Vallee, Rudy
  - Gold diggers in Paris
- Van Atta, Lee
  - Affairs of Annabel
- Vanel, Charles
  - Abused confidence
  - L'equipage
  - They were five
- Vanin, V. V.
  - Lenin in October
- Varconi, Victor
  - King of the newsboys
- Velez, Lupe
  - He loved an actress
- Venable, Evelyn
  - Female fugitive
  - The frontiersman
  - Headleys at home
  - My old Kentucky home
  - The stadium murders
- Vernon, Wally
  - Kentucky moonshine
  - Sharpshooters
- Vidalin, Robert
  - Sacrifice d'honneur
- Vitray, Georges
  - The tender enemy
- Vivien, L.
  - Men of the sea
- Vogan, Emmett
  - Beloved brat
- Volkov, P.
  - City of youth
- Von Brincken, William
  - The Mexicali kid
- Von Stroheim, Eric
  - Grand illusion

- Waggner, George
  - Prairie justice
- Walbrook, Anton
  - The rat
  - Sixty glorious years
- Walburn, Raymond
  - Battle of Broadway
  - Professor beware
  - Start cheering
- Walker, Nella
  - Crime of Dr Hallet
- Walker, Ray
  - Crashin' thru danger
  - The marines are here
- Wallace, Beryl
  - Air devils
- Wallace, Morgan
  - Billy the kid returns
  - Gang bullets
  - Under suspicion
- Wallen, Sigurd
  - Karl Fredrik reigns
- Wallington, Jimmy
  - The stadium murders
- Walls, Tom
  - Man with 100 faces
  - Strange boarders
- Wally, Patch
  - Three on a week end
- Walters, Luana
  - Where the West begins
- Walton, Douglas
  - Marriage forbidden

ACTORS AND ACTRESSES—*Continued*

- Ward, Penelope Dudley
  - The citadel
- Warner, H. B.
  - Adventures of Marco Polo
  - Army girl
  - Arrest Bulldog Drummond
  - Bulldog Drummond in Africa
  - Kidnapped
  - The toy wife
  - You can't take it with you
- Warren, Bruce
  - Held for ransom
- Warwick, Robert
  - Gangster's boy
  - Spy ring
- Watkin, Pierre
  - Illegal traffic
- Watson, Bobs
  - Boys town
- Watson, Delmar
  - Change of heart
- Watson, Lucile
  - The young in heart
- Watson, Minor
  - Stablemates
  - Touchdown, army
- Wayne, John
  - Adventure's end
  - Born to the West
  - Overland stage raiders
  - Pals of the saddle
  - Santa Fe stampede
- Weaver, Frank
  - Down in Arkansaw
- Weaver, Leon
  - Down in Arkansaw
- Weaver, Marjorie
  - Hold that co-ed
  - I'll give a million
  - Kentucky moonshine
  - Sally, Irene and Mary
  - Second honeymoon
  - Three blind mice
- Weidler, Virginia
  - Scandal street
  - Too hot to handle
- Weiss, Florence
  - The cantor's son
  - The singing blacksmith
- Welch, Elizabeth
  - The song of freedom
- Welch, Phyllis
  - Professor beware
- Welden, Ben
  - Night hawk
  - Prison nurse
  - Tenth Avenue kid
- Weldon, Marion
  - Colorado kid
  - Desert patrol
  - Feud maker
  - Knight of the plains
- Wells, Jacqueline
  - Flight into nowhere
  - Highway patrol
  - Little adventuress
  - Little Miss Roughneck
  - The main event
  - Paid to dance
  - Spring madness
  - When G-men step in
- Welsh, Sylvia
  - Woman against the world
- West, Buster
  - Radio City revels
- West, Joseph
  - Prairie justice
- West, Mae
  - Every day's a holiday
- Westergren, Hakan
  - Sara lar sig folkvett
- Westley, Helen
  - Alexander's ragtime band
  - Baroness and the butler
  - I'll take romance
  - Keep smiling
  - Rebecca of Sunnybrook Farm
  - She married an artist
- Weston, Doris
  - Born to be wild
  - Submarine D-1
- Whalen, Michael
  - Change of heart
  - Inside story
  - Island in the sky
  - Pardon our nerve
  - Speed to burn
  - Time out for murder
  - Walking down Broadway
  - While New York sleeps
- Whelan, Arleen
  - Gateway
  - Kidnapped
  - Thanks for everything
- White, Alice
  - King of the newsboys
  - Telephone operator
- Whiting, Jack
  - Give me a sailor
  - Sailing along
- Whitley, Ray
  - Border G-man
  - Gun law
  - Painted desert
  - Renegade ranger
- Whitney, Eleanore
  - Campus confessions
  - Thrill of a lifetime
- Whitney, Robert
  - Headleys at home
- Whittaker, Charles
  - Phantom gold
- Whitty, Dame May
  - I met my love again
  - Lady vanishes
- Wilcox, Robert
  - City girl
  - Little tough guy
  - Rascals
  - Reckless living
  - Swing that cheer
  - Young fugitives
- Wilcoxon, Henry
  - Arizona wildcat
  - Dark sands
  - Five of a kind
  - If I were king
  - Keep smiling
  - Mysterious Mr Moto
  - Prison nurse
- Wilczowna, Janina
  - Halka
- Wilde, Lois
  - Brothers of the West
- Wilder, Patricia
  - Little Miss Broadway
  - My lucky star
  - Thanks for the memory
- William, Warren
  - Arsene Lupin returns
  - The first hundred years
  - Wives under suspicion
- Williams, Emlyn
  - The citadel
- Williams, Guinn
  - Crashin' thru danger
  - Down in Arkansaw
  - I demand payment
  - Pardon our nerve
  - Wise girl
- Williams, Hugh
  - Dangerous secrets
  - Three on a week end
- Williams, John
  - Emil
- Williams, Larry
  - Torchy Blane in Panama
- Williams, Maston
  - Overland express
- Willis, Norman
  - Outlaws of the prairie
- Willm, Pierre-Richard
  - Life dances on
- Wilson, Marie
  - Boy meets girl
  - Broadway musketeers
  - Fools for scandal
  - Invisible menace
- Winchell, Walter
  - Love and hisses
- Wing, Toby
  - Silks and saddles
- Winninger, Charles
  - Every day's a holiday
  - Goodbye Broadway
  - Hard to get
  - Nothing sacred
  - You're a sweetheart
- Winters, Linda
  - Prison train
- Withers, Googie
  - Gaiety girls
- Withers, Grant
  - Held for ransom
  - Mr Wong, detective
  - Telephone operator
- Withers, Jane
  - Always in trouble
  - Arizona wildcat
  - Checkers
  - Keep smiling
  - Rascals
- Witherspoon, Cora
  - Just around the corner
  - Marie Antoinette
  - Three loves has Nancy
- Wong, Anna May
  - Dangerous to know
  - Daughter of Shanghai
  - When were you born?
- Wood, Harlene
  - Feud of the trail
- Woodbury, Joan
  - Cipher bureau
  - Crashing Hollywood
  - Night spot
  - Passport husband
  - While New York sleeps
- Woods, Donald
  - Black doll
  - Danger on the air
  - Romance on the run
- Woods, Harry
  - Hawaiian buckaroo
  - Rolling caravan
  - Stagecoach days
- Woolley, Monty
  - Artists and models abroad
- Worden, Hank
  - Stranger from Arizona
- Worms, Jean
  - Abused confidence
- Wray, Fay
  - Jury's secret
- Wray, John
  - A man to remember
- Wyman, Jane
  - Spy ring
  - Wide open faces
- Wynters, Charlotte
  - Cipher bureau
  - Reformatory
  - Sunset trail

- Yacht Club Boys
  - Artists and models abroad
  - Cocoanut Grove
  - Thrill of a lifetime
- Yonnel, Jean
  - The call
- Young, Loretta
  - Four men and a prayer
  - Second honeymoon
  - Suez
  - Three blind mice
- Young, Robert
  - Josette
  - Navy blue and gold
  - Paradise for three
  - Rich man, poor girl
  - Shining hour
  - Three comrades
  - The toy wife
- Young, Roland
  - Sailing along
  - The young in heart

- Zabboni, Ermete
  - Pearls of the crown
- Zacharewicz, Witold
  - Halka
- Zhakov, O.
  - Professor Mamlock
  - Ski battalion
- Zharov, M.
  - The bear
  - Peter the first
- Zhuraviev, D.
  - Poet and Czar
- Zorina
  - Goldwyn follies
- Zubov, A. T.
  - Mother and sons
- Zucco, George
  - Suez

BOOKS (Adapted)

- Allhoff, Fred
  - I am the law
- Asbury, Herbert
  - Gangs of New York
- Ashelbe, Detective
  - Pepe le Moko (Algiers)
- Baldwin, Faith
  - Comet over Broadway
  - Men are such fools
- Banning, Margaret Culkin
  - Enemy territory (Woman against woman)
- Bashkirtseff, Marie
  - Diary of Marie Bashkirtseff (Affairs of Maupassant)
- Baum, Vicki
  - Helene Wilfur (Helene)
- Berg, Louis
  - Prison nurse
- Bernard, Tristan
  - Le voyage imprevu (The slipper episode)
- Blanding, Don
  - Stowaways in paradise (Hawaii calls)
- Brinig, Myron
  - The sisters
- Brown, Forrest
  - Boss of lonely valley
- Bruce, George
  - The crowd roars
  - Navy blue and gold
- Brush, Katharine
  - Listen, darling
  - Marry for money (Mannequin)
- Burroughs, Edgar Rice
  - Tarzan and the green goddess
  - Tarzan's revenge
- Carey, Lucian
  - The duke comes back
- Charteris, Leslie
  - The saint in New York
- Chase, Borden
  - Hell's kitchen has a pantry (The devil's party)
- Corliss, Allene
  - Summer lightning (I met my love again)
- Cowan, William Joyce
  - Blind alibi
- Cronin, A. J.
  - The citadel
- Curwood, James Oliver
  - Swift lightning (Call of the Yukon)
- Davis, Forrest
  - Smashing the rackets [serial articles]
- Dickens, Charles
  - A Christmas carol
- Douglas, Lloyd C.
  - White banners
- Eberhart, Mignon C.
  - Mystery house
  - Patient in room 18
- Eden, Rob
  - I demand payment
- Ferguson, W. B. N.
  - Man with 100 faces
- Friis, Jon
  - Laila (En saga)
- Garth, David
  - Four men and a prayer
- Gorky, Maxim
  - My childhood (Childhood of Maxim Gorky)
- Grey, Zane
  - Born to the West
  - Mysterious rider
- Guitry, Sacha
  - Le roman d'un tricheur (Story of a cheat)
- Hardy, Stuart
  - Forbidden valley
- Haviland-Taylor, Katharine
  - Failure (A man to remember)
- Hayes, William Edward
  - Black doll
- Hepburn, Felice
  - County fair
- Holtby, Winifred
  - South Riding
- Hough, Emerson
  - The Texans
- Hurst, Fannie
  - Sister act (Four daughters)
- Hymer, John B.
  - The lost game (Law of the underworld)
- Jones, H. Bedford and Browne, Barton
  - Garden of the moon
- Kaestner, Erich
  - Emil and the detectives (Emil)
  - Three men in the snow (Paradise for three)
- Katayev, Valentin
  - Lonely white sail
- Keene, Carolyn
  - Nancy Drew novels (Nancy Drew, detective)
- Kendrick, Baynard
  - Last express
- Kessel, Joseph
  - L'equipage
- Kyne, Peter B.
  - Valley of the giants
- Lafitte, Paul
  - Rothchild
- Latimer, Jonathan
  - The dead don't care (Last warning)
  - Lady in the morgue
- Lawes, Lewis E.
  - Over the wall
- Lea, Fanny Heaslip
  - Man-proof
- Loeb, Lee and Braus, Mort
  - Three loves has Nancy
- McCarthy, Julian Huntly
  - If I were king
- McCulley, Johnston
  - Rose of the Rio Grande
- McNeile, H. C. (Sapper)
  - Challenge (Bulldog Drummond in Africa)
  - The final count (Arrest Bulldog Drummond)
  - Return of Bulldog Drummond (Bulldog Drummond's revenge)
  - The third round (Bulldog Drummond's peril)
- Marquand, J. P.
  - Thank you, Mr Moto
- Mason, A. E. W.
  - Drums
- Milholland, Ray
  - Submarine patrol
- Morand, Paul
  - La mort de cygne (Ballerina)
- Morrow, Honoré
  - Benefits forgot (Of human hearts)
- Mulford, Clarence E.
  - Bar 20 days (Partners of the plains)
  - The frontiersman
  - Me an' Shorty (Cassidy of Bar 20)
- Ollivant, Alfred
  - Bob, son of Battle (To the victor)
- Oppenheim, E. Phillips
  - Strange boarders at Palace Crescent (Strange boarders)
- Orczy, Baroness
  - Return of the Scarlet Pimpernel
- Page, Marco
  - Fast company
- Pergaud, Louis
  - La Guerre des Boutons (Generals without buttons)
- Philippi, Erich
  - Secret of the blue room (The missing guest)
- Pollock, Channing
  - Midnight intruder
- Porter, Gene Stratton
  - Her father's daughter (Romance of the Limberlost)
- Powell, Michael
  - Edge of the world
- Pushkin, Alexander
  - Journey to Erzerum (Poet and Czar) [poem]
- Remarque, Erich Maria
  - Three comrades
- Ripley, Clements
  - Gold is where you find it
- Robinson, Lewis
  - The general goes too far (High command)
- Saunders, John Monk
  - Flight commander (Dawn patrol)
- Saxon, Lyle
  - Lafitte the pirate (The buccaneer)
- Smith, Paul Gerard
  - Just around the corner
- Stevenson, Robert Louis
  - Kidnapped
- Tervapaa, Juhani
  - Niskavuoren naiset
- Tey, Josephine
  - A shilling for candles (The girl was young)
- Thérèse de Lisieux, Ste
  - The story of a soul (The little flower of Jesus)
- Tolstoy, Alexei
  - Peter the first
- Twain, Mark
  - Adventures of Tom Sawyer
- Vance, Louis Joseph
  - Lone wolf in Paris
- Verhaeren, Emil
  - The monks (Monastery) [poem]
- White, Ethel Lina
  - The wheel spins (Lady vanishes)
- Whittier, John Greenleaf
  - Barefoot boy [poem]
- Wiggin, Kate Douglas
  - Mother Carey's chickens
  - Rebecca of Sunnybrook Farm
- Willoughby, Barrett
  - Spawn of the North
- Wodehouse, P. G.
  - A damsel in distress
- Woods, Madeline
  - Slander house
- Wylie, I. A. R.
  - The gay banditti (Young in heart)
  - The road to Reno
  - Vivacious lady
- Wylie, Philip
  - The gladiator
  - Second honeymoon
- Xantippe, pseud
  - Death catches up with Mr Kluck (Danger on the air)
- Zweig, Stefan
  - Marie Antoinette

DANCE DIRECTORS

- Auld, Aggie
  - Hawaii calls
- Berkeley, Busby
  - Gold diggers in Paris
- Castle, Nicholas
  - Arizona wildcat
  - Battle of Broadway
  - Hold that co-ed
  - Josette
  - Just around the corner
  - Little Miss Broadway
  - Rascals
  - Rebecca of Sunnybrook Farm
  - Straight, place and show
  - While New York sleeps
- Ceballes, Larry
  - He loved an actress
- Crawford, Lew
  - The duke is tops
- Crosby, Jack
  - Doctor Rhythm
- De Marco, Tony
  - Shining hour
- Felix, Seymour
  - Alexander's ragtime band
- Gould, Dave
  - Breaking the ice
  - Everybody sing
- Lifar, Serge
  - Ballerina

DANCE DIRECTORS—*Cont.*

- Pan, Hermes
  - Carefree
  - Radio City revels
- Prinz, LeRoy
  - Artists and models abroad
  - Every day's a holiday
  - Give me a sailor
- Rasch, Albertina
  - Girl of the golden West
  - The great waltz
  - Marie Antoinette
  - Rosalie
- Raset, Val
  - Swiss miss
- Sawyer, Geneva
  - Arizona wildcat
  - Battle of Broadway
  - Hold that co-ed
  - Josette
  - Just around the corner
  - Little Miss Broadway
  - Rebecca of Sunnybrook Farm
  - Straight, place and show
  - While New York sleeps

DIRECTORS

- Adolphson, Edvin
  - Klart till drabbning
- Alexandre, Robert
  - Monastery
- Allegret, Marc
  - Orage
- Annenski, Isidor
  - The bear
- Archainbaud, George
  - Campus confessions
  - Her jungle love
  - Thanks for the memory
  - Thrill of a lifetime
- Asquith, Anthony
  - Pygmalion
- Auer, John H.
  - A desperate adventure
  - I stand accused
  - Invisible enemy
  - Outside of paradise
- Bacon, Lloyd
  - Boy meets girl
  - Cowboy from Brooklyn
  - Racket busters
  - A slight case of murder
  - Submarine D-1
- Banks, Monty
  - We're going to be rich
- Barsha, Leon
  - Convicted
  - Who killed Gail Preston?
- Barton, Charles
  - Born to the West
- Barton, Otis
  - Titans of the deep
- Beaudine, William
  - Sez O'Reilly to McNab
  - Torchy gets her man
- Beebe, Ford
  - Mars attacks the world
- Benoit-Levy, Jean
  - Ballerina
  - Helene
- Berkeley, Busby
  - Comet over Broadway
  - Garden of the moon
  - Hollywood hotel
  - Men are such fools
- Besozzi, Angelo
  - Lancieri di Savoia
- Beute, Chris
  - Headleys at home
- Bird, Dick
  - Youth marches on
- Blystone, John G.
  - Block-heads
  - Swiss miss
- Bornebusch, Arne
  - Sun over Sweden
- Borzage, Frank
  - Mannequin
  - Shining hour
  - Three comrades
- Brahm, John
  - Girls' school
  - Penitentiary
- Bretherton, Howard
  - County fair
  - Wanted by the police
- Bricker, Clarence
  - Held for ransom
- Brower, Otto
  - Road demon
  - Speed to burn
- Brown, Clarence
  - Of human hearts
- Brown, Earl
  - Barefoot boy
- Brown, Karl
  - Numbered woman
  - Port of missing girls
  - Under the big top
- Brown, Melville
  - He loved an actress
- Bucquet, Harold S.
  - Young Dr Kildare
- Bustamente, Alfonso Rivas
  - Rancho Grande
- Butler, David
  - Kentucky moonshine
  - Straight, place and show
  - You're a sweetheart
- Buzzell, Edward
  - Fast company
  - Paradise for three
- Cabanne, Christy
  - Everybody's doing it
  - Night spot
  - This marriage business
- Capra, Frank
  - You can't take it with you
- Cartier, Henri
  - Return to life
- Ceder, Ralph
  - Meet the mayor
- Chaperot, Georges
  - The little flower of Jesus
- Christie, A. E.
  - Birth of a baby
- Clemens, William
  - Accidents will happen
  - Mr Chump
  - Nancy Drew, detective
  - Torchy Blane in Panama
- Clifton, Elmer
  - Crime afloat
  - Law of the Texan
  - Paroled from the big house
  - Stranger from Arizona
  - Wolves of the sea
- Cline, Edward F.
  - Breaking the ice
  - Go chase yourself
  - Hawaii calls
  - Peck's bad boy with the circus
- Coleman, C. C. Jr
  - Highway patrol
  - Paid to dance
  - The shadow
  - Squadron of honor
  - When G-men step in
- Collins, Arthur G.
  - Saleslady
- Collins, Lewis D.
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
  - Outside the law
  - Reformatory
  - Under suspicion
- Connolly, Bobby
  - Patient in room 18
- Conway, Jack
  - Too hot to handle
  - A Yank at Oxford
- Cooper, Tom
  - Dawn over Ireland
- Corrigan, Lloyd
  - Lady behave
- Cortez, Ricardo
  - Inside story
- Coyle, John T.
  - Call of the Yukon
- Cromwell, John
  - Algiers
- Cruze, James
  - Come on, leathernecks
  - Gangs of New York
  - Prison nurse
- Cukor, George
  - Holiday
- Cummings, Irving
  - Just around the corner
  - Little Miss Broadway
- Curtiz, Michael
  - Adventures of Robin Hood
  - Angels with dirty faces
  - Four's a crowd
  - Gold is where you find it
- Cutts, Graham
  - Let's make a night of it
- Dalrymple, Ian
  - Storm in a teacup
- Dare, Danny
  - The main event
- Daroy, Jacques
  - Generals without buttons
- Decoin, Henri
  - Abused confidence
- De Courville, Albert
  - Man with 100 faces
- De Fuentes, Fernando
  - Rancho Grande
- De Gastyne, Marco
  - Rothchild
- De Limur, Jean
  - The slipper episode
- Del Ruth, Roy
  - Happy landing
  - My lucky star
- DeMille, Cecil B.
  - The buccaneer
- Diege, Samuel
  - King of the Sierras
- Dieterle, William
  - Blockade
- Disney, Walt
  - Snow white and the seven dwarfs
- Donskoi, Mark
  - Childhood of Maxim Gorky
- Duffy, John
  - Men of Ireland
- Dupont, E. A.
  - Love on toast
- Duvivier, Julien
  - The great waltz
  - Life dances on
  - They were five
- Dwan, Allan
  - Josette
  - Rebecca of Sunnybrook Farm
  - Suez
- Eason, B. Reaves
  - Call of the Yukon
  - Dare devil drivers
  - Kid comes back
  - Sergeant Murphy
- Eason, Charles E.
  - Law for Tombstone
- Eberson, Drew
  - Overland express
- Edgren, Gustaf
  - The great John Ericsson
  - Karl Fredrik reigns
- Elliott, Clyde E.
  - Booloo
- English, John
  - Call the mesquiteers
- Enright, Ray
  - Gold diggers in Paris
  - Hard to get
  - Swing your lady
- Fanck, Arnold
  - The ski chase
- Farrow, John
  - Broadway musketeers
  - Invisible menace
  - Little Miss Thoroughbred
  - My Bill
  - She loved a fireman
- Feintsimmer, Alexander
  - Men of the sea
- Fitzmaurice, George
  - Arsene Lupin returns
  - Vacation from love
- Fleming, Victor
  - Test pilot
- Florey, Robert
  - Dangerous to know
  - Daughter of Shanghai
  - King of Alcatraz
- Ford, John
  - Four men and a prayer
  - Submarine patrol

- Forde, Eugene
  - Charlie Chan at Monte Carlo
  - International settlement
  - Meet the girls
  - One wild night
- Foster, Norman
  - Mr Moto takes a chance
  - Mr Moto takes a vacation
  - Mr Moto's last warning
  - Mysterious Mr Moto
  - Thank you, Mr Moto
  - Walking down Broadway
- Fox, Wallace
  - Gun packer
  - The Mexicali kid
- Fraser, Harry
  - Fury below
  - Six shootin' sheriff
  - Spirit of youth
- Freeland, Thornton
  - Dark sands
  - Gaiety girls
- Gallone, Carmine
  - Solo per te
- Garden, Julius
  - Halka
- Garnett, Tay
  - Joy of living
- Garrett, Otis
  - Black doll
  - Danger on the air
  - Lady in the morgue
  - Last express
  - Personal secretary
- Gerasimov, S.
  - City of youth
- Gering, Marion
  - She married an artist
- Gittens, Wyndham
  - Forbidden valley
- Goodwins, Leslie
  - Crime ring
  - Fugitives for a night
  - Mr Doodle kicks off
  - Tarnished angel
- Goulding, Edmund
  - Dawn patrol
  - White banners
- Green, Alfred E.
  - Ride a crooked mile
  - Thoroughbreds don't cry
- Greville, Edmund
  - Dangerous secrets
- Griffith, Edward H.
  - I'll take romance
- Grinde, Nick
  - Down in Arkansaw
  - Exiled to Shanghai
- Grune, Karl
  - A clown must laugh
- Guitry, Sacha
  - Pearls of the crown
  - Story of a cheat
- Hale, Sonnie
  - Sailing along
- Hall, Alexander
  - I am the law
  - There's always a woman
- Hall, Ken G.
  - Wild innocence
- Hand, David
  - Snow white and the seven dwarfs
- Hathaway, Henry
  - Spawn of the North
- Hawks, Howard
  - Bringing up baby
- Herman, Al
  - Rollin' plains
  - Starlight over Texas
  - Utah trail
  - Where the buffalo roam
- Hill, Robert
  - Flying fists
  - Man's country
  - Mars attacks the world
  - Painted trail
  - Silks and saddles
  - Whirlwind horseman
- Hillyer, Lambert
  - All American sweetheart
  - Extortion
  - Gang bullets
  - My old Kentucky home
  - Women in prison
- Hitchcock, Alfred
  - The girl was young
  - Lady vanishes
- Hogan, James
  - Arrest Bulldog Drummond
  - Bulldog Drummond's peril
  - Scandal street
  - Sons of the legion
  - The Texans
- Holmes, Ben
  - I'm from the city
  - Little orphan Annie
  - Maid's night out
  - The saint in New York
- Howard, David
  - Border G-man
  - Gun law
  - Lawless valley
  - Painted desert
  - Renegade ranger
  - The stadium murders
- Howard, Leslie
  - Pygmalion
- Humberstone, H. Bruce
  - Checkers
  - Pardon our nerve
  - Rascals
  - Time out for murder
  - While New York sleeps
- Hurst, Brian Desmond
  - Glamorous night
- Hutchinson, Charles
  - Topa Topa
- James, Alan
  - Land of fighting men
  - Two gun justice
  - West of rainbow's end
- Jaque, Christian
  - Pearls of the crown
- Jason, Leigh
  - Mad Miss Manton
  - Wise girl
- Jones, Allan
  - Call of the Rockies
- Jones, Buck
  - Law for Tombstone
- Kane, Joseph
  - Arson gang busters
  - Billy the kid returns
  - Born to be wild
  - Come on, rangers
  - Gold mine in the sky
  - Man from music mountain
  - Old barn dance
  - Under western stars
- Kanin, Garson
  - A man to remember
  - Next time I marry
- Katzman, Sam
  - Amateur crook
  - Brothers of the West
  - Feud of the trail
  - The lost ranch
  - Orphan of the Pecos
- Keighley, William
  - Brother rat
  - Secrets of an actress
  - Valley of the giants
- Kenton, Erle C.
  - Lady objects
  - Little tough guys in society
- Killy, Edward
  - Quick money
- King, Henry
  - Alexander's ragtime band
  - In old Chicago
- King, Louis
  - Bulldog Drummond in Africa
  - Bulldog Drummond's revenge
  - Hunted men
  - Illegal traffic
  - Prison farm
  - Tip-off girls
- Korda, Zoltan
  - Drums
- Koster, Henry
  - Affairs of Maupassant
  - The rage of Paris
- Krawicz, Miexzyslaw
  - Niedorajda
- Kull, Edward
  - Tarzan and the green goddess
- Lachman, Harry
  - No time to marry
- Lamont, Charles
  - Cipher bureau
  - International crime
  - Shadows over Shanghai
  - Slander house
- Landers, Lew
  - Annabel takes a tour
  - Blind alibi
  - Condemned women
  - Crashing Hollywood
  - Double danger
  - Law of the underworld
  - Sky giant
  - Smashing the rackets
- Lanfield, Sidney
  - Always goodbye
  - Love and hisses
- Lang, Fritz
  - You and me
- Lang, Walter
  - Baroness and the butler
  - I'll give a million
  - Second honeymoon
- Lederman, D. Ross
  - Juvenile court
  - Little adventuress
  - Tarzan's revenge
- Lee, Norman
  - Kathleen
- Lee, Rowland V.
  - Mother Carey's chickens
  - Service de luxe
- Leeds, Herbert I.
  - Arizona wildcat
  - Five of a kind
  - Island in the sky
  - Keep smiling
  - Love on a budget
- Legoshin, Vladimir
  - Lonely white sail
- Lehmann, Maurice
  - The courier of Lyons
- Leisen, Mitchell
  - Artists and models abroad
  - Big broadcast of 1938
- Leonard, Robert Z.
  - Girl of the golden West
- LeRoy, Mervyn
  - Fools for scandal
- Levering, Joseph
  - Phantom gold
  - Pioneer trail
  - Rolling caravan
  - Stagecoach days
- Levin, Moissei
  - Poet and Czar
- Lewis, Joseph H.
  - Border wolves
  - Last stand
  - Singing outlaw
  - Spy ring
- L'Herbier, Marcel
  - Sacrifice d'honneur
- Litvak, Anatole
  - Amazing Dr Clitterhouse
  - L'equipage
  - The sisters
  - Tovarich
- Lloyd, Frank
  - If I were king
  - Wells Fargo
- Logan, Joshua
  - I met my love again
- Logan, Stanley
  - First lady
  - Love, honor and behave
  - Women are like that
- Lorentz, Pare
  - The river
- Lubin, Arthur
  - Adventure's end
  - Beloved brat
  - Midnight intruder
  - Prison break
  - Secrets of a nurse
- Lubitsch, Ernest
  - Bluebeard's eighth wife
- Ludwig, Edward
  - That certain age
- McCann, William
  - Girls on probation
- McCarey, Ray
  - The devil's party
  - Goodbye Broadway

DIRECTORS—*Continued*

- McDonald, Frank
  - Blondes at work
  - Flirting with fate
  - Freshman year
  - Over the wall
  - Reckless living
- McGann, William
  - Penrod and his twin brother
  - Sh! the octopus
  - When were you born?
- McGowan, J. L.
  - Where the West begins
- McLeod, Norman Z.
  - Merrily we live
  - There goes my heart
- Marin, Edwin L.
  - The chaser
  - A Christmas carol
  - Everybody sing
  - Hold that kiss
  - Listen, darling
- Marshall, George
  - Battle of Broadway
  - Goldwyn follies
  - Hold that co-ed
- Mason, Herbert
  - Strange boarders
- Mattoli, Mario
  - Il trionfo dell'amore
- Mayo, Archie
  - Adventures of Marco Polo
  - Youth takes a fling
- Meins, Gus
  - The Higgins family
  - His exciting night
  - Ladies in distress
  - Romance on the run
- Mendes, Lothar
  - Moonlight sonata
- Merzbach, Paul
  - Girl thief
- Minkin, Adolph
  - Professor Mamlock
- Mitchell, Oswald
  - Rose of Tralee
- Mizrahi, Toga
  - Dr Epameinondas
- Molander, Gustaf
  - Intermezzo
  - Sara lar sig folkvett
- Moore, Vin
  - Topa Topa
- Motyleff, Ilya
  - The cantor's son
- Muzikant, R.
  - Ski battalion
- Muzikant, Y.
  - Ski battalion
- Naroditsky, Arcady
  - Young Pushkin
- Nelson, Sam
  - Cattle raiders
  - Colorado trail
  - Outlaws of the prairie
  - South of Arizona
  - West of Cheyenne
- Neumann, Kurt
  - Touchdown, army
  - Wide open faces
- Newfield, Sam
  - Code of the ranger
  - Colorado kid
  - Crashin' thru danger
  - Desert patrol
  - Feud maker
  - Frontier scout
  - Gunsmoke trail
  - Harlem on the prairie
  - Knight of the plains
  - Lightning Carson rides again
  - Paroled—to die
  - Phantom ranger
  - Rangers' roundup
  - Songs and bullets
  - Terror of tiny town
  - Thunder in the desert
- Nicholls, George Jr
  - Army girl
- Nigh, William
  - Boy of the streets
  - Female fugitive
  - Gangster's boy
  - I am a criminal
  - Law commands
  - Mr Wong, detective
  - Romance of the Limberlost
  - Rose of the Rio Grande
- Nolte, William
  - The duke is tops
- Nugent, Elliott
  - Give me a sailor
  - It's all yours
  - Professor beware
- O'Connor, Frank
  - Religious racketeers
- Olsson, Gunnar
  - People of Bergslagen
- Ophuls, Max
  - The tender enemy
- Pagnol, Marcel
  - Merlusse
- Pallu, Georges
  - Glory of faith
- Paton, Stuart
  - Clipped wings
- Pedelty, Donovan
  - Irish and proud of it
- Pembroke, Scott
  - Telephone operator
- Petrov, Vladimir
  - Peter the first
- Phelps, Leroy G.
  - Dark rapture
- Pichel, Irving
  - The duke comes back
- Pirioff, Ivan
  - Country bride
- Ploquin, Raoul
  - Avocate d'amour
- Poirier, Leon
  - The call
- Pommer, Erich
  - The beachcomber
- Potter, H. C.
  - Cowboy and the lady
  - Romance in the dark
  - Shopworn angel
- Powell, Michael
  - Edge of the world
- Pudovkin, V.
  - Mother and sons
- Rappaport, Herbert
  - Professor Mamlock
- Rawlins, John
  - Air devils
  - The missing guest
  - State police
  - Young fugitives
- Ray, Bernard B.
  - It's all in your mind
- Raymond, Jack
  - The rat
- Reed, Carol
  - Three on a week end
- Reed, Theodore
  - Tropic holiday
- Renoir, Jean
  - Grand illusion
- Riesner, Charles F.
  - Manhattan merry-go-round
- Ripley, Arthur
  - I met my love again
- Rogell, Albert S.
  - City streets
  - Last warning
  - Lone wolf in Paris
  - Start cheering
- Romm, Mikhail
  - Lenin in October
- Roosevelt, Andre
  - Man hunters of the Caribbean
- Rosen, Phil
  - Forbidden territory
  - The marines are here
- Rosmer, Milton
  - Emil
- Rothman, Joseph
  - Dynamite Delaney
- Ruben, J. Walter
  - Bad man of Brimstone
- Ruggles, Wesley
  - Sing you sinners
  - True confession
- St Clair, Malcolm
  - Down on the farm
  - Everybody's baby
  - Safety in numbers
  - A trip to Paris
- Salkow, Sidney
  - Night hawk
  - Storm over Bengal
  - That's my story
- Sandrich, Mark
  - Carefree
- Sanforth, Clifford
  - I demand payment
- Santell, Alfred
  - Arkansas traveler
  - Cocoanut Grove
  - Having wonderful time
- Santley, Joseph
  - Always in trouble
  - Blond cheat
  - She's got everything
  - There goes the groom
- Saville, Victor
  - South Riding
  - Storm in a teacup
- Savtchenko, Igor
  - Ballad of Cossack Golota
- Schnéevoigt, George
  - En saga
- Schnuzel, Reinhold
  - Rich man, poor girl
- Schuster, Harold D.
  - Dinner at the Ritz
  - Exposed
  - Swing that cheer
- Schwartz, Hans
  - Return of the Scarlet Pimpernel
- Scott, Ewing
  - Headin' East
  - Man hunters of the Caribbean
- Scotto, Aubrey
  - Little Miss Roughneck
- Sedgwick, Edward
  - The gladiator
- Seiler, Lewis
  - Crime school
  - Penrod's double trouble
- Seiter, William A.
  - Room service
  - Sally, Irene and Mary
  - Thanks for everything
  - Three blind mice
- Seitz, George B.
  - Judge Hardy's children
  - Love finds Andy Hardy
  - Out West with the Hardys
  - Yellow Jack
  - You're only young once
- Selander, Lesley
  - Bar 20 justice
  - Cassidy of Bar 20
  - The frontiersman
  - Heart of Arizona
  - Mysterious rider
  - Partners of the plains
  - Pride of the West
  - Sunset trail
- Selman, David
  - Woman against the world
- Sherman, George
  - Heroes of the hills
  - Outlaws of Sonora
  - Overland stage raiders
  - Pals of the saddle
  - Purple vigilantes
  - Rhythm of the saddle
  - Riders of the Black Hills
  - Santa Fe stampede
  - Wild horse rodeo
- Simon, S. Sylvan
  - Crime of Dr Hallet
  - Nurse from Brooklyn
  - Prescription for romance
  - The road to Reno
  - Spring madness
- Sinclair, Robert B.
  - Dramatic school
  - Woman against woman
- Sloman, Ted
  - Jury's secret
- Smith, Noel
  - Mystery house
- Spies, Walter
  - Wajan
- Stahl, John M.
  - Letter of introduction
- Staub, Ralph
  - Mama runs wild
  - Prairie moon

- Stevens, George
  - A damsel in distress
  - Vivacious lady
- Stevenson, Robert
  - To the victor
- Stoloff, Ben
  - Affairs of Annabel
  - Radio City revels
- Stone, Andrew L.
  - Say it in French
  - Stolen heaven
- Stone, Phil
  - Marriage forbidden
- Strayer, Frank
  - Blondie
- Strichewsky, Vladimir
  - The Volga boatman
- Stuart, Allen
  - Unashamed
- Sutherland, A. Edward
  - Every day's a holiday
- Szaro, Henry
  - Tkies khaf
- Taggart, Errol
  - Strange faces
- Taurog, Norman
  - Adventures of Tom Sawyer
  - Boys town
  - Mad about music
- Taylor, Ray
  - Boss of lonely valley
  - Drums of destiny
  - Frontier town
  - Hawaiian buckaroo
  - Rawhide
  - Sudden Bill Dorn
- Thiele, William
  - Beg, borrow or steal
- Thorpe, Richard
  - The crowd roars
  - The first hundred years
  - Love is a headache
  - Man-proof
  - Three loves has Nancy
  - The toy wife
- Tinling, James
  - Change of heart
  - Mr Moto's gamble
  - Passport husband
  - Sharpshooters
- Tourjansky, V.
  - Dark eyes
  - The lie of Nina Petrovna
- Troyanovsky, M.
  - Papanin's diary
- Tryon, Glenn
  - Law west of Tombstone
- Tuttle, Frank
  - Doctor Rhythm
- Ulmer, Edgar G.
  - The singing blacksmith
- Vaala, Valentin
  - Niskavuoren naiset
- Vajda, Ladislaus
  - Wife of General Ling
- Van Dyke, W. S.
  - Marie Antoinette
  - Rosalie
- Vassilyef, George
  - Defense of Volochayevsk
- Vassilyef, Sergei
  - Defense of Volochayevsk
- Venturini, Edward D.
  - In old Mexico
- Vertov, Dzigna
  - Lullaby
- Vidor, King
  - The citadel
- Von Bolvary, Geza
  - The charm of La Boheme
- Vorhaus, Bernard
  - Hideout in the Alps
  - King of the newsboys
  - Tenth Avenue kid
- Waggner, George
  - Black bandit
  - Guilty trails
  - Outlaw express
  - Western trails
- Wallace, Richard
  - The young at heart
- Walsh, Raoul
  - College swing
  - Hitting a new high
- Waszynski, Michael
  - The dybbuk
- Wellman, William A.
  - Men with wings
  - Nothing sacred
- Werker, Alfred
  - City girl
  - Gateway
  - Kidnapped
  - Up the river
- Whale, James
  - Port of seven seas
  - Sinners in paradise
  - Wives under suspicion
- Whelan, Tim
  - Divorce of Lady X
  - Troopship
- Wilbur, Crane
  - Patient in room 18
- Wilcox, Herbert
  - Girl in the street
  - Sixty glorious years
- Wiles, Gordon
  - Prison train
- Wills, J. Elder
  - The song of freedom
- Wood, Sam
  - Lord Jeff
  - Navy blue and gold
  - Stablemates
- Woodard, Horace
  - Adventures of Chico
- Woodard, Stacy
  - Adventures of Chico
- Worsley, Wallace
  - Voice of India
- Wyler, William
  - Jezebel
- Yarborough, Jean
  - Rebellious daughters
- Young, Harold
  - Little tough guy
  - The storm
- Zeisler, Alfred
  - Crime over London

MUSIC

- Abraham, Paul
  - Affairs of Maupassant
- Actman, Irving
  - Freshman year
- Adamson, Harold
  - Mad about music
  - That certain age
  - Youth takes a fling
- Addinsell, Richard
  - The beachcomber
- Ager, Milton
  - Listen, darling
- Akst, Harry
  - Battle of Broadway
  - International settlement
  - Rascals
  - Up the river
  - Walking down Broadway
- Alexandrov, A.
  - Lenin in October
- Allen, Fleming
  - Black bandit
  - Guilty trails
- Altschuler, Modest
  - It's all in your mind
- Antheil, George
  - The buccaneer
- Auric, Georges
  - Orage
- Axt, Dr William
  - Bad man of Brimstone
  - Beg, borrow or steal
  - Everybody sing
  - Fast company
  - The first hundred years
  - Listen, darling
  - Rich man, poor girl
  - Spring madness
  - Thoroughbreds don't cry
  - Three loves has Nancy
- Baravalle, Victor
  - Carefree
- Barcelata, Lorenzo
  - Rancho Grande
- Barris, Harry
  - Freshman year
- Bath, Hubert
  - A Yank at Oxford
- Baumann, Eric
  - Sun over Sweden
- Bengtson, Eric
  - Karl Fredrik reigns
- Bennett, Russell
  - Annabel takes a tour
  - Fugitives for a night
- Bergstrom, Harry
  - Niskavuoren naiset
- Berlin, Irving
  - Alexander's ragtime band
  - Carefree
- Bjorling, Jussi
  - The great John Ericsson
- Borchard, Adolphe
  - Story of a cheat
- Bos, Jane
  - Glory of faith
- Boutelje, Phil
  - Romance in the dark
  - You and me
- Brooks, Harvey
  - The duke is tops
- Brown, Lew
  - Hold that co-ed
  - Straight, place and show
  - Tarnished angel
- Brown, Nacio Herb
  - Thoroughbreds don't cry
- Bullock, Walter
  - Just around the corner
  - Little Miss Broadway
  - Sally, Irene and Mary
- Burke, John
  - Doctor Rhythm
- Burnette, Smiley
  - Billy the kid returns
- Butler, Ralph
  - We're going to be rich
- Buttolph, David
  - Josette
  - Second honeymoon
- Carmichael, Hoagy
  - College swing
  - Say it in French
  - Thanks for the memory
- Carpenter, Clarence
  - Spirit of youth
- Castle, Nicholas
  - Hold that co-ed
- Chapin, Frederic
  - Unashamed
- Charig, Phil
  - Swiss miss
- Cherbatchev, M.
  - Peter the first
- Cherkose, Eddie
  - Billy the kid returns
  - Down in Arkansaw
  - Heroes of the hills
  - Port of missing girls
  - Rose of the Rio Grande
  - Under western stars
- Chopin, Frédéric François
  - Ballerina
- Chudnow, David
  - Prison train
- Churchill, Frank
  - Breaking the ice
  - Snow white and the seven dwarfs
- Clare, Sidney
  - Battle of Broadway
  - Hold that co-ed
  - International settlement
  - Rascals
  - Up the river
  - Walking down Broadway
  - While New York sleeps
- Colombo, Alberto
  - Billy the kid returns
  - Born to be wild
  - Call of the Yukon
  - Heroes of the hills
  - Invisible enemy
  - Ladies in distress
  - Lady behave
  - Romance on the run
  - Under western stars
- Coslow, Sam
  - Every day's a holiday
  - You and me
- Delvincourt, Claude
  - The call
- Dessau, Paul
  - The ski chase
- Deutsch, Adolph
  - Cowboy from Brooklyn
  - Swing your lady

MUSIC—*Continued*

- Drake, Milton
  - Lady objects
  - Who killed Gail Preston?
- Drake, Oliver
  - Painted desert
- Dreyer, Dave
  - Blond cheat
- Drinkwater, John
  - A clown must laugh
- Dubin, Al
  - Garden of the moon
  - Gold diggers in Paris
- Duke, Vernon
  - Goldwyn follies
- Dyrenforth, James
  - He loved an actress
- Edens, Roger
  - Listen, darling
  - Love finds Andy Hardy
- Eisler, Hans
  - A clown must laugh
- Ellison, Ben
  - The duke is tops
- Fain, Samuel
  - Tarnished angel
- Feuer, Cy
  - Billy the kid returns
  - Come on, rangers
  - Down in Arkansaw
  - The Higgins family
  - I stand accused
  - Night hawk
  - Storm over Bengal
- Flynn, Howard
  - We're going to be rich
- Forbes, Lou
  - Adventures of Tom Sawyer
  - Little orphan Annie
- Forbstein, Leo F.
  - Adventures of Robin Hood
  - Boy meets girl
  - Brother rat
  - Cowboy from Brooklyn
  - Fools for scandal
  - Four's a crowd
  - Garden of the moon
  - Gold diggers in Paris
  - Gold is where you find it
  - Love, honor and behave
  - The sisters
  - A slight case of murder
  - Swing your lady
  - Tovarich
- Forrest, Chet
  - The first hundred years
  - Three comrades
  - Vacation from love
- Forrester, Noel
  - We're going to be rich
- Francaix, Jean
  - Pearls of the crown
- Freed, Arthur
  - Thoroughbreds don't cry
- Friedhofer, Hugo
  - Adventures of Marco Polo
- Gershwin, George
  - A damsel in distress
  - Goldwyn follies
- Gershwin, Ira
  - Goldwyn follies
- Golden, Ray
  - Straight, place and show
- Gordon, Mack
  - Hold that co-ed
  - In old Chicago
  - Josette
  - Love and hisses
  - Love finds Andy Hardy
  - My lucky star
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
  - Thanks for everything
- Gorney, Jay
  - Romance in the dark
- Gounod, Charles François
  - Ballerina
- Green, Johnny
  - Start cheering
- Grevellius, Nils
  - Karl Fredrik reigns
- Grey, Harry
  - Manhattan merry-go-round
- Gump, Richard B.
  - Unashamed
- Gutman, Arthur
  - The great waltz
- Hageman, Richard
  - If I were king
- Hajos, Joe
  - The lie of Nina Petrovna
- Hammerstein, Oscar II
  - The great waltz
  - I'll take romance
  - Lady objects
- Hanley, Joseph
  - Listen, darling
- Harford, Frank
  - Utah trail
- Harline, Leigh
  - Snow white and the seven dwarfs
- Harper, Jim
  - We're going to be rich
- Hart, Lorenz
  - Fools for scandal
- Hassall, Christopher
  - Glamorous night
- Hatley, Marvin
  - Block-heads
  - Merrily we live
  - Swiss miss
  - There goes my heart
- Haynes, Will
  - We're going to be rich
- Hoffman, Al
  - Listen, darling
- Honegger, Arthur
  - L'equipage
  - Pygmalion
- Igorbouchen, Mohammed
  - Algiers
- Irwin, Will
  - Love and hisses
- Janssen, Werner
  - Blockade
- Jerome, M. K.
  - Boy meets girl
  - Broadway musketeers
  - She loved a fireman
  - A slight case of murder
  - Swing your lady
- Johnston, Arthur
  - Sailing along
  - While New York sleeps
- Jurmann, Walter
  - Everybody sing
- Kahn, Gus
  - Everybody sing
  - Girl of the golden West
- Kaper, Bronislaw
  - Everybody sing
- Kaylin, Samuel
  - Always in trouble
  - Arizona wildcat
  - Battle of Broadway
  - Charlie Chan at Monte Carlo
  - Checkers
  - City girl
  - Down on the farm
  - Everybody's baby
  - Five of a kind
  - Inside story
  - International settlement
  - Island in the sky
  - Keep smiling
  - Love on a budget
  - Meet the girls
  - Mr Moto takes a chance
  - Mr Moto takes a vacation
  - Mr Moto's gamble
  - Mr Moto's last warning
  - Mysterious Mr Moto
  - One wild night
  - Pardon our nerve
  - Rascals
  - Road demon
  - Safety in numbers
  - Sharpshooters
  - Speed to burn
  - Thank you, Mr Moto
  - Up the river
  - Walking down Broadway
  - While New York sleeps
- Kelenyi, Edward
  - Adventures of Chico
  - Headin' East
  - International crime
  - Overland express
- Kent, Walter
  - Down in Arkansaw
  - Night hawk
- Kern, Jerome
  - Joy of living
- Koecklin, Charles
  - Return to life
- Koehler, Ted
  - Start cheering
- Kon, H.
  - The dybbuk
- Korngold, Erich Wolfgang
  - Adventures of Robin Hood
- Kosma, Jerome
  - Grand illusion
- Kostelanetz, Andre
  - Hitting a new high
- Kuller, Sid
  - Straight, place and show
- Kurtz, Manny
  - Night hawk
- Lane, Burton
  - College swing
- Lange, Arthur
  - Gateway
  - Hold that co-ed
  - Kidnapped
  - Submarine patrol
- Lara, Augustin
  - Tropic holiday
- Lattes, Marcel
  - Helene
- Lawrence, Jack
  - Outside of paradise
  - Romance on the run
  - Under western stars
- Lenoir, Jean
  - Sacrifice d'honneur
- Leslie-Smith, Keneth
  - He loved an actress
- Levant, Oscar
  - Nothing sacred
- Levine, Michel
  - The lie of Nina Petrovna
  - The Volga boatman
- Lewis, Al
  - Listen, darling
- Loesser, Frank
  - College swing
  - Freshman year
  - The Texans
  - Thanks for the memory
- McCarthy, Joseph
  - Freshman year
  - Listen, darling
- McHugh, Jimmy
  - Mad about music
  - That certain age
  - Youth takes a fling
- Mancher, Murray
  - Listen, darling
- Marvin, Johnny
  - Under western stars
- Mathieson, Muir
  - The beachcomber
- Meinardi, Helen
  - Say it in French
- Melchior, Alois
  - Solo per te
- Mercer, Johnny
  - Cowboy from Brooklyn
  - Garden of the moon
  - Gold diggers in Paris
  - Hard to get
  - Hollywood hotel
- Meyer, Abe
  - Breaking the ice
  - County fair
  - Drums of destiny
  - Hawaii calls
  - Hawaiian buckaroo
  - I am a criminal
  - Knight of the plains
  - Mr Wong, detective
  - Painted trail
  - Port of missing girls
  - Under the big top
- Mitchell, Sidney D.
  - Kentucky moonshine
  - Love and hisses
  - Rebecca of Sunnybrook Farm
  - Three blind mice
  - We're going to be rich
- Monaco, James V.
  - Doctor Rhythm

- Morros, Boris
  - Arkansas traveler
  - Artists and models abroad
  - Blockade
  - Booloo
  - Born to the West
  - The buccaneer
  - Bulldog Drummond in Africa
  - Bulldog Drummond's peril
  - Bulldog Drummond's revenge
  - Campus confessions
  - Cocoanut Grove
  - College swing
  - Dangerous to know
  - Daughter of Shanghai
  - Give me a sailor
  - Her jungle love
  - If I were king
  - Illegal traffic
  - King of Alcatraz
  - Mysterious rider
  - Prison farm
  - Ride a crooked mile
  - Romance in the dark
  - Say it in French
  - Sons of the legion
  - The Texans
  - Thanks for the memory
  - Thrill of a lifetime
  - True confession
  - You and me
- Muse, Clarence
  - Spirit of youth
- Newman, Alfred
  - Adventures of Marco Polo
  - Alexander's ragtime band
  - Cowboy and the lady
  - Goldwyn follies
- Newman, Charles
  - Flirting with fate
  - The gladiator
- Newman, Greatrex
  - We're going to be rich
- Newman, Lionel
  - Cowboy and the lady
- Noble, Johnny
  - Hawaii calls
- Nolan, Bob
  - Colorado trail
  - Law of the plains
  - West of Cheyenne
- Novello, Ivor
  - Glamorous night
- Oakland, Ben
  - I'll take romance
  - Lady objects
  - Who killed Gail Preston?
- Olshanetsky, Alexander
  - The cantor's son
- Owens, Harry
  - Hawaii calls
- Palmer, Bob
  - Utah trail
- Parr-Davies, Harry
  - We're going to be rich
- Pokrass, Sam
  - Happy landing
  - Rebecca of Sunnybrook Farm
- Pollack, Lew
  - Hold that co-ed
  - Kentucky moonshine
  - Love and hisses
  - Rebecca of Sunnybrook Farm
  - Straight, place and show
  - Three blind mice
  - We're going to be rich
- Porter, Cole
  - Rosalie
- Porter, Lew
  - Harlem on the prairie
  - Knight of the plains
  - Terror of tiny town
- Previn, Charles
  - Black doll
  - Crime of Dr Hallet
  - Freshman year
  - Goodbye Broadway
  - His exciting night
  - Letter of introduction
  - Little tough guy
  - The missing guest
  - Personal secretary
  - The rage of Paris
  - The road to Reno
  - Service de luxe
  - Sinners in paradise
  - State police
  - That certain age
  - Wives under suspicion
  - Young fugitives
  - You're a sweetheart
  - Youth takes a fling
- Provost, Heniz
  - Intermezzo
- Pushkov, V.
  - City of youth
- Pye, Merrill
  - Rosalie
- Quenzer, Arthur
  - Cowboy and the lady
  - Swiss miss
- Rainger, Ralph
  - Artists and models abroad
  - Big broadcast of 1938
  - Give me a sailor
  - Romance in the dark
  - The Texans
  - Thanks for the memory
- Raukhverger, M.
  - Lonely white sail
- Ray, Cyril
  - Edge of the world
- Raynor, Hal
  - Mr Doodle kicks off
- Rengtson, Eric
  - The great John Ericsson
- Revel, Harry
  - Hold that co-ed
  - In old Chicago
  - Josette
  - Love and hisses
  - Love finds Andy Hardy
  - My lucky star
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
  - Thanks for everything
- Riesenfeld, Hugo
  - Rose of the Rio Grande
- Robertson, Hugh
  - Edge of the world
- Robin, Leo
  - Artists and models abroad
  - Big broadcast of 1938
  - Give me a sailor
  - Romance in the dark
  - The Texans
  - Thanks for the memory
- Rock, Jack
  - Big broadcast of 1938
- Rodgers, Richard
  - Fools for scandal
- Rodhe, Bengt
  - En saga
- Romberg, Sigmund
  - Girl of the golden West
- Ronell, Ann
  - Algiers
  - Blockade
- Rosenberg, Hilding
  - People of Bergslagen
- Rosoff, Charles
  - Port of missing girls
  - Rose of the Rio Grande
  - Under western stars
- Rotter, Fritz
  - Affairs of Maupassant
- Ruby, Herman
  - Blond cheat
- Sajewicz, Iso
  - Tkies khaf
- Samuels, Walter G.
  - Flirting with fate
  - The gladiator
  - Rollin' plains
- Sanucci, Frank
  - Black bandit
  - Guilty trails
  - Where the buffalo roam
- Scholl, Jack
  - Boy meets girl
  - Broadway musketeers
  - She loved a fireman
  - A slight case of murder
  - Swing your lady
- Scott, Raymond
  - Love and hisses
  - Rebecca of Sunnybrook Farm
- Scott, Vincent
  - Algiers
- Shaporin, Y. A.
  - Mother and sons
- Sherman, Al
  - Night hawk
- Sherwin, Manning
  - College swing
- Shostakovitch, Dmitri
  - Defense of Volochayevsk
- Shvarts, L.
  - Childhood of Maxim Gorky
- Sigler, Maurice
  - Sailing along
- Silvers, Louis
  - Baroness and the butler
  - Four men and a prayer
  - Just around the corner
  - Kentucky moonshine
  - Little Miss Broadway
  - My lucky star
  - Straight, place and show
- Siorta, Gerson
  - The dybbuk
- Smallens, Alexander
  - The river
- Smith, Paul
  - Snow white and the seven dwarfs
- Snell, David
  - Love finds Andy Hardy
  - Young Dr Kildare
  - You're only young once
- Somers, W. Debroy
  - Rose of Tralee
- Sooter, Rudy
  - Utah trail
- Spina, Harold
  - Just around the corner
  - Little Miss Broadway
  - Sally, Irene and Mary
- Sprague, Howard
  - Unashamed
- Steiner, Max
  - Four daughters
  - Gold is where you find it
  - The sisters
  - Tovarich
  - White banners
- Stept, Sam
  - Having wonderful time
- Stoll, Georgie
  - Doctor Rhythm
  - Every day's a holiday
  - Listen, darling
- Stoloff, Morris
  - City streets
  - Colorado trail
  - Girls' school
  - Holiday
  - Lady objects
  - Law of the plains
  - Lone wolf in Paris
  - Paid to dance
  - The shadow
  - Start cheering
  - West of Cheyenne
  - You can't take it with you
- Stolz, Robert
  - The charm of La Boheme
- Stone, Gregory
  - Girls' school
  - Ride a crooked mile
- Stothart, Herbert
  - Girl of the golden West
  - Marie Antoinette
  - Of human hearts
  - Rosalie
- Strauss, Johann II
  - The great waltz
- Streinikov, N.
  - Poet and Czar
- Styne, Jule
  - Hold that co-ed
  - Straight, place and show
- Sylvain, Jules
  - Klart till drabbning
  - Sara lar sig folkvett
- Szyfer, J. E.
  - The call
- Talbot, Irvin
  - Blockade
- Thompson, Virgil
  - The river
- Tinturin, Peter
  - Outside of paradise
  - Romance on the run
  - Under western stars

MUSIC—*Continued*

- Tiomkin, Dimitri
  - The great waltz
  - You can't take it with you
- Tobias, Charles
  - Having wonderful time
- Torbett, Dave
  - Down in Arkansaw
- Tours, Frank
  - Everybody's doing it
  - Joy of living
  - Mother Carey's chickens
  - She's got everything
  - Smashing the rackets
- Trytel, W. L.
  - Hideout in the Alps
- Van Parys, Georges
  - Abused confidence
  - Avocate d'amour
- Walter, George
  - Dangerous secrets
- Ward, Edward
  - Boys town
  - Hold that kiss
  - Lord Jeff
  - Love is a headache
  - Mannequin
  - Meet the mayor
  - Navy blue and gold
  - Paradise for three
  - The toy wife
  - Vacation from love
- Warren, Harry
  - Garden of the moon
  - Gold diggers in Paris
  - Hard to get
- Wars, Henryk
  - Niedorajda
- Washington, Ned
  - Romance in the dark
  - Tropic holiday
- Waxman, Franz
  - Arsene Lupin returns
  - A Christmas carol
  - Dramatic school
  - Man-proof
  - Port of seven seas
  - Shining hour
  - Test pilot
  - Three comrades
  - Too hot to handle
- Webb, Roy
  - Affairs of Annabel
  - Blond cheat
  - Border G-man
  - Gun law
  - Having wonderful time
  - I'm from the city
  - Law west of Tombstone
  - Lawless valley
  - Mad Miss Manton
  - A man to remember
  - Mr Doodle kicks off
  - Painted desert
  - Renegade ranger
- Webster, Paul
  - Breaking the ice
- Weill, Kurt
  - You and me
- West, Edward
  - A Yank at Oxford
- Whiting, Richard
  - Cowboy from Brooklyn
  - Hollywood hotel
- Whitley, Ray
  - Painted desert
- Wolff, Albert
  - The tender enemy
- Wright, Bob
  - The first hundred years
  - Three comrades
  - Vacation from love
- Yellen, Jack
  - Happy landing
  - Rebecca of Sunnybrook Farm
- Young, Victor
  - Army girl
  - Breaking the ice
  - Flirting with fate
  - The gladiator
- Yvain, Maurice
  - They were five
- Zahler, Lee
  - Phantom gold
- Zeller, Wolfgang
  - Wajan
- Zeno, Norman
  - Love and hisses
- Zhivotov, A.
  - Ski battalion

PLAYS (Adapted)

- Ansky, S.
  - The dybbuk
- Antoine, A. P.
  - L'Ennemie (The tender enemy)
- Bahr, Hermann
  - The yellow nightingale (Romance in the dark)
- Barry, Philip
  - Holiday
  - Spring dance (Spring madness)
- Barry, Tom
  - Courage (My Bill)
- Belasco, David
  - Girl of the golden West
- Bernstein, Henri
  - Venin (Orage)
- Biro, Lajos
  - Counsel's opinion (Divorce of Lady X)
- Bridie, James
  - Storm over Patsy (Storm in a teacup)
- Brieux, Eugene
  - Damaged goods (Marriage forbidden)
- Bus-Fekete, Ladislaus
  - The lady has a heart (Baroness and the butler)
- Chekhov, Anton
  - The bear
- Davis, Owen
  - Jezebel
- Deval, Jacques
  - Say it in French
  - Tovarich
- Dickey, Paul and Page, Mann
  - Crashing Hollywood
- Dowling, Edward and Wood, Cyrus
  - Sally, Irene and Mary
- Duffy, Alfred and Grant, Marion
  - Hunted men
- Ege, Henrik N.
  - The silver spoon (Let's make a night of it)
- Ellis, Edith
  - White collars (Rich man, poor girl)
- Flavin, Martin
  - Criminal code (Penitentiary)
- Fodor, Ladislaus
  - Wives under suspicion
- Frank, Bruno
  - Sturm in Wasserglas (Storm in a teacup)
- Frank, Paul and Fraser, Georg
  - Josette
- Gallagher, Donald, Murphy, Ralph and Spence, Ralph
  - The gorilla (Sh! the octopus)
- Gleason, James A.
  - Shannons of Broadway (Goodbye Broadway)
- Grant, Neil
  - Hideout in the Alps
- Hackett, Albert and Goodrich, Frances
  - Up pops the devil (Thanks for the memory)
- Hamilton, Nancy, Shute, James and Casey, Rosemary
  - Return engagement (Fools for scandal)
- Hummert, Frank
  - Manhattan merry-go-round
- Kaufman, George S., and Dayton, Katharine
  - First lady
- Kaufman, George S., and Hart, Moss
  - You can't take it with you
- Kavanaugh, Katharine
  - His exciting night
- Kober, Arthur
  - Having wonderful time
- Leoncavallo, Ruggiero
  - I Pagliacci (A clown must laugh) [opera]
- Lyndon, Barre
  - Amazing Dr Clitterhouse
- McCarthy, Julian Huntly
  - If I were king
  - The vagabond king (If I were king) [operetta]
- McGuire, William Anthony and Bolton, Guy
  - Rosalie
- Meilhac, Henri and Halévy, Ludovic
  - Frou Frou (The toy wife)
- Moniuszko, Slanislaw
  - Halka
- Monks, John Jr and Finklehoffe, Fred F.
  - Brother rat
- Moreau, Eugene, Siraudin, Paul and Delacour, A.
  - The courier of Lyons
- Murray, John and Boretz, Allan
  - Room service
- Nichols, Anne
  - Give me a sailor
- Nicholson, Kenyon and Robinson, Charles
  - Swing your lady
- North, Carrington and Miles, William
  - Among those present (Headleys at home)
- Novello, Ivor
  - Glamorous night
- Novello, Ivor and Collier, Constance
  - The rat
- Pagnol, Marcel
  - Fanny (Port of seven seas)
- Perlman, Van Terrys
  - Scoop (That's my story)
- Pinski, David
  - Yankel der schmidt (The singing blacksmith)
- Powys, Stephen
  - Three blind mice
- Puccini, Giacomo
  - La Bohème (The charm of La Boheme) [opera]
- Runyon, Damon and Caesar, Irving
  - Saratoga chips (Straight, place and show)
- Runyon, Damon and Lindsay, Howard
  - A slight case of murder
- Savoir, Alfred
  - Bluebeard's eighth wife
- Schrank, Joseph
  - Larger than life (He couldn't say no)
- Shaw, George Bernard
  - Pygmalion
- Shipman, Samuel
  - The lost game (Law of the underworld)
- Sidney, Howard and De Kruif, Paul
  - Yellow Jack
- Sloan, Robert and Pelletier, Louis Jr
  - Howdy stranger (Cowboy from Brooklyn)
- Spewack, Bella and Samuel
  - Boy meets girl
- Szekely, Hans and Egyed, Zoltan
  - School of drama (Dramatic school)
- Tervapaa, Juhani
  - Niskavuoren naiset
- Verneuil, Louis and Berr, Georges
  - Mon crime (True confession)
- Wallace, Edgar
  - Dangerous to know
- Wiggin, Kate Douglas
  - Rebecca of Sunnybrook Farm

- Wiggin, Kate Douglas and Crothers, Rachel
  - Mother Carey's chickens
- Winter, Keith
  - Shining hour
- Wolf, Fredrich
  - Professor Mamlock
- Young, Rita Johnson
  - Checkers
- Zink, Ralph Spencer
  - Invisible menace

SCREEN WRITERS

- Achard, Marcel
  - Orage
- Ackland, Rodney
  - Three on a week end
- Adams, Frank R.
  - Cowboy and the lady
- Adler, Felix
  - Block-heads
  - Swiss miss
- Adreon, Franklin Jr
  - The marines are here
- Ahearn, Thomas
  - Freshman year
  - Swing that cheer
- Ainslee, Marian
  - Carefree
- Akins, Zoe
  - The toy wife
- Alexander, Kurt
  - The tender enemy
- Altimus, Henry
  - Crime takes a holiday
- Anderson, Doris
  - Give me a sailor
- Andrews, Robert D.
  - Gangster's boy
- Anthony, Edwin
  - Crime afloat
- Anthony, Stuart
  - Born to the West
  - Highway patrol
  - Illegal traffic
  - Prison farm
  - Tip-off girls
- Arenstein, Marek
  - The dybbuk
- Arliss, Leslie
  - Sez O'Reilly to McNab
- Armstrong, Anthony
  - The girl was young
- Arthur, Art
  - Kentucky moonshine
  - Love and hisses
  - Thanks for everything
- Atterberry, Duke
  - Tropic holiday
- Atwater, Gladys
  - Crashing Hollywood
  - Crime ring
  - This marriage business
- Aureche, Jean
  - The courier of Lyons
- Avery, Stephen Morehouse
  - Hard to get
  - I'll take romance
- Baker, Graham
  - Joy of living
- Baker, Melville
  - The first hundred years
- Baldwin, Earl
  - Cowboy from Brooklyn
  - Gold diggers in Paris
  - A slight case of murder
- Baratoff, Ben-Zvi
  - The singing blacksmith
- Barrangon, Eloise
  - Spring madness
- Barraud, George
  - Dark sands
- Barringer, Barry
  - Held for ransom
- Barrows, Nicholas T.
  - I'm from the city
- Bartlett, Don
  - The fight for peace
- Bartlett, Sy
  - Cocoanut Grove
  - Sergeant Murphy
- Bartlett, William
  - Call of the Yukon
- Beahan, Charles
  - Dynamite Delaney
- Beaumont, Gerald
  - Reckless living
- Beck, George
  - Everybody's doing it
- Behrman, S. N.
  - Cowboy and the lady
- Bela, Nicholas
  - Headleys at home
- Belden, Charles
  - Charlie Chan at Monte Carlo
  - Meet the mayor
  - Mr Moto's gamble
  - One wild night
- Belgard, Arnold
  - Bar 20 justice
  - Block-heads
- Benet, Stephen Vincent
  - Love, honor and behave
- Bennett, Charles
  - The girl was young
  - The young in heart
- Benoit-Levy, Jean
  - Ballerina
- Berg, Louis
  - Prison nurse
- Bernstein, I.
  - City streets
- Berthels, Theodor
  - Sun over Sweden
- Bettinson, Ralph
  - Rose of the Rio Grande
- Biancoli, Oreste
  - Lancieri di Savoia
- Bigelow, Joe
  - Annabel takes a tour
  - Wide open faces
- Binyon, Claude
  - Sing you sinners
  - True confession
- Biro, Lajos
  - Divorce of Lady X
  - Drums
  - Return of the Scarlet Pimpernel
- Blangstead, Folmer
  - Cattle raiders
- Blank, Dorothy Ann
  - Snow white and the seven dwarfs
- Bloom, William
  - Flight into nowhere
- Blum, Edwin
  - Kidnapped
- Boehm, David
  - Peck's bad boy with the circus
- Bohem, Endre
  - Little orphan Annie
  - Lord Jeff
- Bonja, H.
  - Tkies khaf
- Boone, Bernice
  - Letter of introduction
- Borden, Mathew
  - Prison train
- Boyer, Jean
  - Abused confidence
  - Avocate d'amour
- Boylan, Malcolm Stuart
  - A Yank at Oxford
- Brackett, Charles
  - Bluebeard's eighth wife
- Branch, Houston
  - Mr Wong, detective
- Braus, Mort
  - Three loves has Nancy
  - Women in prison
- Bren, J. Robert
  - Crime ring
  - Double danger
  - Everybody's doing it
  - This marriage business
- Brennan, Frederick Hazlitt
  - Big broadcast of 1938
  - College swing
- Brent, Romney
  - Dinner at the Ritz
- Breslow, Lou
  - Battle of Broadway
  - City streets
  - Five of a kind
  - International settlement
  - Mr Moto takes a chance
  - Up the river
- Brice, Monte
  - You're a sweetheart
- Bricker, George
  - Accidents will happen
  - Kid comes back
  - Little Miss Thoroughbred
  - Mr Chump
  - Over the wall
  - Sh! the octopus
  - Torchy Blane in Panama
- Bridie, James
  - Storm in a teacup
- Brinquier, Paul
  - The Volga boatman
- Brooke, Hugh
  - Glamorous night
  - Let's make a night of it
- Brooks, Cyrus
  - Emil
- Brooks, Matt
  - Radio City revels
- Brown, Gilson
  - Boy of the streets
  - Little tough guy
- Brown, Karl
  - Gangster's boy
  - Port of missing girls
- Brown, Rowland
  - Angels with dirty faces
  - Boy of the streets
- Bruce, George
  - The crowd roars
  - Navy blue and gold
- Bruckman, Clyde
  - Professor beware
- Brunel, Adrian
  - Return of the Scarlet Pimpernel
- Buchanan, William
  - Silks and saddles
- Buchman, Sidney
  - Holiday
- Buckley, Harold
  - Air devils
  - Black doll
  - Sinners in paradise
- Buckner, Robert
  - Gold is where you find it
  - Love, honor and behave
- Buffington, Adele
  - The duke comes back
  - Prison nurse
  - Tenth Avenue kid
- Burbridge, Betty
  - Gold mine in the sky
  - Heroes of the hills
  - Man from music mountain
  - Outlaws of Sonora
  - Pals of the saddle
  - Prairie moon
  - Purple vigilantes
  - Riders of the Black Hills
  - Santa Fe stampede
  - Under western stars
  - Wild horse rodeo
- Burford, Roger
  - A clown must laugh
- Burke, Marcella
  - Mad about music
- Burnstine, Norman
  - Arson gang busters
  - Invisible enemy
- Burton, Val
  - Lord Jeff
- Busch, Niven
  - In old Chicago
- Butler, Frank
  - Give me a sailor
  - Tropic holiday
- Butler, Hugo
  - A Christmas carol
- Byrne, Dorothea Donn
  - Irish and proud of it
- Cady, Jerry
  - Arizona wildcat
  - Charlie Chan at Monte Carlo
  - Inside story
  - Island in the sky
  - Mr Moto's gamble
  - One wild night
  - Time out for murder
- Cain, James M.
  - Algiers
- Carr, Albert H. Z.
  - Women are like that
- Carson, Robert
  - Men with wings
- Caspary, Vera
  - Scandal street
  - Service de luxe

SCREEN WRITERS—*Cont.*

- Cederstrand, Solve
  - People of Bergslagen
- Chanslor, Roy
  - The devil's party
  - Goodbye Broadway
  - Nurse from Brooklyn
- Chapin, Anne Morrison
  - Listen, darling
  - Romance in the dark
- Chapin, Robert
  - Always in trouble
  - Checkers
  - Everybody's baby
  - Passport husband
  - Safety in numbers
  - Walking down Broadway
- Cheney, J. Benton
  - The marines are here
- Cheney, Peter
  - Wife of General Ling
- Chodorov, Edward
  - Spring madness
  - Woman against woman
  - Yellow Jack
- Chodorov, Jerome
  - Rich man, poor girl
- Clifford, Charles L.
  - Army girl
- Clifton, Elmer
  - Wolves of the sea
- Clork, Harry
  - Flirting with fate
- Cockrell, Francis M.
  - Professor beware
- Cockrell, Marian B.
  - Professor beware
- Coen, Franklin
  - Exposed
  - Quick money
- Coffee, Lenore
  - Four daughters
  - White banners
- Cohen, Albert J.
  - Invisible enemy
- Cohen, Bennett R.
  - Female fugitive
  - Law commands
  - Renegade ranger
  - South of Arizona
- Coldeway, Anthony
  - Accidents will happen
  - When were you born?
- Cole, Lester
  - Crime of Dr Hallet
  - Jury's secret
  - Midnight intruder
  - Secrets of a nurse
  - Sinners in paradise
- Collison, Wilson
  - Mad Miss Manton
  - There's always a woman
- Condon, Charles R.
  - Religious racketeers
- Connell, Richard
  - Doctor Rhythm
  - Love on toast
- Connolly, Myles
  - Wives under suspicion
  - Youth takes a fling
- Cooper, Olive
  - Annabel takes a tour
  - Cocoanut Grove
  - Lady behave
- Cooper, Willis
  - Mr Moto takes a chance
  - Thank you, Mr Moto
- Cormack, Bartlett
  - The beachcomber
- Corrigan, Lloyd
  - Campus confessions
  - Touchdown, army
- Coxe, George Marmon
  - Arsene Lupin returns
- Credon, Richard
  - Snow white and the seven dwarfs
- Crouse, Russell
  - Artists and models abroad
  - Big broadcast of 1938
- Croy, Homer
  - Down on the farm
- Cummings, Hugh
  - Penrod and his twin brother
- Cunningham, Jack
  - Arkansas traveler
  - Painted desert
  - Professor beware
- D'Abbes, Ingram
  - The song of freedom
- Dalrymple, Ian
  - The citadel
  - Divorce of Lady X
  - South Riding
- Dane, Clemence
  - Troopship
- Darling, Scott
  - Boy of the streets
  - King of the Sierras
  - The marines are here
- Daves, Delmer
  - Professor beware
  - She married an artist
- Davies, Jack
  - Girl thief
- Davis, Eddie
  - Radio City revels
- Dawn, Isabel
  - Girl of the golden West
- De Benedetti, A.
  - Il trionfo dell'amore
- Decoin, Henri
  - Abused confidence
- DeGaw, Boyce
  - Girl of the golden West
- De Grandcourt, Charles
  - Sixty glorious years
- Delafield, E. M.
  - Moonlight sonata
- DeLeon, Walter
  - Big broadcast of 1938
  - College swing
  - Meet the mayor
- De Maris, Merrill
  - Snow white and the seven dwarfs
- DeMond, Albert
  - Blondes at work
  - Little Miss Thoroughbred
  - Torchy gets her man
- De Wohl, Louis
  - Crime over London
- De Wolf, Karen
  - Always in trouble
  - Checkers
  - Everybody's baby
  - Passport husband
  - Safety in numbers
  - Walking down Broadway
- Dickey, Basil
  - Flying fists
- Diltz, Charles
  - Topa Topa
- Doty, Douglas
  - Always goodbye
- Drake, Oliver
  - Border G-man
  - Gun law
  - Lawless valley
  - Painted desert
  - Purple vigilantes
  - Renegade ranger
  - Wild horse rodeo
- Dreher, Carl
  - Crime of Dr Hallet
- Duff, Warren
  - Angels with dirty faces
  - Gold diggers in Paris
  - Gold is where you find it
  - Racket busters
  - Submarine D-1
- Duffy, John
  - Men of Ireland
- Duncan, Sam
  - Suez
- Dunham, Phil
  - The duke is tops
  - Fury below
- Dunne, Philip
  - Suez
- Duvivier, Julien
  - They were five
- Dymow, Ossip
  - The singing blacksmith
- Edwards, Edgar
  - Convicted
  - Woman against the world
- Edwards, Weston
  - Six shootin' sheriff
- Eliscu, Edward
  - His exciting night
  - Little tough guys in society
- Elkins, Saul
  - Tarnished angel
  - Women in prison
- Elliott, Clyde E.
  - Booloo
- Ellis, Robert
  - Charlie Chan at Monte Carlo
  - Down on the farm
  - Love on a budget
  - Pardon our nerve
  - Rascals
  - Road demon
  - Sharpshooters
  - Speed to burn
  - A trip to Paris
- Emery, Gilbert
  - Always goodbye
- Emmett, Robert
  - Gun packer
  - Man's country
  - The Mexicali kid
  - Painted trail
  - Where the buffalo roam
- Endore, Guy
  - Carefree
- Englander, Otto
  - Snow white and the seven dwarfs
- English, Richard
  - The Higgins family
- Englund, Ken
  - Artists and models abroad
  - Big broadcast of 1938
- Epstein, Julius J.
  - Four daughters
  - Secrets of an actress
- Epstein, Marie
  - Ballerina
- Epstein, Philip G.
  - Mad Miss Manton
- Escalmel, E. R.
  - Rothchild
- Ettlinger, Don
  - Hold that co-ed
  - My lucky star
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Evans, David
  - Irish and proud of it
- Falkenstein, Fritz
  - Breaking the ice
- Farrere, Claude
  - Sacrifice d'honneur
- Fay, Frank
  - Meet the mayor
- Felton, Earl
  - Extortion
  - Night hawk
  - Prison nurse
- Fenton, Frank
  - Checkers
  - Down on the farm
  - International settlement
  - Keep smiling
  - While New York sleeps
- Ferris, Walter
  - Four men and a prayer
  - A Yank at Oxford
- Fessler, Michael
  - Valley of the giants
- Fetke, Jan
  - Niedorajda
- Feyday, Jean
  - Dark eyes
- Fields, Dorothy
  - Joy of living
- Fields, Herbert
  - Fools for scandal
  - Joy of living
- Fields, Joseph A.
  - Fools for scandal
  - Rich man, poor girl
- Finkel, Aben
  - Jezebel
  - White banners
- Fish, G.
  - Ski battalion
- Fitzgerald, F. Scott
  - Three comrades
- Flanagan, E. J.
  - Kid comes back
- Flick, Pat C.
  - His exciting night
  - Wide open faces
- Flournoy, Richard
  - Blondie
  - Wide open faces

- Foote, Bradbury
  - Of human hearts
- Forbes, Harry
  - Clipped wings
- Ford, Corey
  - Start cheering
- Foster, Lewis
  - Illegal traffic
  - Sons of the legion
- Foster, Norman
  - Mr Moto takes a chance
  - Mr Moto takes a vacation
  - Mysterious Mr Moto
  - Thank you, Mr Moto
- Franklin, Edgar
  - Rich man, poor girl
- Franklin, Paul
  - Man hunters of the Caribbean
  - Rhythm of the saddle
- Freeman, Everett
  - The chaser
- Freiman, Louis
  - The cantor's son
- Freshman, William
  - Glamorous night
- Fuller, Sam
  - Gangs of New York
- Furthman, Jules
  - Spawn of the North
- Futter, Walter
  - Dark sands
- Gaffney, Marjorie
  - The rat
- Gaidar, A.
  - Ballad of Cossack Golota
- Gamet, Kenneth
  - Broadway musketeers
  - Nancy Drew, detective
- Garrett, Grant
  - Thrill of a lifetime
- Garth, David
  - There goes the groom
- Gatzert, Nate
  - Phantom gold
  - Rolling caravan
  - Stagecoach days
- Gay, Frank
  - King of the Sierras
- Gelsey, Erwin
  - Campus confessions
  - Touchdown, army
- George, Zena
  - Safety in numbers
- Geraghty, Gerald
  - Come on, rangers
  - Her jungle love
  - Wells Fargo
- Geraghty, Maurice
  - Law of the plains
  - Mysterious rider
- Gherardi, Gherardo
  - Il trionfo dell'amore
- Gibney, Sheridan
  - Letter of introduction
- Gilliat, Sidney
  - Lady vanishes
  - Strange boarders
  - A Yank at Oxford
- Gittens, Wyndham
  - Forbidden valley
  - Mars attacks the world
- Glasmon, Kubec
  - Saleslady
- Glen, John
  - Kathleen
- Godfrey, Peter
  - Blockade
- Goldbeck, Willis
  - Young Dr Kildare
- Golden, Eleanor
  - Spring madness
- Golden, Ray
  - Kentucky moonshine
- Gordon, Leon
  - A Yank at Oxford
- Gotta, Salvator
  - Lancieri di Savoia
- Gottlieb, Alex
  - Arson gang busters
  - I stand accused
  - Invisible enemy
- Graham, Jo
  - Little Miss Thoroughbred
- Granet, Bert
  - Affairs of Annabel
  - Annabel takes a tour
  - Go chase yourself
  - Law of the underworld
  - Maid's night out
  - Mr Doodle kicks off
  - Quick money
- Grant, James Edward
  - Josette
  - We're going to be rich
- Grant, Morton
  - Accidents will happen
  - His exciting night
  - She loved a fireman
- Gray, Hugh
  - Drums
- Grayson, Charles
  - Freshman year
  - Personal secretary
  - Reckless living
  - Strange faces
  - Young fugitives
  - You're a sweetheart
- Green, Howard J.
  - Making the headlines
- Greene, Eve
  - Stolen heaven
- Greenwood, Edwin
  - The girl was young
- Gregory, Jackson
  - Sudden Bill Dorn
- Grey, John
  - I'm from the city
- Griffin, Eleanore
  - Boys town
  - Thoroughbreds don't cry
- Grossman, F. Maury
  - Freshman year
  - Swing that cheer
- Gruen, James
  - Everybody sing
- Gruzdev, I.
  - Childhood of Maxim Gorky
- Guihan, Frances
  - Boss of lonely valley
  - Frontier scout
  - Law for Tombstone
  - Sudden Bill Dorn
- Guisti, Arndt
  - Strange faces
- Guitry, Sacha
  - Pearls of the crown
  - Story of a cheat
- Guitton, Jean
  - Rothchild
- Haines, William Wister
  - The Texans
- Hall, Manley
  - When were you born?
- Hall, Norman S.
  - Mars attacks the world
- Halloway, Dorothy
  - The song of freedom
- Hammenhog, Waldemar
  - People of Bergslagen
- Hammond, Len
  - Too hot to handle
- Hankinson, Mitchell
  - Hideout in the Alps
- Harari, Robert
  - Hitting a new high
- Harris, Crampton
  - Professor beware
- Harris, Eleanor
  - Kidnapped
- Harris, Robin
  - City girl
- Hartman, Don
  - Tropic holiday
- Hartmann, Edmund L.
  - Last express
  - Last warning
  - Law of the underworld
- Hawes, J. G.
  - Voice of India
- Hawkey, Rick
  - Flying fists
- Hay, Ian
  - Troopship
- Hayward, Lillie
  - Her jungle love
  - Sons of the legion
- Hazard, Lawrence
  - Mannequin
  - Thoroughbreds don't cry
- Hecht, Ben
  - Goldwyn follies
  - Nothing sacred
- Heifetz, Lou
  - Love is a headache
- Heilbron, Adelaide
  - It's all yours
- Hellinger, Mark
  - Comet over Broadway
- Hellman, Sam
  - Baroness and the butler
  - We're going to be rich
- Herbert, F. Hugh
  - The road to Reno
  - That certain age
- Hertz, David
  - I met my love again
  - Three loves has Nancy
- Herzig, Sig
  - Four's a crowd
- Hildebrand, Weyler
  - Klart till drabbning
- Hill, Elizabeth
  - The citadel
- Hill, Ethel
  - Just around the corner
- Hillyer, Lambert
  - Highway patrol
- Hoerl, Arthur
  - Cipher bureau
  - Law of the Texan
  - Spirit of youth
  - Topa Topa
- Hoffe, Monckton
  - A clown must laugh
  - Girl in the street
- Hoffenstein, Samuel
  - The great waltz
- Hoffman, Charles
  - Affairs of Annabel
  - Annabel takes a tour
- Hoffman, Joseph
  - Headin' East
  - Man hunters of the Caribbean
  - Marriage forbidden
  - Safety in numbers
  - Shadows over Shanghai
  - Under suspicion
- Hoffman, Renaud
  - Wanted by the police
- Hogan, Michael
  - A Yank at Oxford
- Holmes, Ben
  - I'm from the city
- Holmes, Brown
  - Crime of Dr Hallet
  - Three blind mice
- Horman, Arthur T.
  - Double danger
  - Lone wolf in Paris
  - Quick money
  - The shadow
  - When G-men step in
- Horwin, Jerry
  - Gold diggers in Paris
- Houser, Lionel
  - Blind alibi
  - Condemned women
  - Night spot
  - Sky giant
  - Smashing the rackets
- Houston, Norman
  - Battle of Broadway
  - Cassidy of Bar 20
  - Crashin' thru danger
  - The frontiersman
  - Heart of Arizona
  - Sunset trail
- Hoyt, Harry O.
  - Last stand
  - Singing outlaw
- Hughes, Llewellyn
  - Under the big top
- Hughes, Unie
  - Border wolves
- Hume, Cyril
  - Bad man of Brimstone
- Hurd, Earl
  - Snow white and the seven dwarfs
- Huston, John
  - Amazing Dr Clitterhouse
  - Jezebel

SCREEN WRITERS—*Cont.*

- Hyland, Frances
  - Arizona wildcat
  - Change of heart
  - City girl
  - Everybody's baby
  - Island in the sky
  - Keep smiling
  - While New York sleeps
- Ingster, Boris
  - Happy landing
  - I'll give a million
- Jackson, Felix
  - Mad about music
  - The rage of Paris
- Jackson, Frederick
  - Say it in French
  - Stolen heaven
  - Wells Fargo
- Jackson, Horace
  - Men are such fools
  - Women are like that
- Jacobs, Harrison
  - Bar 20 justice
  - The frontiersman
  - I am a criminal
  - In old Mexico
  - Partners of the plains
- Jacobs, William
  - Penrod and his twin brother
  - Sergeant Murphy
- Jacoby, Michel
  - Love, honor and behave
- Jacquard, Ciela
  - Rollin' plains
- Jacquard, Jacques
  - Rollin' plains
- James, Edward
  - Young fugitives
- James, Rian
  - Submarine patrol
- Jarrett, Arthur
  - Birth of a baby
- Jarrett, Dan
  - Flirting with fate
  - Hawaiian buckaroo
  - Rawhide
- Jarrico, Paul
  - Little adventuress
  - No time to marry
- Jeanson, Henri
  - The lie of Nina Petrovna
  - Life dances on
- Jepson, Selwyn
  - Sailing along
- Jevne, Jack
  - Merrily we live
  - There goes my heart
- Joachimson, Felix
  - Affairs of Maupassant
- Johnson, Robert Lee
  - Tarzan's revenge
- Johnston, Agnes Christine
  - Out West with the Hardys
- Jordan, Anne
  - Night spot
- Joseph, Edmund
  - Everybody's doing it
- Josephson, Julien
  - Suez
- Kacyzna, S. A.
  - The dybbuk
- Kahn, Gordon
  - I stand accused
  - Mama runs wild
  - Tenth Avenue kid
- Kapler, A.
  - Lenin in October
- Karhki, Natan
  - Mother and sons
- Katayev, Valentin
  - Lonely white sail
- Kaufman, Charles
  - Blond cheat
  - Exposed
  - The saint in New York
- Kelly, Mark
  - Mr Doodle kicks off
- Kelso, Edmond
  - Frontier town
  - Outlaws of Sonora
  - Overland stage raiders
  - Rollin' plains
  - Utah trail
- Kent, Robert E.
  - All American sweetheart
  - Highway patrol
  - Juvenile court
  - Paid to dance
  - Who killed Gail Preston?
- Kenyon, Charles
  - Lady objects
  - The road to Reno
- Kenyon, Curtis
  - Love and hisses
  - Thanks for everything
- Kessel, Joseph
  - L'equipage
  - The Volga boatman
- Kimble, Lawrence
  - Beloved brat
  - Love, honor and behave
  - Submarine D-1
- King, Hugh
  - The storm
- Kirwan, Patric
  - Drums
  - Troopship
- Klein, Herbert
  - Love is a headache
- Klein, Wally
  - Hard to get
- Knapp, Jack
  - The marines are here
- Knoblock, Edward
  - Moonlight sonata
- Kober, Arthur
  - Having wonderful time
- Kohn, Ben Grauman
  - Adventure's end
  - Young fugitives
- Kohner, Frederick
  - Mad about music
- Krafft, John W.
  - I am a criminal
  - Rebellious daughters
  - Slander house
  - Telephone operator
- Kraly, Hans
  - A desperate adventure
- Krasna, Norman
  - The first hundred years
  - You and me
- Krims, Milton
  - Secrets of an actress
  - The sisters
- Krumgold, Joseph
  - Lady behave
- Krusada, Carl
  - It's all in your mind
- Kuller, Sid
  - Kentucky moonshine
- Kusell, Harold
  - There goes the groom
- La Blanche, Ethel
  - Flirting with fate
  - Headin' East
  - Man hunters of the Caribbean
- Laidlaw, Betty
  - Danger on the air
  - Personal secretary
- Lait, Jack Jr
  - Kentucky moonshine
- Lake, Stuart N.
  - Wells Fargo
- Lamb, Harold
  - The buccaneer
- Lampin, G.
  - The slipper episode
- Langdon, Harry
  - Block-heads
- Laszlo, Aladar
  - Blond cheat
- Launder, Frank
  - Lady vanishes
- Lauren, S. K.
  - A damsel in distress
  - Mother Carey's chickens
  - There goes the groom
- Lawrence, Vincent
  - Man-proof
  - Test pilot
- Lawson, John Howard
  - Algiers
  - Blockade
- Lee, Leonard
  - Beg, borrow or steal
- Lehman, Gladys
  - Lady objects
  - She married an artist
  - There's always a woman
- Leigh, Rowland
  - First lady
  - Secrets of an actress
- Lennon, Thomas
  - The crowd roars
  - Secrets of a nurse
- Leo, Maurice
  - Gold diggers in Paris
  - Hard to get
  - Hollywood hotel
  - Swing your lady
- Leslie, Dudley
  - Glamorous night
- Lesser, Ted
  - College swing
- Levien, Sonya
  - Cowboy and the lady
  - Four men and a prayer
  - In old Chicago
  - Kidnapped
- Levy, Newman
  - Jury's secret
- Lewis, Cecil
  - Pygmalion
- Lewis, Ray
  - The show goes on
- L'Herbier, Marcel
  - Sacrifice d'honneur
- Lindsay, Howard
  - Artists and models abroad
  - Big broadcast of 1938
- Lipman, William R.
  - Dangerous to know
  - Hunted men
  - Love is a headache
- Lipscomb, W. P.
  - Pygmalion
- Litvak, Anatole
  - L'equipage
- Lively, Robert
  - Danger on the air
  - Personal secretary
- Lively, William
  - Unashamed
- Loeb, Lee
  - The main event
  - Three loves has Nancy
- Logan, Helen
  - Charlie Chan at Monte Carlo
  - Down on the farm
  - Love on a budget
  - Pardon our nerve
  - Rascals
  - Road demon
  - Sharpshooters
  - Speed to burn
  - A trip to Paris
- Logue, Charles
  - Crime takes a holiday
- Lorentz, Pare
  - The river
- Lowe, Edward T.
  - Bulldog Drummond's revenge
- Lowe, Sherman L.
  - Dare devil drivers
  - I demand payment
  - Mystery house
- Ludwig, William
  - Love finds Andy Hardy
  - Our West with the Hardys
- Lunde, Helge
  - En saga
- Lustig, Jean
  - Orage
- McCall, Mary C. Jr
  - Breaking the ice
  - Dramatic school
  - It's all yours
- McCarey, Leo
  - Cowboy and the lady
- Macaulay, Richard
  - Brother rat
  - Garden of the moon
  - Gold diggers in Paris
  - Hard to get
  - Hollywood hotel
- McConville, Bernard
  - Call the mesquiteers
  - Man from music mountain
  - Old barn dance
  - Overland stage raiders
  - Riders of the Black Hills
- McCoy, Horace
  - Dangerous to know
  - Hunted men
  - King of the newsboys

- MacDonald, Philip
  - Mr Moto's last warning
  - Mr Moto takes a vacation
  - Mysterious Mr Moto
- McEvoy, J. P.
  - Just around the corner
- McGowan, Dorrell
  - Come on, leathernecks
  - Down in Arkansaw
  - Ladies in distress
  - The stadium murders
  - Under western stars
- McGowan, Robert F.
  - Sons of the legion
- McGowan, Stuart
  - Come on, leathernecks
  - Down in Arkansaw
  - Ladies in distress
  - The stadium murders
  - Under western stars
- McGuinness, James Kevin
  - Arsene Lupin returns
  - Lord Jeff
- McGuire, William Anthony
  - Rosalie
- McNutt, Patterson
  - Vacation from love
- McPherson, Harry
  - Starlight over Texas
- MacPherson, Jeanie
  - The buccaneer
- Macrae, Arthur
  - Gaiety girls
- Mahin, John Lee
  - Too hot to handle
- Maibaum, Richard
  - Bad man of Brimstone
  - Stablemates
- Malleson, Miles
  - Sixty glorious years
- Malloy, Doris
  - Love on toast
- Manney, Dorothy
  - Safety in numbers
- Manning, Bruce
  - Mad about music
  - The rage of Paris
  - Service de luxe
  - That certain age
- March, Joseph Moncure
  - Flirting with fate
  - Her jungle love
- Marion, George Jr
  - The gladiator
- Marischka, Ernst
  - The charm of La Boheme
- Marks, Clarence
  - Terror of tiny town
  - Wide open faces
- Martin, Al
  - Peck's bad boy with the circus
- Martin, Charles M.
  - Law for Tombstone
  - The missing guest
- Martin, Francis
  - Big broadcast of 1938
  - College swing
- Mason, Basil
  - Dangerous secrets
- Mattoli, Mario
  - Il trionfo dell'amore
- Maury, Jacques
  - Generals without buttons
- Mayer, Edwin Justus
  - The buccaneer
- Meehan, John Jr
  - Boys town
  - He loved an actress
- Meinardi, Helen
  - Next time I marry
- Melson, Charlie
  - Flirting with fate
  - The gladiator
  - Swiss miss
- Mercader, G. R.
  - Fury below
- Merzbach, Paul
  - Girl thief
- Miles, William
  - Headleys at home
- Miller, Frank
  - Girl thief
- Miller, Seton I.
  - Adventures of Robin Hood
  - Dawn patrol
  - Penitentiary
  - Valley of the giants
- Millhauser, Bertram
  - Scandal street
  - The Texans
- Minkin, Adolph
  - Professor Mamlock
- Mizrahi, Toga
  - Dr Epameinondas
- Moffitt, Jeff
  - Always in trouble
- Moffitt, John C.
  - Ride a crooked mile
  - Tropic holiday
- Mondaini, Giaci
  - I'll give a million
- Mooney, Martin
  - Squadron of honor
- Moore, Daniel
  - The storm
- Moran, Eddie
  - Merrily we live
  - There goes my heart
- Moriarty, D. A.
  - Dawn over Ireland
- Morse, N. Brewster
  - Breaking the ice
- Mulford, Clarence E.
  - Bar 20 justice
  - In old Mexico
- Mulhauser, James
  - The gladiator
  - Prescription for romance
- Mullaly, Donn
  - Wanted by the police
- Murfin, Jane
  - I'll take romance
  - Shining hour
- Musselman, M. M.
  - Kentucky moonshine
  - Straight, place and show
- Muzikant, R.
  - Ski battalion
- Muzikant, Y.
  - Ski battalion
- Myton, Fred
  - Desert patrol
  - Harlem on the prairie
  - Knight of the plains
  - Terror of tiny town
  - Two gun justice
- Nash, Ogden
  - Shining hour
- Natanson, Jacques
  - Dark eyes
- Natteford, Jack
  - Billy the kid returns
  - Come on, rangers
  - Gold mine in the sky
  - Heroes of the hills
  - International crime
  - Rawhide
- Negulesco, Jean
  - Beloved brat
  - Swiss miss
- Nepoty, Lucien
  - Sacrifice d'honneur
- Neville, Grace
  - All American sweetheart
  - Little Miss Roughneck
- Neville, John T.
  - Barefoot boy
  - County fair
  - Drums of destiny
  - Female fugitive
  - Gang bullets
  - My old Kentucky home
  - Numbered woman
- Neville, Robert
  - Peck's bad boy with the circus
  - Prescription for romance
- Niblo, Fred Jr
  - All American sweetheart
  - City streets
  - Little Miss Roughneck
  - Penitentiary
- Nichols, Dudley
  - Bringing up baby
  - Carefree
- Norman, Charles
  - Wise girl
- North, Carrington
  - Headleys at home
- O'Cahill, Donal
  - Dawn over Ireland
- O'Connor, Frank
  - Religious racketeers
- O'Dasi, E. R.
  - Lightning Carson rides again
- O'Donnell, Joseph
  - Land of fighting men
  - Phantom ranger
  - Songs and bullets
- Offner, Mortimer
  - Little tough guys in society
  - Radio City revels
  - The saint in New York
- O'Keefe, Walter
  - Go chase yourself
- Olmstead, Harry F.
  - Colorado kid
  - Outlaws of the prairie
  - Paroled—to die
- Ophuls, Max
  - The tender enemy
- Oppenheimer, George
  - The crowd roars
  - I'll take romance
  - Man-proof
  - Paradise for three
  - Three loves has Nancy
  - A Yank at Oxford
- Ornitz, Samuel
  - Army girl
  - King of the newsboys
  - Little orphan Annie
- Orr, Gertrude
  - Call of the Yukon
  - Slander house
- Orth, Marion
  - Romance of the Limberlost
  - Saleslady
  - Under the big top
- Osborn, Paul
  - The young in heart
- Otvos, A. Dorian
  - Flirting with fate
  - Goodbye Broadway
- Owen, Reginald
  - Stablemates
- Owen, Seena
  - Thrill of a lifetime
- Pagano, Ernest
  - Carefree
  - A damsel in distress
  - Vivacious lady
- Pagano, Jo
  - Tarnished angel
- Page, Marco
  - Fast company
- Pagnol, Marcel
  - Merlusse
- Palmer, Stuart
  - Arrest Bulldog Drummond
  - Bulldog Drummond's peril
  - The stadium murders
- Paramore, Edward E.
  - Three comrades
- Parker, Jefferson
  - Crime takes a holiday
  - Flight into nowhere
  - Making the headlines
  - Under suspicion
- Parker, Norton S.
  - Border wolves
  - Last stand
  - Outlaw express
  - Prison break
  - Western trails
- Parrott, James
  - Block-heads
  - Swiss miss
- Parsonnet, Marion
  - Beg, borrow or steal
  - Love is a headache
- Parsons, Lindsley
  - Rollin' plains
  - Utah trail
- Partos, Frank
  - Romance in the dark
- Pascal, Ernest
  - Kidnapped
- Patrick, John
  - Battle of Broadway
  - Five of a kind
  - International settlement
  - Mr Moto takes a chance
  - Up the river
- Peach, L. Dugarde
  - Hideout in the Alps
- Perez, Paul
  - The missing guest
- Perkins, Albert R.
  - Prescription for romance

SCREEN WRITERS—*Cont.*

- Perry, George Sessions
  - Arkansas traveler
- Pertwee, Michael
  - Man with 100 faces
- Pertwee, Roland
  - Dinner at the Ritz
- Petrov, Vladimir
  - Peter the first
- Plympton, George H.
  - Paroled—to die
  - Paroled from the big house
  - Rangers' roundup
  - Songs and bullets
  - Thunder in the desert
  - Whirlwind horseman
- Pogson, N. A.
  - Adventures of Marco Polo
- Poirier, Leon
  - The call
- Poland, Joseph F.
  - Cattle raiders
- Pomeshchikoff, E.
  - Country bride
- Powell, Michael
  - Edge of the world
- Praskins, Leonard
  - Stablemates
- Prescott-Richardson, C. P.
  - Unashamed
- Purcell, Gertrude
  - Hitting a new high
  - Mother Carey's chickens
  - Service de luxe
- Raine, Norman Reilly
  - Adventures of Robin Hood
  - Men are such fools
- Raison, Milton
  - The shadow
- Rameau, Hans
  - Moonlight sonata
- Rapf, Maurice
  - Bad man of Brimstone
  - Sharpshooters
- Rapp, Philip
  - Start cheering
- Rappaport, Herbert
  - Professor Mamlock
- Rathmell, John
  - Painted desert
  - Starlight over Texas
- Rauh, Stanley
  - Hold that kiss
- Rawlinson, A. R.
  - Man with 100 faces
  - Strange boarders
- Ray, Albert
  - Arizona wildcat
  - Change of heart
  - Everybody's baby
  - Island in the sky
  - Keep smiling
  - While New York sleeps
- Ray, Bernard B.
  - It's all in your mind
- Reece, Cornelius
  - Strange faces
- Reeves, Theodore
  - The storm
- Reid, Dorothy
  - Prison break
  - Rose of the Rio Grande
- Reinhardt, Betty
  - Everybody's baby
  - Pardon our nerve
- Reinhardt, Gottfried
  - The great waltz
- Reinhardt, John
  - Prescription for romance
- Reis, Irving
  - King of Alcatraz
  - Time out for murder
- Reisch, Walter
  - Gateway
  - The great waltz
- Renaldo, Duncan
  - Crime afloat
- Renoir, Jean
  - Grand illusion
- Repp, Ed Earl
  - Call of the Rockies
  - Cattle raiders
  - Outlaws of the prairie
  - West of Cheyenne
- Reville, Alma
  - Forbidden territory
  - Lady vanishes
- Reyher, Ferdinand
  - Ride a crooked mile
- Rickard, Dick
  - Snow white and the seven dwarfs
- Riddle, Mel
  - This marriage business
- Rigby, Gordon
  - Flight into nowhere
  - Outside the law
  - Reformatory
- Ripley, Clements
  - Jezebel
  - Love, honor and behave
- Riskin, Robert
  - You can't take it with you
- Rivkin, Allen
  - Straight, place and show
- Robert, T. H.
  - The lie of Nina Petrovna
- Roberts, Marguerite
  - Meet the girls
- Roberts, Stanley
  - Code of the ranger
  - Heroes of the hills
  - Land of fighting men
  - Pals of the saddle
  - Phantom ranger
  - Prairie moon
- Robinson, Casey
  - Four's a crowd
  - Tovarich
- Rogers, Cameron
  - White banners
- Rogers, Charles
  - Block-heads
  - Swiss miss
- Rogers, Howard Emmett
  - Arsene Lupin returns
  - The chaser
- Root, Lynn
  - Checkers
  - Down on the farm
  - International settlement
  - Keep smiling
  - While New York sleeps
- Ropes, Bradford
  - Lord Jeff
- Rose, H.
  - The slipper episode
- Rosson, Robert
  - Racket busters
- Rothman, Joseph
  - Dynamite Delaney
- Rowan, Frank
  - Mama runs wild
- Royal, Charles Francis
  - Colorado kid
  - Colorado trail
  - Gangs of New York
  - Old barn dance
  - Tarzan and the green goddess
- Ruben, J. Walter
  - Bad man of Brimstone
  - Thoroughbreds don't cry
- Rubin, Alex
  - This marriage business
- Ruskin, Harry
  - Beg, borrow or steal
  - The chaser
  - Love is a headache
  - Paradise for three
  - Young Dr Kildare
- Ryan, Don
  - Broadway musketeers
- Ryan, Elaine
  - Listen, darling
- Rydquist, Oscar
  - The great John Ericsson
  - Karl Fredrik reigns
- Ryerson, Florence
  - Everybody sing
- Ryskind, Morrie
  - Room service
- Sadek, Napoleon
  - Niedorajda
- St Clair, Robert
  - I'm from the city
- Sale, R. B.
  - Shadows over Shanghai
- Salkow, Sidney
  - Come on, leathernecks
  - Prison nurse
- Salt, Waldo
  - Shopworn angel
- Samuels, Lesser
  - Sailing along
- Sand, Carlton
  - Outside the law
  - She loved a fireman
- Sanden, John
  - Karl Fredrik reigns
- Sarment, Jean
  - Life dances on
- Sauber, Harry
  - Manhattan merry-go-round
  - Outside of paradise
- Saunders, John Monk
  - A Yank at Oxford
- Schary, Dore
  - Boys town
  - Ladies in distress
- Schiller, Leon
  - Halka
- Schneider, Clarence Jay
  - Flight into nowhere
- Schneider, Hannes
  - The ski chase
- Schofield, Paul
  - Wells Fargo
- Schrank, Joseph
  - Hard to get
  - A slight case of murder
  - Swing your lady
- Schubert, Bernard
  - Breaking the ice
- Schulberg, Bud Wilson
  - Little orphan Annie
- Scola, Kathryn
  - Alexander's ragtime band
  - Always goodbye
  - Baroness and the butler
  - Second honeymoon
- Scott, Allan
  - Carefree
  - Joy of living
  - Wise girl
- Scott, Tommy
  - Men with wings
- Sears, Ted
  - Snow white and the seven dwarfs
- Seff, Manuel
  - Breaking the ice
- Segall, Harry
  - Blind alibi
  - Blond cheat
  - Everybody's doing it
  - She's got everything
- Seward, Edmund
  - The duke comes back
  - Wild innocence
- Seymour, James
  - Gold diggers in Paris
- Shaff, Monroe
  - Cipher bureau
  - Headin' East
  - Law of the Texan
  - Man hunters of the Caribbean
  - Overland express
  - Stranger from Arizona
- Shane, Maxwell
  - Hitting a new high
  - She's got everything
  - Tip-off girls
  - You're a sweetheart
- Shannon, Robert T.
  - Invisible enemy
  - Prescription for romance
- Sheekman, Arthur
  - The gladiator
- Sherman, Richard
  - Alexander's ragtime band
  - Four men and a prayer
  - Girls' school
- Sherman, Vincent
  - Crime school
  - My Bill
- Sherman, Wilbur
  - Crime school
- Sherre, Fenne
  - The song of freedom
- Sherwood, Robert E.
  - Adventures of Marco Polo
  - Divorce of Lady X
- Shore, Viola Brothers
  - Arkansas traveler
  - Blond cheat
- Shtein, Alexander
  - Men of the sea
- Shumate, Harold
  - The main event
- Siegel, Rohama
  - We're going to be rich

- Simmons, Michael L.
  - All American sweetheart
  - Juvenile court
  - Little adventuress
  - Little Miss Roughneck
  - Squadron of honor
- Simpson, Harold
  - Girl thief
- Sinclair, Upton
  - Marriage forbidden
- Siodmak, Kurt
  - Her jungle love
- Skouras, Edith
  - Always goodbye
- Slesinger, Tess
  - Girls' school
- Sloane, Paul
  - The Texans
- Slonimsky, Alexander
  - Young Pushkin
- Smith, Paul Gerard
  - The Higgins family
  - Just around the corner
  - Mama runs wild
  - Thrill of a lifetime
- Smith, Webb
  - Snow white and the seven dwarfs
- Snell, Earle
  - The gladiator
  - Wide open faces
- Solow, Eugene
  - Patient in room 18
  - Start cheering
- Spaak, Charles
  - Grand illusion
  - Sacrifice d'honneur
  - They were five
- Sperling, Milton
  - Happy landing
  - I'll give a million
- Spewack, Bella
  - Boy meets girl
  - The chaser
  - Three loves has Nancy
- Spewack, Samuel
  - Boy meets girl
  - The chaser
  - Three loves has Nancy
- Speyers, Willoughby
  - Maid's night out
- Spigelgass, Leonard
  - Letter of introduction
  - Service de luxe
- Sprague, Chandler
  - The chaser
- Stallings, Laurence
  - Too hot to handle
- Starling, Lynn
  - Thanks for the memory
  - Three blind mice
- Stevens, Gosta
  - Intermezzo
  - Sara lar sig folkvett
- Stevens, Louis
  - Sinners in paradise
- Stewart, Donald Ogden
  - Holiday
  - Marie Antoinette
- Stone, Andrew L.
  - Stolen heaven
- Stone, Hilda
  - Everybody's baby
  - Pardon our nerve
  - Passport husband
- Storm, Jane
  - Love on toast
- Strakosch, Avery
  - She married an artist
- Sturges, Preston
  - If I were king
  - Port of seven seas
- Sullivan, C. Gardner
  - The buccaneer
- Sullivan, Ed
  - There goes my heart
- Sullivan, Wallace
  - Four's a crowd
- Swerling, Jo
  - Doctor Rhythm
  - I am the law
- Symon, Burke
  - Birth of a baby
- Szekely, Hans
  - The lie of Nina Petrovna
- Tarshis, Harold
  - Fast company
- Taviner, Reginald
  - Crime ring
- Taylor, Henry
  - Juvenile court
  - Who killed Gail Preston?
- Tervapaa, Juhani
  - Niskavuoren naiset
- Thiele, William
  - Stablemates
- Thomas, Lowell
  - Titans of the deep
- Thomas, William
  - You're a sweetheart
- Thompson, Peggy
  - King of the newsboys
- Tolney, Akos
  - Wife of General Ling
- Tolstoy, Alexei
  - Peter the first
- Torgerson, Edwin Dial
  - One wild night
  - Speed to burn
- Totheroh, Dan
  - Dawn patrol
- Totman, Wellyn
  - Exiled to Shanghai
  - Gangs of New York
  - Wanted by the police
- Towne, Gene
  - Joy of living
- Towne, Spencer
  - Prison train
- Townley, Jack
  - The Higgins family
  - Romance on the run
- Trampe, Ray
  - Mars attacks the world
- Tranter, Florence
  - Girl in the street
- Treynor, Albert
  - Always in trouble
- Trivers, Barry
  - Arizona wildcat
  - Army girl
  - A desperate adventure
  - That's my story
- Trotti, Lamar
  - Alexander's ragtime band
  - Baroness and the butler
  - Gateway
  - In old Chicago
- Trumbo, Dalton
  - Fugitives for a night
  - A man to remember
- Tuchock, Wanda
  - Hawaii calls
- Tugend, Harry
  - Little Miss Broadway
  - My lucky star
  - Thanks for everything
- Tunberg, Karl
  - Hold that co-ed
  - My lucky star
  - Rebecca of Sunnybrook Farm
  - Sally, Irene and Mary
- Tuttle, W. C.
  - Lawless valley
- Twist, John
  - Hitting a new high
  - Law west of Tombstone
  - Next time I marry
- Tyrone, Kathleen
  - Rose of Tralee
- Unger, Gladys
  - Daughter of Shanghai
- Vajda, Ernest
  - Dramatic school
  - Marie Antoinette
- Van Loon, Hendrik Willem
  - The fight for peace
- Van Riper, Kay
  - Judge Hardy's children
  - Out West with the Hardys
  - You're only young once
- Van Thal, B.
  - The beachcomber
- Van Upp, Virginia
  - You and me
- Vann, Jay
  - Tarzan's revenge
- Veiller, Anthony
  - Radio City revels
- Waggner, George
  - Air devils
  - Midnight intruder
  - Spy ring
  - State police
- Wald, Jerry
  - Brother rat
  - Garden of the moon
  - Gold diggers in Paris
  - Hard to get
  - Hollywood hotel
- Wallace, Claude
  - The song of freedom
- Walsh, Robert E.
  - Booloo
- Ward, Luci
  - Call the mesquiteers
  - Man from music mountain
  - Overland stage raiders
  - Santa Fe stampede
- Ware, Darrell
  - Just around the corner
  - Second honeymoon
  - Submarine patrol
- Ware, Harlan
  - Vacation from love
- Waters, Dudley
  - Storm over Bengal
- Watkins, Maurine
  - Up the river
- Wead, Frank
  - The citadel
  - Submarine D-1
  - Test pilot
- Weaver, John V. A.
  - Adventures of Tom Sawyer
- Webster, M. Coates
  - A desperate adventure
- Weisberg, Brenda
  - Little tough guy
- Weitzenkorn, Louis
  - King of the newsboys
- Welch, Eddie
  - Her jungle love
  - Prison farm
  - Scandal street
- West, Claudine
  - Marie Antoinette
- West, Joseph
  - Black bandit
  - Guilty trails
- West, Mae
  - Every day's a holiday
- West, Nathaniel
  - Born to be wild
- Weston, Garnett
  - Bulldog Drummond in Africa
  - Daughter of Shanghai
- Westrate, Edwin V.
  - Prison farm
- Wexley, John
  - Amazing Dr Clitterhouse
  - Angels with dirty faces
- Whately, Roger
  - Drums of destiny
- Wheatley, Dennis
  - Forbidden territory
- White, Leslie T.
  - Paid to dance
- White, Robertson
  - My Bill
  - Mystery house
  - Patient in room 18
- White, William C.
  - Beg, borrow or steal
- Wilbur, Crane
  - Crime school
  - Girls on probation
  - Invisible menace
  - Over the wall
  - Penrod's double trouble
- Wilde, Hagar
  - Bringing up baby
  - Carefree
- Wilder, Billy
  - Bluebeard's eighth wife
- Wilhalm, Hans
  - Three on a week end
- Wilhelm, Wolfgang
  - Troopship
- Williams, Ben Ames
  - Inside story
- Williams, Emlyn
  - The citadel
- Williams, J. B.
  - To the victor
- Williamson, Thames
  - Next time I marry
- Willis, F. McGrew
  - Let's make a night of it

SCREEN WRITERS—*Cont.*

- Willson, Warren
  - You're a sweetheart
- Wimperis, Arthur
  - Drums
  - Return of the Scarlet Pimpernel
- Wodehouse, P. G.
  - A damsel in distress
- Wolf, Fredrich
  - Professor Mamlock
- Wolff, Pierre
  - Abused confidence
- Wolfson, P. J.
  - Vivacious lady
- Woolf, Edgar Allan
  - Everybody sing
- Woolrich, Cornell
  - Convicted
- Wormser, Richard
  - Fugitives for a night
  - Start cheering
- Wright, Gilbert
  - Wild horse rodeo
- Wylie, Philip
  - Under suspicion
- Yates, Hal
  - Mama runs wild
- Yawitz, Paul
  - Affairs of Annabel
  - Blond cheat
  - Blond cheat
  - Crashing Hollywood
  - Go chase yourself
- Yellen, Jack
  - Hold that co-ed
  - Little Miss Broadway
  - My lucky star
  - Submarine patrol
- Yost, Dorothy
  - There goes the groom
- Yost, Robert
  - Born to the West
  - Illegal traffic
  - Prison farm
  - Tip-off girls
- Young, Clarence Upson
  - Law west of Tombstone
- Young, Hilda May
  - Topa Topa
- Young, Howard Irving
  - Sez O'Reilly to McNab
- Young, Waldemar
  - Man-proof
  - Test pilot
- Zavattini, Cesare
  - I'll give a million
- Zenovin, Alexander
  - Men of the sea
- Ziffren, Lester
  - City girl
  - Sharpshooters
- Zimmer, Bernard
  - Life dances on

SHORT STORIES (Adapted)

- Brand, Max
  - Young Dr Kildare
- Burnet, Dana
  - Private Pettigrew's girl (Shopworn angel)
- Carr, A. H. Z.
  - This woman is dangerous (Women are like that)
- Cotterell, Dorothy
  - Wilderness orphan (Wild innocence)
- Fisher, Steve
  - Nurse from Brooklyn
- Gallico, Paul
  - Night before Christmas (No time to marry)
- Garth, David
  - There goes the groom
- Grant, Maxwell
  - The fox hound (International crime)
- Grimm, J. L. K., and W. K.
  - Snow white and the seven dwarfs
- Hellinger, Mark
  - Six girls and death (Walking down Broadway)
- Henry, O.
  - The badge of policeman O'Roon (Doctor Rhythm)
- Jones, H. Bedford and Browne, Barton
  - Garden of the moon
- McConville, Bernard
  - Border G-man
- Matson, Norman
  - Larger than life (He couldn't say no)
- Maugham, W. Somerset
  - Vessel of wrath (The beachcomber)
- Reynolds, Quentin
  - West side miracle (Secrets of a nurse)
- Street, James H.
  - Nothing sacred
- Taylor, Eric
  - Romance on the run
- Vadnai, Ladislaus
  - Josette
- Wilde, Hagar
  - Bringing up baby
- Wiley, Hugh
  - James Lee Wong stories
- Williams, Ben Ames
  - Adventure's end
- Wright, Gilbert
  - Thanks for everything
- Wylie, Philip
  - Under suspicion

ANNUAL TITLE INDEX

This index of film titles contains all films which have appeared in the various numbers from January 1, 1938 through December 26, 1938.

After the title of the film, the producer is given (in abbreviation) and next the date of the issue or issues wherein the reviews appear. These dates apply to the four quarterly issues of 1938 as follows:

April 4, 1938; June 27, 1938; September 26, 1938; and December 26, 1938. (In a few instances, reference is made to issues of 1936 and 1937 when films have appeared in those years. For example: Adventure's End (Univ) Dec 27 '37, Apr 4 has appeared in the December issue of 1937 and the April issue of 1938.)

When a film has been released under several titles, reference is given to the latest title.

A key to the producers' abbreviations is found on pages 146-147.

Abused Confidence (Col-UB) Dec 26
Accidents Will Happen (War) Apr 4, June 27
Adventure's End (Univ) Dec 27 '37, Apr 4
Adventures of Chico (Wood) Apr 4, June 27
Adventures of Marco Polo (G-UA) Apr 4, June 27
Adventures of Robin Hood (War) June 27
Adventures of Tom Sawyer (SI-UA) Apr 4
The Affairs of Annabel (RKO) Sept 26, Dec 26
Affairs of Maupassant (Ga) Apr 4
Air Devils (Univ) June 27
Alexander's Ragtime Band (20th-C) June 27, Sept 26
Algiers (Wan-UA) Sept 26
All American Sweetheart (Col) Apr 4
Always Goodbye (20th-C) Sept 26
Always in Trouble (20th-C) Sept 26
Amateur Crook (Vic) June 27
Amazing Dr Clitterhouse (War) Sept 26
Angels With Dirty Faces (War) Dec 26
Annabel Takes a Tour (RKO) Dec 26
Arizona Wildcat (20th-C) Dec 26
Arkansas Traveler (Par) Dec 26
Army Girl (Rep) Sept 26
Arrest Bulldog Drummond (Par) Dec 26
Arsene Lupin Returns (MGM) Apr 4
Arson Gang Busters (Rep) June 27
Artists and Models Abroad (Par) Dec 26
Avocate D'Amour (RP-Regal) Sept 26, Dec 26

Bad Man of Brimstone (MGM) Apr 4
Bad Man of Harlem. See Harlem on the Prairie
Ballad of Cossack Golota (Amk) Apr 4
Ballerina (MB) Dec 26
Bar 20 Justice (Par) June 27
Barefoot Boy (Mon) Sept 26
Baroness and the Butler (20th-C) Apr 4
Battle of Broadway (20th-C) June 27
The Beachcomber (May-Par) Dec 26
The Bear (Amk) Dec 26
Beg, Borrow or Steal (MGM) Dec 27 '37, Apr 4
Beloved Brat (War) Apr 4, June 27
Bergslagsfolk. See People of Bergslagen
Big Broadcast of 1938 (Par) Apr 4
Billy the Kid Returns (Rep) Sept 26
Birth of a Baby (Spec-P) Apr 4, June 27
Black Bandit (Univ) Dec 26
Black Doll (Univ) Apr 4
Blind Alibi (RKO) June 27
Blockade (Wan-UA) June 27, Sept 26
Block-Heads (MGM-Roach) Sept 26
Blond Cheat (RKO) June 27, Sept 26
Blondes at Work (War) Apr 4
Blondie (Col) Dec 26
Bluebeard's Eighth Wife (Par) Apr 4, June 27
Booloo (Par) Sept 26
Border G-Man (RKO) Sept 26
Border Wolves (Univ) Apr 4
Born To Be Wild (Rep) Apr 4
Born to the West (Par) Apr 4
Boss of Lonely Valley (Univ) Apr 4
Boy Meets Girl (War) Sept 26
Boy of the Streets (Mon) Dec 27 '37, Apr 4
Boys Town (MGM) Sept 26, Dec 26
Breaking the Ice (RKO) Sept 26, Dec 26
Bringing Up Baby (RKO) Apr 4
Broadway Musketeers (War) Dec 26
Brother Rat (War) Dec 26
Brothers of the West (Vic) Apr 4
The Buccaneer (Par) Apr 4
Bulldog Drummond in Africa (Par) Sept 26
Bulldog Drummond's Peril (Par) Apr 4, June 27
Bulldog Drummond's Revenge (Par) Dec 27 '37, Apr 4

The Call (Best) June 27
Call of the Rockies (Col) June 27
Call of the Yukon (Rep) June 27
Call the Mesquiteers (Rep) Apr 4
Campus Confessions (Par) Dec 26
The Cantor's Son (Eron) Apr 4
Carefree (RKO) Sept 26, Dec 26
Un Carnet de Bal. See Life Dances On
Cassidy of Bar 20 (Par) Apr 4, June 27
Cattle Raiders (Col) June 27
Change of Heart (20th-C) Apr 4
Charlie Chan at Monte Carlo (20th-C) Dec 27 '37, Apr 4
The Charm of La Boheme (I-G) Apr 4, June 27
The Chaser (MGM) Sept 26
Checkers (20th-C) Dec 27 '37, Apr 4
Childhood of Maxim Gorky (Amk) Dec 26
A Christmas Carol (MGM) Dec 26
Cipher Bureau (GN-FA) Dec 26
The Citadel (MGM) Dec 26
City Girl (20th-C) Apr 4
City of Youth (Amk) Dec 26
City Streets (Col) Sept 26
Clipped Wings (Treo) June 27
A Clown Must Laugh (GB) Dec 26
Cocoanut Grove (Par) June 27
Code of the Ranger (Mon) June 27
College Swing (Par) June 27
Colorado Kid (Rep) Dec 27 '37, Apr 4
Colorado Trail (Col) Dec 26
Come On, Leathernecks (Rep) Sept 26
Come On, Rangers (Rep) Dec 26
The Comet. See Personal Secretary
Comet Over Broadway (War) Dec 26
Condemned Women (RKO) Apr 4, June 27
Convicted (Col) Sept 26
Country Bride (Amk) June 27
County Fair (Mon) Dec 27 '37, Apr 4
The Courier of Lyons (Ec-F) June 27
Cowboy and the Lady (G-UA) Dec 26
Cowboy From Brooklyn (War) Sept 26
Crashin' Thru Danger (Exc) Dec 26
Crashing Hollywood (RKO) Apr 4
Crime Afloat (Treo-FR) Dec 26
Crime of Dr Hallet (Univ) Apr 4, June 27
Crime Over London (GB) Dec 28 '36, Sept 26
Crime Ring (RKO) Sept 26
Crime School (War) June 27
Crime Takes a Holiday (Col) June 27
The Crowd Roars (MGM) Sept 26

Damaged Goods. See Marriage Forbidden
A Damsel in Distress (RKO) Dec 27 '37, Apr 4
Danger on the Air (Univ) Sept 26
Dangerous Secrets (GN-Perc) Dec 26
Dangerous to Know (Par) Apr 4
Dare Devil Drivers (War) Apr 4
Dark Eyes (MF) June 27
Dark Rapture (Univ) Dec 26

ANNUAL TITLE INDEX—*Continued*

Dark Sands (Futter-Rec) Sept 26
Daughter of Shanghai (Par) Apr 4
Dawn Over Ireland (Int) Apr 4
Dawn Patrol (War) Dec 26
Defense of Volochayevsk (Amk-Len) Sept 26
Delinquent Parents (Prog) Sept 26
Desert Patrol (Rep) June 27
A Desperate Adventure (Rep) Sept 26
The Devil's Party (Univ) June 27
Dinner at the Ritz (20th-C) Dec 27 '37, Apr 4
Divorce of Lady X (Kor-UA) Apr 4, June 27
Dr Epameinondas (PF) June 27
Doctor Rhythm (Par) June 27
Don't Pull Your Punches. See Kid Comes Back
Double Danger (RKO) Apr 4
Down in Arkansaw (Rep) Dec 26
Down on the Farm (20th-C) Dec 26
Dramatic School (MGM) Dec 26
Drums (Kor-UA) Sept 26, Dec 26
Drums of Destiny (Cres) Apr 4
The Duke Comes Back (Rep) Dec 27 '37, Apr 4
The Duke Is Tops (MDP) Sept 26
Dusty Ermine. See Hideout in the Alps
The Dybbuk (FCA) Apr 4
Dynamite Delaney (Prin) Apr 4

Edge of the World (Pax) Sept 26, Dec 26
Emil (Wain) June 27
En Saga (Nord) Apr 4
L'Equipage (Kass-Pathé) Dec 26
Every Day's a Holiday (Par) Apr 4
Everybody Sing (MGM) Apr 4
Everybody's Baby (20th-C) Dec 26
Everybody's Doing It (RKO) Apr 4
Exiled to Shanghai (Rep) Apr 4
Exposed (Univ) Dec 26
Extortion (Col) June 27

Farewell Again. See Troopship
Fast Company (MGM) Sept 26
Female Fugitive (Mon) June 27
Feud Maker (Rep) June 27
Feud of the Trail (Vic) Apr 4
The Fight for Peace (Warw) June 27
The First Hundred Years (MGM) Apr 4, June 27
First Lady (War) Sept 27 '37, Dec 27 '37, Apr 4
Five of a Kind (20th-C) Dec 26
Flight Into Darkness. See L'Equipage
Flight Into Nowhere (Col) Apr 4, June 27
Flirting With Fate (MGM-Loew) Dec 26
Flying Fists (Treo) Apr 4
Fools for Scandal (War-FN) Apr 4, June 27
Forbidden Territory (Hoff) Dec 26
Forbidden Valley (Univ) Apr 4
Four Daughters (War) Sept 26, Dec 26
Four Men and a Prayer (20th-C) June 27
Four's a Crowd (War) Sept 26
Freshman Year (Univ) Sept 26, Dec 26
Frontier Scout (GN-FA) Dec 26
Frontier Town (GN) Apr 4
The Frontiersman (Par-Sher) Dec 26
Fugitives for a Night (RKO) Sept 26, Dec 26
Fury Below (Treo) Apr 4

Gaiety Girls (LF-UA) Apr 4, June 27
Gang Bullets (Mon) Dec 26
Gangs of New York (Rep) June 27
Gangster's Boy (Mon) Dec 26
Garden of the Moon (War) Sept 26, Dec 26
Gateway (20th-C) Sept 26
Generals Without Buttons (MB) Apr 4
Girl in the Street. See The Show Goes On
Girl of the Golden West (MGM) Apr 4, June 27
Girl Thief (AB) Apr 4
The Girl Was Young (GB) Apr 4
Girls on Probation (War) Dec 26
Girls' School (Col) Dec 26
Give Me a Sailor (Par) Sept 26
The Gladiator (Col-Loew) Sept 26
Glamorous Night (Rep-AB) Apr 4
Glory of Faith (FFE) Dec 26
Go Chase Yourself (RKO) June 27
Gold Diggers in Paris (War) June 27
Gold Is Where You Find It (War) Apr 4
Gold Mine in the Sky (Rep) Sept 26
Goldwyn Follies (G-UA) Apr 4
Goodbye Broadway (Univ) June 27
Grand Illusion (World) Sept 26, Dec 26
The Great John Ericsson (STP) June 27
The Great Waltz (MGM) Dec 26
Guilty Trails (Univ) Dec 26
Gun Law (RKO) June 27, Sept 26
Gun Packer (Mon) Dec 26
Gunsmoke Trail (Mon) June 27

Halka (Star) Apr 4
Happy Landing (20th-C) Apr 4
Hard to Get (War) Dec 26
Harlem on the Prairie (AF) Dec 27 '37, Apr 4
Having Wonderful Time (RKO) Sept 26
Hawaii Calls (RKO) Apr 4, June 27
Hawaiian Buckaroo (20th-C) Apr 4
He Couldn't Say No (War) Apr 4
He Loved an Actress (GN) June 27
Headin' East (Col) Dec 27 '37, Apr 4
Headleys at Home (Stan-SR) Dec 26
Heart of Arizona (Par) June 27
Held for Ransom (GN) Sept 26
Helene (FMar) Apr 4
Her Jungle Love (Par) Apr 4, June 27
Heroes of the Hills (Rep) Sept 26
Hideout in the Alps (GN-B-FN) Apr 4
The Higgins Family (Rep) Sept 26
High Command (GN) Sept 26
Highway Patrol (Col) Sept 26
His Exciting Night (Univ) Dec 26
Hitting a New High (RKO) Dec 27 '37, Apr 4
Hold That Co-Ed (20th-C) Dec 26
Hold That Kiss (MGM) June 27
Holiday (Col) June 27, Sept 26
Hollywood Hotel (War) Apr 4
Hollywood Stadium Mystery. See The Stadium Murders
House of Mystery. See Making the Headlines
Hunted Men (Par) June 27

I Am a Criminal (Mon) Dec 26
I Am the Law (Col) Sept 26
I Demand Payment (Prin) Dec 26
I Married a Spy (GN) Sept 26
I Met My Love Again (Wan-UA) Apr 4
I Stand Accused (Rep) Dec 26
If I Were King (Par) Dec 26
If War Comes Tomorrow (Amk) Sept 26
I'll Give a Million (20th-C) Sept 26
I'll Take Romance (Col) Apr 4
Illegal Traffic (Par) Dec 26
I'm From the City (RKO) Sept 26
In Old Chicago (20th-C) Apr 4
In Old Mexico (Par-Sher) Sept 26
Inside Nazi Germany—1938 (RKO) Apr 4
Inside Story (20th-C) Dec 26
Intermezzo (STP) Apr 4
International Crime (GN) June 27
International Settlement (20th-C) Apr 4
Invisible Enemy (Rep) June 27
Invisible Menace (War) Apr 4
Irish and Proud of It (Guar) Dec 26
Island in the Sky (20th-C) Apr 4, June 27
It's All in Your Mind (Ray) June 27
It's All Yours (Col) Sept 27 '37, Apr 4

Jezebel (War) Apr 4, June 27
Josette (20th-C) June 27, Sept 26
Joy of Living (RKO) Apr 4, June 27
Judge Hardy's Children (MGM) Apr 4, June 27
Jury's Secret (Univ) Apr 4
Just Around the Corner (20th-C) Dec 26
Juvenile Court (Col) Dec 26

Karl Fredrick Reigns (Ren-SFI) Apr 4
Kathleen (Hoff) Apr 4
Keep Smiling (20th-C) June 27, Sept 26
Kentucky Moonshine (20th-C) June 27
Kid Comes Back (War) Apr 4
Kidnapped (20th-C) June 27
King of Alcatraz (Par) Dec 26
King of the Newsboys (Rep) June 27
King of the Sierras (GN-Hi) Dec 26
Klart Till Drabbning (SFI) Apr 4
Knight of the Plains (Spect) June 27

Ladies in Distress (Rep) June 27, Sept 26
Lady Behave (Rep) Apr 4

Lady in the Morgue (Univ) June 27
Lady Objects (Col) Dec 26
Lady Vanishes (GB) Dec 26
Lancieri di Savoia (Cine-Lux) Apr 4
Land of Fighting Men (Mon) June 27
Larger Than Life. See He Couldn't Say No
Last Express (Univ) Dec 26
Last Stand (Univ) June 27
Last Warning (Univ) Dec 26
Law Commands (Cres) Sept 26
Law for Tombstone (Univ) Apr 4
Law of the Plains (Col) Sept 26
Law of the Texan (Col) Dec 26
Law of the Underworld (RKO) Apr 4, June 27
Law West of Tombstone (RKO) Dec 26
Lawless Valley (RKO) Dec 26
Lenin in October (Amk) June 27
Let's Make a Night of It (AB) June 27
Letter of Introduction (Univ) Sept 26
The Lie of Nina Petrovna (Le) June 27
Life Dances On (AFE) June 27
Lightning Carson Rides Again (Prin) Dec 26
Listen, Darling (MGM) Dec 26
Little Adventuress (Col) Dec 26
The Little Flower of Jesus (Sunray) Dec 26
Little Miss Broadway (20th-C) Sept 26
Little Miss Roughneck (Col) Apr 4, June 27
Little Miss Thoroughbred (War) June 27
Little Orphan Annie (Par) Dec 26
Little Tough Guy (Univ) Sept 26
Little Tough Guys in Society (Univ) Dec 26
Lone Wolf in Paris (Col) June 27
Lonely White Sail (Amk) June 27
Look Out for Love. See The Show Goes On
Lord Jeff (MGM) Sept 26
The Lost Ranch (Vic) June 27
Love and Hisses (20th-C) Apr 4
Love Finds Andy Hardy (MGM) Sept 26
Love, Honor and Behave (War) Apr 4
Love Is a Headache (MGM) Apr 4
Love on a Budget (20th-C) Apr 4
Love on Toast (Par) Dec 27 '37, Apr 4
Lullaby (Amk) Dec 26

Mad About Music (Univ) Apr 4, June 27
Mad Miss Manton (RKO) Dec 26
Maid's Night Out (RKO) Apr 4
The Main Event (Col) June 27, Sept 26
Making the Headlines (Col) Apr 4, June 27
Mama Runs Wild (Rep) Apr 4
Man From Music Mountain (Rep) Sept 26
Man Hunters of the Caribbean (I-C) Apr 4
A Man to Remember (RKO) Dec 26
Man With 100 Faces (GB) Dec 26
Manhattan Merry-Go-Round (Rep) Dec 27 '37, Apr 4
Mannequin (MGM) Apr 4
Man-Proof (MGM) Apr 4
Man's Country (Mon) Sept 26
Marie Antoinette (MGM) Sept 26
The Marines Are Here (Mon) June 27
Marriage Forbidden (GN-Crit) Dec 26
Mars Attacks the World (Univ) Dec 26
Meet the Girls (20th-C) Sept 26
Meet the Mayor (Times) Dec 26
Men Are Such Fools (War) June 27, Sept 26
Men of Ireland (Hoff-IN) Dec 26
Men of the Sea (Amk) Sept 26
Men With Wings (Par) Dec 26
Meridian 7-1212. See Time Out for Murder
Merlusse (FMP) Apr 4
Merrily We Live (Roach-MGM) Apr 4, June 27
The Mexicali Kid (Mon) Sept 26
Midnight Intruder (Univ) Apr 4
Mile-A-Minute Love. See Crime Afloat
The Missing Guest (Univ) Sept 26
Mr Chump (War) Sept 26
Mr Doodle Kicks Off (RKO) Dec 26
Mr Moto Takes a Chance (20th-C) Sept 26
Mr Moto Take a Vacation (20th-C) Dec 26
Mr Moto's Gamble (20th-C) June 27
Mr Moto's Last Warning (20th-C) Sept 26
Mr Wong, Detective (Mon) Dec 26
Monastery (World) Apr 4
Moonlight Sonata (Malm) June 27
Mother and Sons (Amk-Mos) Dec 26
Mother Carey's Chickens (RKO) Sept 26
My Bill (War) Sept 26
My Lucky Star (20th-C) Sept 26, Dec 26
My Old Kentucky Home (Mon) Apr 4
Mysterious Mr Moto (20th-C) June 27, Sept 26, Dec 26
Mysterious Rider (Par-Sher) Dec 26
Mystery House (War-FN) June 27

Nancy Drew, Detective (War) Dec 26
Navy Blue and Gold (MGM) Dec 27 '37, Apr 4
Next Time I Marry (RKO) Dec 26
Niedorajda (Cen Fil) Apr 4
Night Hawk (Rep) Dec 26
Night Spot (RKO) Apr 4
Niskavuoren Naiset (Su-ENF) Dec 26
No Time to Marry (Col) Apr 4
Nothing Sacred (SI-UA) Dec 27 '37, Apr 4
Numbered Woman (Mon) June 27
Nurse From Brooklyn (Univ) June 27

Of Human Hearts (MGM) Apr 4
Old Barn Dance (Rep) Apr 4
One Wild Night (20th-C) June 27
Orage (Tri-N) Dec 26
Orphan of the Pecos (Vic) June 27
Out West With the Hardys (MGM) Dec 26
Outlaw Express (Univ) Sept 26
Outlaws of Sonora (Rep) June 27
Outlaws of the Prairie (Col) Apr 4
Outside of Paradise (Rep) Apr 4
Outside the Law (Col-Dar) Dec 26
Over the Wall (War) June 27
Overland Express (Col-Cor) June 27
Overland Stage Raiders (Rep) Dec 26

Paid to Dance (Col) Dec 27 '37, Apr 4
Painted Desert (RKO) Sept 26, Dec 26
Painted Trail (Mon) Apr 4
Pals of the Saddle (Rep) Dec 26
Panamint's Bad Man (20th-C) Sept 26
Panay Newsreels (Univ-20th-C) Apr 4
Papanin's Diary (Amk) Dec 26
Paradise for Three (MGM) Apr 4
Pardon Our Nerve (20th-C) Dec 26
Paroled From the Big House (Syn) Sept 26
Paroled—to Die (Rep) Apr 4
Partners of the Plains (Par) Dec 27 '37, Apr 4
Passport Husband (20th-C) Sept 26
Patient in Room 18 (War) Apr 4
Pearls of the Crown (Le-San) June 27
Peck's Bad Boy With the Circus (RKO-Prin) Dec 26
Penitentiary (Col) Apr 4
Penrod and His Twin Brother (War) Apr 4
Penrod's Double Trouble (War) June 27
People of Bergslagen (STP) Apr 4
Personal Secretary (Univ) Dec 26
Peter the First (Amk) Apr 4
Phantom Gold (Col) Dec 26
Phantom Ranger (Mon) Sept 26
Pioneer Trail (Col) Sept 26
Poet and Czar (Amk) Sept 26
Port of Missing Girls (Mon) Apr 4
Port of Seven Seas (MGM) June 27, Sept 26
Prairie Justice (Univ) Dec 26
Prairie Moon (Rep) Dec 26
Prescription for Romance (Univ) Apr 4
Pride of the West (Par) Sept 26
Prison Break (Univ) Sept 26
Prison Farm (Par) Sept 26
Prison Nurse (Rep) Apr 4
Prison Train (Equity-Mal-Bro) Dec 26
Professor Beware (Par) Sept 26
Professor Mamlock (Amk) Dec 26
Pugachev (Amk) Sept 26
Purple Vigilantes (Rep) Apr 4
Pygmalion (GP-MGM) Dec 26

Quick Money (RKO) Dec 27 '37, Apr 4

Racket Busters (War) Sept 26
Radio City Revels (RKO) Apr 4
The Rage of Paris (Univ) June 27, Sept 26
Rancho Grande (AFE) Dec 26
Ranger Code. See Renegade Ranger
Rangers' Roundup (Spect) Apr 4
Rascals (20th-C) June 27
The Rat (RKO) Dec 27 '37, Apr 4
Rawhide (Prin-20th-C) Apr 4, June 27

ANNUAL TITLE INDEX—*Continued*

Ready for Action. See Klart Till Drabbning
Rebecca of Sunnybrook Farm (20th-C) Apr 4, June 27
Rebellious Daughters (Times-Prog) Dec 26
Reckless Living (Univ) June 27
Reformatory (Col-Dar) Sept 26
Religious Racketeers (FR) June 27
Renegade Ranger (RKO) Dec 26
Return of the Scarlet Pimpernel (LF-UA) June 27
Return to Life (Fron-Gar) Sept 26
Rhythm of the Saddle (Rep) Dec 26
Rich Man, Poor Girl (MGM) Sept 26
Ride a Crooked Mile (Par) Dec 26
Riders of the Black Hills (Rep) Sept 26
The River (Par) Apr 4
Road Demon (20th-C) Sept 26
The Road to Reno (Univ) Sept 26, Dec 26
Rollin' Plains (GN) Sept 26
Rolling Caravan (Col) June 27
Romance in the Dark (Par) Apr 4
Romance of the Limberlost (Mon) Sept 26
Romance on the Run (Rep) June 27
Room Service (RKO) Sept 26, Dec 26
Rosalie (MGM) Apr 4
Rose of the Rio Grande (Mon) June 27
Rose of Tralee (Dublin) Dec 26
Rothchild (PE-Regal) Dec 26
Russia Marches On (WorAp) Apr 4

Sacrifice D'Honneur (Tri-Natl) Dec 26
Safety in Numbers (20th-C) Sept 26
Sailing Along (GB) June 27
The Saint in New York (RKO) June 27
Saleslady (Mon) Apr 4
Sally, Irene and Mary (20th-C) Apr 4
Santa Fe Stampede (Rep) Dec 26
Sara Lar Sig Folkvett (STP) Apr 4
Say It in French (Par) Dec 26
Scandal House. See Slander House
Scandal Street (Par) Apr 4
Second Honeymoon (20th-C) Dec 27 '37, Apr 4
Secrets of a Nurse (Univ) Dec 26
Secrets of an Actress (War) Dec 26
Sergeant Murphy (War) Dec 27 '37, Apr 4
Service de Luxe (Univ) Dec 26
Sez O'Reilly to McNab (GB) Apr 4
Sh! the Octopus (War) Dec 27 '37, Apr 4
The Shadow (Col) Dec 27 '37, Apr 4
Shadows Over Shanghai (GN-FA) Dec 26
Sharpshooters (20th-C) Dec 26
She Loved a Fireman (War-FN) Dec 27 '37, Apr 4
She Married an Artist (Col) Apr 4
She's Got Everything (RKO) Apr 4
Shining Hour (MGM) Dec 26
Shopworn Angel (MGM) Sept 26
The Show Goes On (GB) Sept 26
Silks and Saddles (Vic) June 27
Sing You Sinners (Par) Sept 26
The Singing Blacksmith (CF) Dec 26
Singing Outlaw (Univ) Apr 4
Sinners in Paradise (Univ) June 27
The Sisters (War) Dec 26
Six Shootin' Sheriff (GN) Sept 26
Sixty Glorious Years (GB-RKO) Dec 26
Ski Battalion (Amk) Apr 4
The Ski Chase (World) June 27
Sky Giant (RKO) Sept 26
Slander House (Prog) Dec 26
A Slight Case of Murder (War) Apr 4
The Slipper Episode (FFE) June 27
Smashing the Rackets (RKO) Sept 26
Snow White and the Seven Dwarfs (RKO-Disney) Apr 4
Solo Per Te (Cas) Dec 26
The Song of Freedom (Treo-BL) Sept 26
Songs and Bullets (Spect) June 27
Sons of the Legion (Par) Dec 26
South of Arizona (Col) Dec 26
South Riding (Kor-UA) Sept 26
Spawn of the North (Par) Sept 26, Dec 26
Speed to Burn (20th-C) June 27, Sept 26
Spirit of Youth (GN) Apr 4
Spring Madness (MGM) Dec 26
Spy Ring (Univ) Apr 4
Squadron of Honor (Col) Apr 4
Stablemates (MGM) Dec 26
The Stadium Murders (Rep) June 27
Stagecoach Days (Col) Sept 26
Starlight Over Texas (Mon) Dec 26
Start Cheering (Col) Apr 4
State Police (Univ) June 27
Stolen Heaven (Par) June 27
The Storm (Univ) Dec 26
Storm in a Teacup (LF-UA) Dec 27 '37, June 27
Storm Over Bengal (Rep) Dec 26
Story of a Cheat (Cineas-P) Dec 26
Straight, Place and Show (20th-C) Dec 26
Strange Boarders (GB) Sept 26
Strange Faces (Univ) Dec 26
Stranger From Arizona (Col) Dec 26
Submarine D-1 (War) Dec 27 '37, Apr 4
Submarine Patrol (20th-C) Dec 26
Sudden Bill Dorn (Univ) Apr 4
Suez (20th-C) Dec 26
Sun Over Sweden (Eur) June 27
Sunset Trail (Par-Sher) Dec 26
Swing That Cheer (Univ) Dec 26
Swing Your Lady (War) Apr 4
Swiss Miss (Roach-MGM) June 27

Tarnished Angel (RKO) Dec 26
Tarzan and the Green Goddess (B-T) June 27
Tarzan's Revenge (20th-C) Apr 4
Telephone Operator (Mon) Apr 4
The Tender Enemy (FMP) June 27
Tenth Avenue Kid (Rep) Sept 26
Terror of Tiny Town (Prin) Sept 26
Test Pilot (MGM) June 27
The Texans (Par) Sept 26
Thank You, Mr Moto (20th-C) Dec 27 '37, Apr 4
Thanks for Everything (20th-C) Dec 26
Thanks for the Memory (Par) Dec 26
That Certain Age (Univ) Dec 26
That's My Story (Univ) Dec 27 '37, Apr 4
There Goes My Heart (Roach-UA) Dec 26
There Goes the Groom (RKO) Dec 27 '37, Apr 4
There's Always a Woman (Col) Apr 4, June 27
They Were Five (Le) June 27
This Marriage Business (RKO) Apr 4, June 27
This'll Make You Whistle (Wil-C&M) Mar 29 '37, Dec 26
Thoroughbreds Don't Cry (MGM) Dec 27 '37, Apr 4
Three Blind Mice (20th-C) June 27, Sept 26
Three Comrades (MGM) June 27
Three Loves Has Nancy (MGM) Sept 26, Dec 26
Three on a Week End (GB) June 27
Thrill of a Lifetime (Par) Dec 27 '37, Apr 4
Thunder in the Desert (Rep) June 27
Time Out for Murder (20th-C) Sept 26
Tip-Off Girls (Par) Apr 4, June 27
Titans of the Deep (GN) Dec 26
Tkies Khaf (FCA) Dec 26
To the Victor (GB) Apr 4, June 27
Too Hot to Handle (MGM) Dec 26
Topa Topa (Pen) Apr 4
Torchy Blane in Panama (War) June 27
Torchy Gets Her Man (War) Dec 26
Touchdown, Army (Par) Dec 26
Tovarich (War) Dec 27 '37, Apr 4
The Toy Wife (MGM) June 27, Sept 26
Il Trionfo Dell'Amore (Cine Lux) June 27
A Trip to Paris (20th-C) Apr 4, June 27
Troopship (LF-UA) June 27
Tropic Holiday (Par) Sept 26
True Confession (Par) Dec 27 '37, Apr 4
Two Gun Justice (Mon) June 27

Unashamed (CGF) June 27
Under Suspicion (Col) Dec 27 '37, Apr 4
Under the Big Top (Mon) Dec 26
Under Western Stars (Rep) June 27, Sept 26
Up the River (20th-C) Dec 26
Utah Trail (GN) Dec 26

Vacation From Love (MGM) Dec 26
Valley of the Giants (War) Sept 26, Dec 26
Vessel of Wrath. See The Beachcomber
Vivacious Lady (RKO) June 27
Voice of India (Hoff) Apr 4
The Volga Boatman (Hoff) June 27

Wajan (Thom) June 27
Walking Down Broadway (20th-C) Apr 4, June 27
Wanted by the Police (Mon) Dec 26

Wells Fargo (Par) Dec 27 '37, Apr 4
We're Going To Be Rich (20th-C) Sept 26
West of Cheyenne (Col) Sept 26
West of Rainbow's End (Mon) Apr 4
Western Trails (Univ) Sept 26
When G-Men Step In (Col) Apr 4, June 27
When Were You Born? (War) June 27, Sept 26
Where the Buffalo Roam (Mon) Dec 26
Where the West Begins (Mon) Apr 4
While New York Sleeps (20th-C) Sept 26
Whirlwind Horseman (GN) Sept 26
White Banners (War) June 27, Sept 26
Who Killed Gail Preston? (Col) June 27
Wide Open Faces (Col) June 27
Wife of General Ling (GB) Apr 4
Wild Horse Rodeo (Rep) Apr 4
Wild Innocence (Gar) Dec 26
Wise Girl (RKO) Apr 4
Wives Under Suspicion (Univ) June 27, Sept 26
Wolves of the Sea (Guar) Apr 4
Woman Against the World (Col) June 27
Woman Against Woman (MGM) Sept 26
Women Are Like That (War) June 27
Women in Prison (Col) Apr 4
Women of Niskavuori. See Niskavuoren Naiset
A Yank at Oxford (MGM) Apr 4
Yellow Jack (MGM) June 27
You and Me (Par) June 27, Sept 26
You Can't Take It With You (Col) Sept 26, Dec 26
Young Dr Kildare (MGM) Dec 26
Young Fugitives (Univ) Sept 26
The Young in Heart (SI-UA) Dec 26
Young Pushkin (Amk) Apr 4
You're a Sweetheart (Univ) Apr 4
You're Only Young Once (MGM) Dec 27 '37, Apr 4
Youth Marches On (Oxf-Regal) Dec 26
Youth Takes a Fling (Univ) Dec 26

KEY TO PRODUCERS

AB—Associated British
Acad—Academy
Ace—Ace
Acme—Acme
AF—Associated Features
AFA—AFA
AFE—Atlas Film Exchange
Aga—Aga
Ajax—Ajax
Al—Alliance
Amb—Ambassador
Amk—Amkino
AP—Advance Pictures
Atl—Atlantic

B&D—British & Dominions
B Emp—British Empire
Ban—Banner
Bav—Bavaria
Be—Beacon
Beau—Beaumont
Best—Best Films
BF—Broadcast Films
B-FN—British-First National
BIP—British International Pictures
BL—British Lion
Box O—Box Office Productions
B-T—Burroughs-Tarzan
Burr—Burr

C&M—Carr & McLane Productions
Caes—Caesar
Cap—Capitol
Capi—Capitani
Cas—Casino
Cel—Celebrity
Cen Fil—Centrala Filmow
CF—Collective Film
CGF—Cine Grand Films
Chest—Chesterfield
CIA—CIA
Cin-P—Cines Pittaluga
Cine Lux—Cine Lux
Cineas-P—Cineas Paris
Cipar—Cipar
Col—Columbia
Colo—Colony
Com—Commodore
Conn—Conn
Cor—Coronet
Cres—Crescent
Crit—Criterion

Dar—Darmour
Deka—Deka
Disney—Walt Disney
Div—Diversion
DM—Douglas MacLean
Dublin—Dublin Films
DuW—DuWorld

Ec-F—Eclair Films
Ed—Educational
E-F—Elekta-Films
Emp—Empire
ENF—European News-Film
Equity—Equity
Eron—Eron
ET—Elite Tonfilm
Eu—Eureka
Eur—Europa
Exc—Excelsior

FA—Fine Arts
F-Am—Franco-American
FCA—Foreign Cinema Arts
FD—First Division
F-F—France-Film
FFE—French Film Exchange
Fil—Filippine Films
F Mar—Films Marquis
FMP—French Motion Picture
FN—First National
FoF—Forst Film
FR—Fanchon Royer
FrA—Franco American
Fron—Frontier Films
Futter—Futter

G—Goldwyn
Ga—Gallic Films
Gains—Gainsborough
Gand—Gandera
Gar—Garrison
Garf—Garfield
GB—Gaumont British
Gen—General
GFS—General Foreign Sales
GK—Garrett Klement
G-Ka—Green-Kalich
Globe—Globe
GN—Grand National
Gol—Golgotha
GP—Gabriel Pascal
Gros—Grosvenor
Guar—Guaranteed

Ha—Hammer
Hak—Hakim
Hall—Hallmark
Hi—Hirliman
Hoff—Hoffberg

I-C—Inter-Continent
I-G—Inter-Gloria
Imp—Imperial
IN—Irish National
Int—International
Inv—Invincible
It-UFA—Italia-UFA

K—Kraska
Kass—Frank Kassler
Kendis—Kendis
Kor—Korda
Krel—Krellberg

LC—L'Alliance Cinematographique
Le—Lenauer
Leff—Leff
Len—Lenfilm
LF—London Films

Lib—Liberty
Libk—Libkow
Loew—David L. Loew
LP—Le Pelletier
Lux—Lux

Mal—Malvina
Mal-Bro—Malcolm-Browne
Malm—Malmar
Mas—Mascot
May—Mayflower
M-B—Mayer-Burstyn
MDP—Million Dollar Productions
Me—Menenti
Mel—Melody
Met—Metropolis
MF—Milo Films
MFC—Modern Film Corp
MGM—Metro-Goldwyn-Mayer
Mon—Monogram
Mond—Mondial
Mos—Mosfilm

N—National
NC—New Century
NM—Nuovo Mondo
Nord—Nordisk
NP—National Provincial

O—O'Neill
Ol—Olympic
Oxf—Oxford Group

P—Pacific
Pal—Palestine Pictures
Par—Paramount
Pathé—Pathé Natan
Pax—Pax Films
PE—Productions Escalmel
Pearson—Pearson
Peer—Peerless
Pen—Pennant
Perc—Perceval
PF—Panhelenic Film
Pied—Piedmont
Prin—Principal
Prog—Progress
Pur—Puritan

Ray—Bernard B. Ray
Rec—Record
Regal—Regal
Rel—Reliable
Relia—Reliance
Ren—Renard
Rep—Republic
Rialto—Rialto
RKO—RKO Radio
Roach—Roach
RP—Raoul Ploquin

San—Sandberg
S-E-L-F—S-E-L-F
SFI—Svensk Film Industri
Sher—Sherman
SI—Selznick International
SP—Studios Photosonor
Spec P—Special Pictures
Spect—Spectrum
SR—State Rights
Stan—Standard
Star—Star Film
STP—Scandinavian Talking Pictures
Su—Suomi
Sunray—Sunray Films
Sup—Supreme
Sven—Svenskfilm
Sw P—Swiss Praesens
Syn—Syndicate

T—Toeplitz
Thom—Thomfilms
Times—Times
TM—Tobis Magna
Tobis—Tobis
Treas—Treasure
Trek—Trekalog
Treo—Treo Exchange
Tri-N—Tri National
20th-C—20th Century-Fox
Twick—Twickenham

UA—United Artists
UB—Udif Bercholz
UFA—UFA Films
Ukr—Ukrainfilm
Univ—Universal

VB—Van Beuren
Vic—Victory
Vit—Vitaphone
VP—Via Pathé

Wain—Wainwright
Wan—Wanger
WAP—Warsaw Art Players
War—Warner
Warw—Warwick
Wechster—Wechster
Wel—Weldon
Wil—Wilcox
WK—Willis Kent
Wood—Woodard
WorAP—World Advance Pictures
World—World

DIRECTORY OF PRODUCERS

Academy. See Conn
Alliance. Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador. Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkino. Amkino Corp, 723 7th Av, N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.
Beaumont. Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best. Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
British international. British International Pictures, Ltd, Boreham Wood, Elstree, Hertfordshire, Eng.
Burroughs-Tarzan. Burroughs-Tarzan Enterprises, Inc, 1270 6th Av, N.Y.; 8476 Sunset Blvd, Hollywood, Calif.
Burstyn. J. Burstyn & A. Mayer, 1501 Broadway, N.Y.

Capitani. Capitani-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity. Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield. Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; 6331 Hollywood Blvd, Hollywood, Calif.
Columbia. Columbia Pictures Corp, 729 7th Av, N.Y.; 1438 N Gower St, Hollywood, Calif.
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn. Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent. Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW. 68, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversion. Diversion Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av, N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Eastern Service. Eastern Service Studios, 35-11 35th Av, Long Island City, N.Y.
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.

Fine Arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Fox
Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1426 N Beachwood Drive, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1., London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 729 7th Av, N.Y.
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Grand national. Grand National Films, Inc, 1270 6th Av, N.Y.; 7250 Santa Monica Blvd, Hollywood, Calif.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszalkowska 94, Warsaw
London film. London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Ambassador
Metropolis. Metropolis Pictures Corp, 154 W 55th St, N.Y.
Metropolitan Pictures Corp, 5106 Hollywood Blvd, Hollywood, Calif.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Monogram. Monogram Pictures Corp, 1270 6th Av, N.Y.; 4516 Sunset Blvd, Hollywood, Calif.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.

Paramount. Paramount Productions, Inc, 1501 Broadway, N.Y.; 5451 Marathon Av, Hollywood, Calif.
Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Pax. Pax Films, Inc. 723 7th Av, N.Y.

Pioneer. Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

RKO. RKO Radio Pictures, Inc, 1270 6th Av, N.Y.; 780 N Gower St, Hollywood, Calif.
Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp, 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Republic. Republic Pictures Corp, 1776 Broadway, N.Y.; 4024 Radford Av, North Hollywood, Calif.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42d St, N.Y.
Selznick international. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc, 7250 Santa Monica Blvd, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Standard. Standard Pictures, Hollywood, Calif.
Sunray. Sunray Films, Inc, 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1509 N Vine St, Hollywood, Calif.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.
Treo. Treo Film Exchange, 630 9th Av, N.Y.
20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.
United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.
Universal. Universal Pictures Corp, 1250 6th Av, N.Y.; Universal City, Calif.

Van Beuren. Van Beuren Corp, 580 5th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warner. Warner Brothers Pictures, Inc, 321 W 44th St, N.Y.; 5842 Sunset Blvd, Hollywood, Calif.
Warsaw Film Co, 723 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
World. World Pictures Corp, 729 7th Av, N.Y.

OUTSTANDING FILMS OF THE YEAR

This is the season when many groups gather their "Ten Best" selections of various types. The editor has attempted to select the ten best films of the year on a basis of the opinions of some 40 critics in the three separate fields of audience evaluation; newspapers and periodicals; and the trade paper division. This is a difficult undertaking because it must be remembered that the audience suitability ratings by the special reviewing organizations are chiefly to pass on questions of morality and propriety; while magazines and newspapers wish to inform the adult patron of artistic and entertainment qualities; and the purpose of the trade paper reviews is to inform the exhibitor of probable commercial value. Sometimes there is a wide gulf between these three groups, but in general, the following ten may be said to have gained the highest critical appreciation. The ten are given in alphabetical order. Others crowd closely after and they are included in a supplemental list which follows:

TEN BEST AMERICAN FILMS

ADVENTURES OF ROBIN HOOD
ALGIERS
ANGELS WITH DIRTY FACES
THE CITADEL (Filmed in England by MGM)
FOUR DAUGHTERS
IN OLD CHICAGO
MARIE ANTOINETTE
SING YOU SINNERS
SNOW WHITE AND THE SEVEN DWARFS
YOU CAN'T TAKE IT WITH YOU

SECOND LIST

ALEXANDER'S RAGTIME BAND
BOYS TOWN
GREAT WALTZ
HOLIDAY
IF I WERE KING
A MAN TO REMEMBER
OF HUMAN HEARTS
TEST PILOT
THAT CERTAIN AGE
THE YOUNG IN HEART

TEN BEST FOREIGN FILMS

BALLERINA
BEACHCOMBER
DRUMS
EDGE OF THE WORLD
GENERALS WITHOUT BUTTONS
GRAND ILLUSION
LADY VANISHES
LIFE DANCES ON (UN CARNET DE BAL)
PYGMALION
TO THE VICTOR

JUN 3 1940

Pictures Reviewed in This Issue

(Continued from inside front cover)

Page
Just Around the Corner 19 + 3 —) 42
*Juvenile Court (3 + 6 —) 43
*King of Alcatraz (13 + 3 —) 43
King of the Sierras (3 +) 44
*Lady Objects (5 + 4 —) 44
Lady Vanishes (19 +) 44
*Last Express (6 + 9 —) 45
Last Warning (6 + 3 —) 46
Law of the Texan (4 + 3 —) 46
Law West of Tombstone (6 + 2 —) 46
Lawless Valley (5 +) 47
Lightning Carson Rides Again (2 +) 47
*Listen, Darling (17 + 7 —) 47
Little Adventuress (5 + 6 —) 48
The Little Flower of Jesus (1 + 1 —) 48
Little Orphan Annie (4 + 8 —) 49
Little Tough Guys in Society (10 + 8 —) 49
Lullaby (2 —) 50
*Mad Miss Manton (16 + 7 —) 50
A Man to Remember (33 +) 51
Man With 100 Faces (8 + 4 —) 52
Marriage Forbidden (2 +) 53
Mars Attacks the World (5 + 5 —) 53
Meet the Mayor (4 + 4 —) 54
Men of Ireland (6 + 4 —) 54
*Men With Wings (33 + 9 —) 54
Mile-a-Minute Love See Crime Afloat
*Mr Doodle Kicks Off (7 + 6 —) 56
Mr Moto Takes a Vacation (5 + 2 —) 57
*Mr Wong, Detective (12 + 7 —) 57
Mother and Sons (5 + 5 —) 57

Page
*My Lucky Star (18 + 8 —) 58
*Mysterious Mr Moto (7 + 1 —) 58
*Mysterious Rider (9 +) 59
Nancy Drew, Detective (4 +) 59
Next Time I Marry (3 + 1 —) 60
Night Hawk (8 + 4 —) 60
Niskavuoren Naiset (5 +) 60
Orage (2 + 3 —) 60
Out West With the Hardys (14 + 1 —) 61
Outside the Law (4 + 1 —) 61
Overland Stage Raiders (5 +) 62
*Painted Desert (8 + 4 —) 62
Pals of the Saddle (8 +) 62
Papanin's Diary (1 + 2 —) 63
Pardon Our Nerve (4 + 1 —) 63
Peck's Bad Boy With the Circus (6 + 2 —) 63
*Personal Secretary (8 + 8 —) 64
Phantom Gold (4 + 3 —) 64
Prairie Justice (1 + 1 —) 64
Prairie Moon (4 +) 65
Prison Train (5 + 3 —) 65
Professor Mamlock (13 +) 65
Pygmalion (28+) 66
Rancho Grande (3 + 3 —) 67
Ranger Code See Renegade Ranger
Rebellious Daughters (1 + 4 —) 67
*Renegade Ranger (6 + 2 —) 67
Rhythm of the Saddle (3 + 2 —) 68
Ride a Crooked Mile (5 +) 68
*The Road to Reno (13 + 6 —) 68
*Room Service (22 + 7 —) 69
Rose of Tralee (2 + 2 —) 70

(Continued on back cover)

Pictures Reviewed in This Issue

(Continued from inside back cover)

Page

Rothchild (3 + 5 —) 70
Sacrifice D'Honneur (3 + 2 —) 71
Santa Fe Stampede (2 +) 71
Say It in French (12 + 8 —) 71
Scandal House See Slander House
Secrets of a Nurse (7 + 7 —) 72
*Secrets of an Actress (6 + 7 —) 73
Service de Luxe (19 + 7 —) 73
Shadows Over Shanghai (8 + 4 —) 74
Sharpshooters (6 + 5 —) 74
Shining Hour (13 + 8 —) 75
The Singing Blacksmith (7 + 2 —) 76
*The Sisters (23 + 7 —) 76
Sixty Glorious Years (18 + 3 —) 77
Slander House (3 + 3 —) 79
Solo Per Te (2 +) 79
*Sons of the Legion (11 + 8 —) 79
South of Arizona (2 +) 80
*Spawn of the North (23 + 5 —) 80
Spring Madness (18 + 5 —) 81
*Stablemates (18 + 4 —) 82
Starlight Over Texas (6+ 3 —) 83
The Storm (14 + 10 —) 83
Storm Over Bengal (11 + 7 —) 84
Story of a Cheat (14 + 1 —) 85
*Straight, Place and Show (18 + 8 —) 85
Strange Faces (5 + 2 —) 86
Stranger From Arizona (3 + 1 —) 87
*Submarine Patrol (27 + 4 —) 87
*Suez (25 + 10 —) 88
Sunset Trail (6+) 89
*Swing That Cheer (8 + 5 —) 90

Page

Tarnished Angel (10 + 11 —) 90
The Tempest See Orage
Thanks for Everything (7 + 1 —) 91
Thanks for the Memory (13 + 5 —) 91
*That Certain Age (30 + 1 —) 92
*There Goes My Heart (25 + 9 —) 93
This'll Make You Whistle (3 + 5 —) 95
*Three Loves Has Nancy (24 + 3 —) 95
Titans of the Deep (1 +) 96
Tkies Khaf (2 + 2 —) 96
*Too Hot to Handle (27 + 4 —) 96
Torchy Gets Her Man (8 + 1 —) 98
*Touchdown, Army (16 + 8 —) 98
*Under the Big Top (8 + 5 —) 99
Up the River (11 + 4 —) 99
Utah Trail (1 —) 100
*Vacation From Love (12 + 7 —) 100
*Valley of the Giants (21 + 4 —) 101
Vessel of Wrath See The Beachcomber
*Wanted by the Police (6 + 3 —) 102
Where the Buffalo Roam (5 + 1 —) 102
Wild Innocence (4 + 1 —) 102
Women of Niskavuori See Niskavuoren Naiset
*You Can't Take It With You (43 + 2 —) 103
*Young Dr Kildare (21 + 3 —) 103
*The Young in Heart (35 + 1 —) 104
Youth Marches On (2 +) 106
*Youth Takes a Fling (15 + 7 —) 106

LIBRARY OF CONGRESS
0 005 869 220 7